

UNIVERSITY OF EDUCATION, WINNEBA

**DEVELOPMENT AND EFFECTS OF MUSIC EDUCATION ON THE
PRESBYTERIAN COLLEGE OF EDUCATION, AKROPONG- AKUAPEM**



**A thesis in the Department of Music Education,
School of Creative Arts, submitted to school of Graduate
Studies in partial fulfillment
of the requirements for award of the degree of
Master of Philosophy
(Music Education)
in the University of Education, Winneba**

AUGUST, 2020

DECLARATION

Student's Declaration

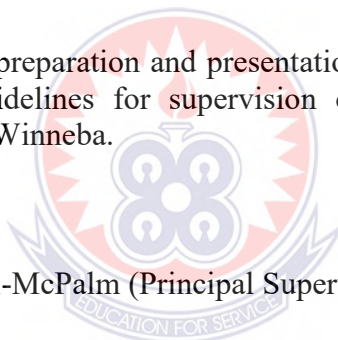
I, Alfred ObengAmoako declare that this Thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and has not been submitted, either in part or whole, for another degree elsewhere.

Signature:

Date:

Supervisors' Declaration

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



Name: Prof. Mary Dzansi-McPalm (Principal Supervisor)

Signature:

Date:

Name: Dr. Kingsley Ampomah (Co-Supervisor)

Signature:

Date:

DEDICATION

To my wife (Comfort), Children (Edward, Emmanuella, Andrews and Desmond), my parents, brothers and sisters, and all my siblings.



ACKNOWLEDGEMENTS

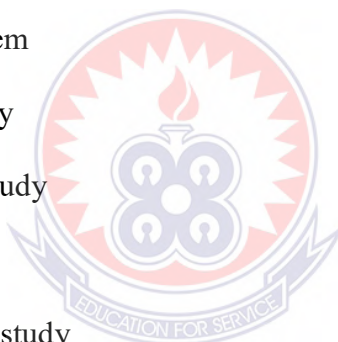
I am highly grateful to my supervisors: Prof. Mrs. Mary Dzansi-McPalm and Dr. Kingsley Ampomah for their total support for making this study a success. I owe a profound gratitude to them for their overwhelming academic guidance and support during the study thereby making it a reality. I thank them for their wonderful contributions, suggestions and taking me through the right path during the study for the attainment of this success.

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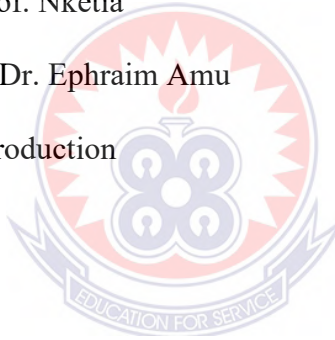
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ABSTRACT

Western and Ghanaian traditional music form an integral part of the formal school curriculum. This study, therefore, traces the advent and development of music education and its role in the lives of students in the Presbyterian College of Education, Akropong. The study adopted a qualitative paradigm using a single case study as a design. Ten (10) members (both past and present) comprising the principal, tutors, students and the clergy were purposively sampled for the study. Interview, observation, and classified documents were used to collect primary data. Qualitative data gathered from the sample was analyzed using a thematic content analysis method — responses from respondents were categorized into themes. The findings of the study revealed that the emergence of Western music in the formal school curriculum in Ghana is credited to the missionaries, but its development and the birth of traditional Ghanaian music in the college curriculum is credited to Dr. Ephraim Amu and Professor J. Nketia. The study of both Western and Ghanaian traditional forms of music in the school curriculum have soaked up in students a sense of patriotism, socialization, responsibility, creativity and spirituality. The study recommends that both western and traditional songs should be taught in schools, colleges and universities through the rudiments of music. Music tutors in these institutions should encourage students to use the rudiments of music in composing original versions of Ghanaian traditional music.



CHAPTER ONE

INTRODUCTION

1.1 Background to the study

Religions in Africa generally embrace life as a whole and worship touches all aspects of life. The striking feature is the importance given to music and dance. Music therefore plays a fascinating role in the lives of people. In most ethnic groups, music is an integral part of daily life from birth to death. For this reason, children are introduced to music early in life to make musical instruments and other activities such as fishing, hunting, farming, grinding, marriages, funerals, war, and wrestling. This suggests that music education begins at homes and in communities.

The Presbyterian Church of Ghana has been one of the oldest churches formed during the colonial time of the Gold Coast. They are the pioneers who also established schools from the basic to the tertiary levels, particularly colleges that train teachers at the time in the Gold Coast, that is, the present Ghana. From the beginning of the schools, traditional music was in existence before the arrival of the missionaries. In the colonial days, the missionaries trained the people with music, as well as the head, hand and feet. Looking at the role music plays in human life, it has significant values which inform the physical, spiritual, psychological and emotional wellbeing of human. Accordingly, this research delves into how Presbyterian Colleges of Education in Ghana attach importance to traditional music and the music which the missionaries brought as the hymns, the chorale music composed by renowned Ghanaian musicians, chorus we render in schools and churches, indigenous traditional songs and others. What importance do we attach to it as a school and individuals as regards our personal lives? How did it develop from the colonial period to date? What

are some problems encountered and how have they been solved? What was the structure of the Presbyterian Colleges of Education? What has been the way forward in music education? How has music education helped or discouraged them? What has changed in music education in Presbyterian Colleges of Education from what the missionaries had started? These questions motivated the writer, who is a music tutor in one of the Presbyterian Schools of Education in Ghana to look into the issue. This necessitated an inquiry into the topic, ‘the development of music education and its role in the Presbyterian College of Education, Akropong’. This topic seeks to provide answers to the questions raised above.

This study is as a result of the personal observation and careful study of the way the Presbyterian Colleges of Education started with the training of teachers to become catechists and music directors in the olden days in the Presbyterian Church of Ghana and society as well. The training they gave to the teachers was for them to teach the hymns and also lead the worship in the olden days. This study looks at the development of music education from the past to date in Presbyterian Colleges of Education.

A study by Asare-Danso (2003) opined that the Basel Evangelical Mission Society came to teach the scriptures, nature study, music, arithmetic and physical exercise which were part of their school curriculum. The Presbyterian Training College, Akropong, was the first to be established as a college and seminary. The curriculum for the seminary comprised reading lessons in English and Twi, (translation from English to Twi), English grammar, calligraphy, arithmetic, geography and hymn singing. These were the foundation courses.

1.2 Statement of the problem

None of the Christian churches of Ghana has inherited a rich heritage from African mission workers and church members, as has been the Presbyterian Church of Ghana and the Presbyterian Colleges of Education. What has been the development of music education and its effects on the college at large after receiving this rich heritage? The researcher has observed that the singing of the right hymn during the communion service and original Presbyterian tunes are not used; Presbyterian Colleges of Education have turned from Presbyterian hymns to sing other chorus. So, are the colleges of education still training the youth of today the way they started or are there rooms for bridging the gap? Again, “Do we see the same training nowadays or has there been a change as far as Presbyterian Colleges are concerned in the development of music?” In the researcher’s opinion, it seemed there has been a gap which needs to be addressed as far as Presbyterian music and worship in Presbyterian Colleges of Education are concerned.

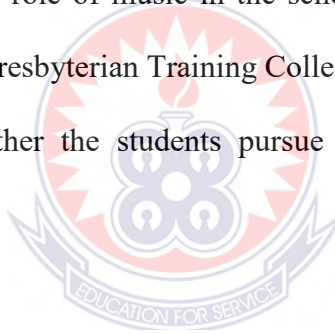
The Bible makes it clear in Psalm 100 that we should “make a joyful noise unto the lord all the earth. Worship the lord with gladness comes into his presence with singing”. Again, research has shown that nothing has been done about the development of music in Ghanaian colleges of education. The only work which has been done was the work of Asare-Danso (2003) who worked on “effects of education policies on teacher education in Ghana: A historical study of the Presbyterian College of Education.” Therefore, the study sought to explore and document the development of music education and its impacts in the lives of students in the Presbyterian College of Education, Akropong and the society at large.

1.3 Purpose of the study

The purpose of this study was to explore and document the development of music education and its impacts in the lives of students in the Presbyterian College of Education, Akropong and the society at large.

1.4 Objectives of the study

- i. To identify the co-existence of Western and Ghanaian traditional music in the Presbyterian Colleges of Education.
- ii. To trace the development of music education in the Akropong Training College from colonial era to date.
- iii. To investigate the role of music in the school community and the society at large, especially Presbyterian Training College, Akropong.
- iv. To examine whether the students pursue music after they complete their course work.



1.5 Research questions

- i. How do the Western and Ghanaian traditional music in the Presbyterian College of Education, Akropong co-exist?
- ii. What are some general features that describe the development of music education from the colonial era up to date?
- iii. What is the role of learning music as a subject, both in school and in society?
- iv. How has music (as a curriculum subject) affected the lives of the students after completion of their studies?

1.6 Significance of the study

The outcome of this work would inform leaders of the Presbyterian Colleges of Education, the ministers of the Presbyterian Church of Ghana, the youth and all those who come across this thesis, of the trend in Presbyterianism which existed between the missionaries and the Presbyterian Colleges of Education in Ghana. It would also inform them of the introduction and development of music in formal education at the Presbyterian College of Education, Akropong.

Also, the research would provide a catalogue of the renowned musicians which Ghanaian Presbyterian Colleges of Education have been able to train. These include Dr. Ephraim Amu, Prof J.H. Nketia, Mr. Onwona Sarfo, Mr. Otto Boateng, Mr. Philip Gbeho and others.

Finally, it becomes clear that no work has been done on the development of music in colleges of education, particularly in the Presbyterian College of Education at Akropong; hence there is a gap in studies.

1.7 Delimitation of the study

The role of singing in Presbyterian Colleges of Education is all over the country, and the missionaries who brought the good news have also done their part through the establishment of the colleges. It is our duty as teachers going through the regions to know the role of music in the lives of people. However, this work is limited to select Presbyterian Colleges of Education. The population of the study comprised the Presbyterian Colleges of Education, Akropong with particular reference to the staff, school choir and music students.

1.8 Limitations of the study

The researcher encountered some difficulties during field work. The tutors in colleges of education were on strike. This delayed data collection. Some interviewees initially refused to grant audience to the interviewer because they claim they are not music students and teachers. Some later voluntarily agreed to take part in the study when the researcher explained the benefits and the risks of non-participation in the study to them. Upon all the explanations, three of them did not respond and due to time limit I did not pursue again.

1.9 Organization of the study

This research has five chapters in all to give meaning to the study conducted. The chapter one is on the background to the study, statement of the problem, objectives of the study, research questions and organization of the chapters. Chapter two deals with the literature review, that is, the history of the missionaries, the co-existence of western and Ghanaian traditional music, music education in the Presbyterian Training College, Akropong, and effects of music. The chapter three also reviews the methodology used by the researcher that is the method and tools for gathering of the data. Again, this chapter also looks at the population, sample and sampling techniques and geographical location of the study (that is, the study setting). Chapter four presents or gives the collection and analysis of data and interpretation of findings. Finally, the chapter five summarizes the entire research, conclusions and recommendations of the study.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

The chapter discusses the reviews related to literature on the development and role of music education in the Presbyterian College of Education, Akropong. The review covers the following areas:

- i. The conceptual framework.
- ii. The co-existence of Western and Ghanaian traditional music in the Presbyterian Colleges of Education.
- iii. The development of music education in the Akropong Training College from colonial era to date.
- iv. The role of music in the school community and the society.
- v. The motivation of teacher trainees to pursue music after completion of school.

2.2 The conceptual framework

According to Reimer (2000), whenever and wherever humans have existed, music has existed as well. Since music occurs only when people choose to create and share it, and since they always have done so and no doubt always will, music clearly must have an important value for people. What is that important role music play? Throughout recorded history, some people have spent enormous mental effort trying to answer that question. It is a fascinating question because attempts to answer it forces one to grapple with the nature of humanity itself. If we can explain why humans need music, the effects or the important role music plays in our lives, and then we may learn something profound about what it means to be human. We know

that humans need food, clothing, shelter, language, social interaction, belief systems, and so forth, and that these needs help define the human condition. But why do they also appear to require music, which seems, on the surface, to be only remotely related to human survival rather than central to it? As Gardner (1983) frames the issue, precisely because (music) is not used for explicit communication, or for other evident survival purposes, its continuing centrality in human experience constitutes a challenging puzzle. The anthropologist Levi-Strauss is scarcely alone among scientists in claiming that if we can explain music, we may find the key for all human thought or in implying that failure to take music seriously weakens any account of the human condition. Why should music educators try to explain why music is important to the people? Why not just get on with our responsibility to teach it? After all, people will no doubt continue to need music, whether we or they can explain why. Is it really necessary for music educators to have such an explanation? The answer is emphatically "yes," for several compelling reasons. The following are the compelling reasons:

- a. –Professional music educators should have a convincing rationale for why the work they have chosen to do is important.
- b. The profession as a whole needs a sense of shared aspiration to guide its collective endeavors.
- c. The people to whom music educators are responsible —students, churches and their communities — must understand that their need for music is being met by professionals, aware of what that need is and competent to help fulfill it.
- d. Teaching can only be judged effective when it enhances cherished importance in life: not being clear about what those importance's are, insures of ineffectiveness.

- e. The ongoing attempt to define those importance roles keeps music education on track toward maintaining its relevance to its culture. So, difficult as it may be the attempt to continually clarify why humans attach importance to music is necessary if music education is to be successful.

2.3. The co-existence of Western and Ghanaian traditional music in the Presbyterian Colleges of Education

According to Nketia (1966), he visited Dr. Amu, who warmly welcomed him and played a few of his compositions on the harmonium for him to listen to. Before that, Dr. Amu knew that Prof. Nketia had started composition, and he had a few songs of his own. Amu gave Nketia his copy of Stewart McPherson's book on harmony to take back to Akropong to study. It was the first complete manual he has seen on the subject, and he was delighted in the gesture. Nketia said he studied it diligently on his own and discovered that learning to play the hymns in the church hymnary or hymnal at college morning worship seemed to have prepared him for playing the piano. He also followed the playing of the hymns with companion volume of McPherson's book entitled, "Melody and Harmony", he studied diligently a copy from the publishers in London. He studied free counterpoint in colonial Gold Coast that prepared him not just to develop his own creative style of music in Ghana, but also to undertake advanced studies in Western music later at Trinity College of Music in London on a commonwealth scholarship.

Nketia (2016) also stated that "I learnt by rote all the Western children's songs and hymns that were taught in school alongside our indigenous songs." He continued by saying that he gained admission in 1936 to do the four-year course at the Teacher Training College of the Presbyterian Church of Ghana at Akropong after passing his

common entrance examination. In the school he learnt the rudiment of Western music, at that time he was taught by Robert O. Danso, the music Tutor who had replaced Ephraim Amu. He also learnt how to play the harmonium, an instrument found then mainly in mission churches. Music was an optional subject, but Nketia pursued it vigorously, since it was the major reason why he particularly wanted to study at that college. He also acts as an assistant music teacher he gained enough proficiency in the first year enrolment he was encourage by the music tutor to be his assistant, so he accompanied him to choir rehearsals in town and also copied his musical compositions whenever he needed extra copies. He also became a music tutor after his year of completion.

As regards the co-existence of the Western and Ghanaian traditional music, it has been indicated by Prof. Nketia that –while Amu and Danso abandoned the Western style of the seminary tunes and focused on the new indigenous style, Otto Boateng did not follow suit. Instead he retained both styles but used each one in separate compositions or combined them in different sections of the same work.

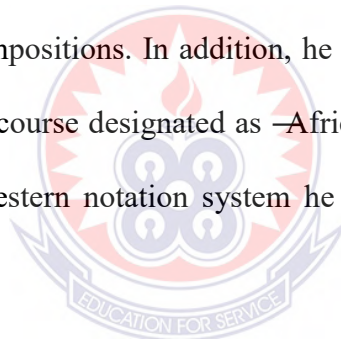
In the tribute wrote by His Excellency Nana AddoDanquahAkuffoAddo the President of Ghana, he said –as a composer Professor Nketia wrote music for choirs, solo voices and instrumental groups that used both African and western instruments. His music was particularly informed by the sounds of Ghana, but he integrated influences from across the African continent.”

After this the president continued by saying that he devised ways of using Western techniques to document and analyze African music whiles preserving its indigenous characteristics, he revolutionized how the rhythms of sub-Saharan African music are

transcribed, employing the 6/8 time signature rather than a simple to beat measure and his studies went beyond rhythmic analysis.

In addition, Prof. Nketia in his book reinstating traditional music recalled that Ephraim Amu who personally told me this story admitted he was embarrassed when he confessed that he had not listened to them. So, he went immediately to the labourers to listen to their songs. However, He found it difficult for a while to figure out the rhythms when he tried to write them down in Western notations.

When Amu could not figure out the rhythms in Western music, he went back to his hometown to learn how to sing and write the traditional songs. After discovering his own traditional music in this manner, Amu incorporated its melodic and rhythmic features into his own compositions. In addition, he devised and incorporated into the syllabus of the college a course designated as “African rhythm” to enable students to read his music in the western notation system he had adopted for writing African music.



The Basel Evangelical Mission Society was formed in 1815 in the city of Basel in Switzerland. It was formed as an international and ecumenical missionary society, and it was formed for the purpose of recruitment of trained missionaries to send to designated foreign fields to evangelize. The Basel mission had a biblical evangelical, ecumenical and international character (Smith, 1996). The mission initially worked in the Gold Coast for a period of ninety years from 1828 to 1918 until its members were deported from the Gold Coast during the First World War (1914-1918).

In March 1832, a second set of missionaries was sent to Christiansburg. The members were Andreas Riis, Jaeger and C.F. Heinze, a medical doctor. Heinze died within six weeks, and Jaeger followed a few months later. Only Andreas Riis survived but he

was even saved by a traditional medical practitioner. Andrea Riis moved to Akropong-Akuapem on the 21st of March 1835 to establish a mission station (Smith, 1966).

It was in Akropong that the Basel Mission succeeded in the fulfillment of its aim of “evangelization” and “civilization”. After the setbacks, the Basel Mission succeeded not only in the church’s establishment but it also became a pioneer in introducing an educational system comprising infant school kindergarten, junior school, senior or middle school, teacher education and seminary education. To have a better understanding of the educational policies of the Basel mission, it would be appropriate to know the theology of education of the Basel mission.

The Basel mission believed in providing education for the masses and the common people. The root of education for the common people goes back to the Reformation, and especially to John Calvin. The modern idea of popular education, i.e. education for everyone first arose in Europe during the Protestant Reformation. John Calvin indicated that the purpose of education was to lead people to know God and the scriptures, Nature Study, Music, Arithmetic and physical Exercises should be part in the school curriculum.

The Basel Mission played a pioneering role in the introduction of teacher education in the Gold Coast (now Ghana). On 3rd July 1848, a teacher training college was opened at Akropong-Akuapem, together with the seminary. The establishment of a teacher training college became a necessity when there was the need to train teachers and catechists to help the missionaries in the evangelization work process. It started with one West India named John Rochester and four Akropong boys from the United

School at Akropong-Akuapem (125th Anniversary Brochure of the Akropong-Akuapem Salem School, 1867-1992, 30th August, 1992).

This section discusses the historical background of five Presbyterian colleges of education. The colleges are Presbyterian Women's College of Education at Aburi Presbyterian College of Education at Abetifi, Kibi Presbyterian College of Education, Presbyterian College of Education at Akropong and Presbyterian Women College of Education at Agogo Asante Akyem.

2.3.1 A PHILOSOPHY OF MUSIC EDUCATION FOUNDED ON CONTEMPORARY MUSICAL CULTURES

A Philosophy of Music Education founded on contemporary musical cultures. It was identified that there are many philosophical orientations of art and for that matter music. It was noted too that a comprehensive philosophy of music education can be formulated only when due consideration has been given to the essential nature and value of music as practiced by the society in which the music education program is located (Henegan, 2004). Reimer (1989), was also quoted when he contends, 'to the degree we can present a convincing explanation of the nature of music and the value of music in the lives of a people, to that degree we can present a convincing picture of the nature of music education and its value for human life'. The cognitive, psychomotor and affective domains are the *ne plus ultra* of education.

Since music instruction builds up the intellectual, psychomotor and full of feeling areas of human, the researcher concur with the authors above with the reason what they are used to. Thorough way of thinking of music training can be figured just when due thought has been given to the fundamental nature and estimation of music as rehearsed by the general public in which the music schooling program is found

(Henegan, 2004). Furthermore, with regards to the Reimer (2000)'s claims, we need to introduce a persuading clarification regarding the idea of music and the estimation of music in the existences of a people for them to comprehend the idea of our music. So to prepare the three spaces of our workforce, there is the need to consider the crucial significance to the advancement of an important way of thinking of music instruction for the general public being referred to.

The musical behaviour of the contemporary Ghanaians and the nature and values of music in contemporary Ghana has incorporated a unique contemporary musical culture. The co-existence of ancient and modern musical practices creates an opportunity for members to experience rich musical culture that fulfils their musical needs and social aspirations. The nature of Ghanaian music is in three musical genres, that is, i) Indigenous Ghanaian music ii) Art music and iii) Popular music. The vitality of our contemporary Ghanaian music emanates from the dynamic form and structure of indigenous Ghanaian music. This indigenous music, in particular, exhibits traces of ethnicity in its practice. This assertion too, I agree with Amuah on his premise that the diverse ethnic music adds to the uniqueness of Ghanaian musical culture and the nature of music in contemporary Ghana. From the above it comes out clearly that the development of music has gone through several stages before reaching its current stage.

2.3.2 VALUE OF GHANAIAN MUSIC

Nketia's remarks that the African cherishes music and views music as an integral part of his/her social life are also true as I go with his assertion. In all spheres of the Ghanaian life, music is there. It manifests itself in the religious, social and even economic activities of the life of the Ghanaian. At the funeral of chiefs, as it went on

currently in Kumasi during Otumfo's mother's funeral, we encountered various impressive performances of indigenous Ghanaian music. These performances in our local and state functions signal Ghanaian indigenous music's continuing vitality in contemporary Ghana. So here the assertion of Merriam and Nketia are all worth mentioning and we need to adopt them as factors that have supported and sustained communal spirit as well as the system of social cohesion in indigenous African societies.

In the situations where Agawu and Thompson consider music as a myth, it is neither here nor there. My assertion is on the premise that music plays a very functional role in the life of the African. The fact of the issue is that anywhere music is being played there is vital information given to the audience in all aspects of life, so it must not be considered as a myth. The assertion that African music has the qualities to be treated as contemplative art and the notion that the African does not have the capacity for the handling of form for its own sake is not true. To the Europeans they were seeing it as a myth, but to us Ghanaians and other Africans, it is not considered as a myth. Take the Akan, Ewe, and others. Our indigenous music can really control us. Music in this context is not only playing a functional role but also serve as an expression of the creator's ability to craft musical pieces, using as a tool, elements of music such as rhythms, tone colour, pitch combination, melody, texture, and presenting them as products that excite human feeling (Langer, 1951). So here Flolu (2005) and others placed premium on the artistic qualities of music rather than the functional role it plays in society as projected by ethnomusicologists of yesteryear (Hornbostel, 1928; Jones, 1959, Kubik, 1994; Merriam, 1964 Nketia, 1974).

Again another assertion by Agawu (2003) considers art music as consisting of folk operas, cantatas, orchestral compositions, choral works and sonatas for various

instruments which is normally written down by literate men and women trained'. This is true but our indigenous farmers who have not been to school too were playing our traditional tunes and singing in harmony without being literate, so music is not for the literate men and women but rather for all. The above was the researcher's critique on Prof. Amuah's unpublished write up in our philosophy class in 2017.

2.3.3 A PHILOSOPHY OF MUSIC EDUCATION

The contribution of emotionally stable individuals to nation building has been observed by scholars including Banura (1973), Barbalet, (1998), Tiedens, Ellsworth, Mesquita (2007). The nurturing of the individual's emotions should be central in any educational delivery system. The arts, including music, have been identified as a tool for 'educating' emotions. The Ghanaian music education practices should aim at educating an individual's emotions. In my own opinion, I opine to this assertion in good faith.

In the second instance where it comes out clearly that the need to have a developing philosophy of music education for Ghanaian schools is the search for strategies for enhancing social cohesion and national development. This too is laudable, but there is the need to observe that the arts are cultural elements that have the potential to contribute to the peaceful co-existence of people of diverse ethnic cultures. Education in the arts including music should be directed to help solve the perennial problems of ethnic conflicts that have beset Ghana. As far as music can unite us as individuals through music education, we need to embrace and promote our music education. Music education should be considered as a socio-emotional education. It is believed that the nation may be better served if music education was considered as a tool for socio-emotional development as well as the use of music as a tool to pursue the agenda of social solidarity and development (Levitsy, 1989).

2.3.4 GHANA'S DEVELOPMENT AGENDA AND MUSIC EDUCATION AS SOCIO-EMOTIONAL EDUCATION

As we embark on the agenda vision 2020, the individual and the community and its cultural norms and practices are the focus of attention in contemporary discourse on development. Music plays a critical role in promoting cultural norms and practices. It harnesses efforts and directs them towards the wellbeing of the community. The shared efforts in the creative experience enhance community sentiments, promote unity, and afford the community the ability to take advantage of developmental opportunities for the benefit of her members. MESEE need to focus on the development of the emotions of the individuals and strive to enhance the interpersonal intelligence of Ghanaians. Again we need to pay attention to the perpetuation of indigenous musical culture and hence contribute towards the propagation of cultural practices that foster sustainable development.

2.3.5 MUSIC EDUCATION IN THE CURRICULUM

Music education as socio-emotional education (MESEE) was formulated to inform and guide the music education delivery in Ghana. It is envisaged that it would provide a set of beliefs that would underpin the development of music curricula, their implementation and evaluation at all levels of the educational system in Ghana. It should be able to provide the following by influencing every aspect of the music education delivery system that is interrelated and aimed at the achievement of emotional development of the individual and national unity. What music should be taught? Who should learn music? Who should teach Music? How should it be taught?

2.4. The development of music education in the Presbyterian Colleges of Education in Ghana from colonial era to date

This section discusses the historical background of the Presbyterian Colleges of Education in Ghana, and the development of music education in their institutions. The five Presbyterian Colleges in Ghana are Presbyterian College of Education, Akropong, Presbyterian Women's College of Education, Aburi, Presbyterian College of Education, Kibi, Presbyterian College of Education, Abetifi and Presbyterian Women's College of Education, Agogo Asante Akyem.

2.4.1 Historical background of the Presbyterian Women's College of Education, Aburi (P.W.C.E) and the development of music education

The establishment of the Presbyterian Women's Training College at Aburi falls within the missionary exploits of the Evangelical Missionary Society (the Basel Missionaries) at the Gold Coast. The mission took the provision of education as an integral part of its mission and evangelistic agenda. Further, equal attention was given to the education of girls just as that of boys. As a result, wherever the mission opened a boys' school, a girls' school was immediately or soon opened either at the same station or within some proximity of that station.

In line with this policy, the Basel mission in 1858 opened the first primary girls' boarding school (the first of its kind in this country) at Aburi. The school did not only admit pupils from Aburi but also admitted girls from Osu, Abokobi, Odumase and Akropong mission stations.

In 1916, a girl's senior school (later known as middle school) was opened alongside. This was to make it possible for the girls completing standard seven (form four). The

First World War from 1914 to 1919 affected work at the schools at Aburi. The British colonial government deported the Basel missionaries from their mission stations at the Gold Coast; including Aburi. This was due to the German background of the missionaries, which the British looked at with suspicion in their territory in a critical time of war against Germany.

The Scottish missionaries who were then operating in the Northern Nigeria state of Kalabar were invited to take over the administration of the Basel missions schools. Subsequently, three female teachers; Miss Wallace, Miss Efua Sutherland, and Miss Agness Gray were posted to Aburi in 1920.

In the year 1923, Miss E. H. Mackillican arrived at Aburi to replace Miss Agness Gray, who had been transferred to Kalabar. The very year she arrived, Miss Mackillican introduced a class on teaching methods out of which the teacher training college was to eventually emerge.

It is worthy to note that an important aspect of education was added to the Aburi School in 1952. Miss C. P. Moir opened a kindergarten class; the first of its kind in the country, at the school. The K.G. class was taken over by Miss E. M. Beveridge, author of ‘Kan Me Hwe’ series of readers for schools in the Twi speaking areas of Ghana and was assisted by Miss Ophelia Som.

In 1928, the colonial government officially approved the establishment of the teacher training college at Aburi. It was to run as a two-year teacher training course. The Education Committee of the Presbyterian church of the Gold Coast (Ghana) had in 1945 requested the heads of the Basel and Scottish missionaries for the possibility of establishing a college programme. The understanding was that students admitted into the training would separate for the respective curricular. This led to the establishment

of a girls' secondary school, now Aburi Girls' Secondary, which has now become the Aburi Girls Senior High School in 1946 to run alongside the girls' senior school and teacher training college on the same compound.

From 1948, the girls' senior school was moved to a new site in the Aburi town where it was run as a church school with an African headmistress and staff trained at the training college. The secondary school and teacher training college moved to the present site of the college on 10th December, 1953. This was amidst torchlight procession. At this time, there were 76 secondary and 60 teacher training college students. A year later, on the 11th December, 1954, the secondary school was again moved to its present site.

The college had her first batch of African staff transferred from Agogo on 1st February, 1954. The first Ghanaian Principal was Ms. Gladys AdumKwapong. She headed the college from 1963 to 1980.

An attempt was made to make the college a co-educational institution in 1961 with the admission of 41 male students. This was followed with the admission of a second batch of thirty males in 1962. This experiment was, however, discontinued apparently due to the inadequacy of facilities for a co-educational institution and also as a result of disciplinary problems.

Through the ingenuity, selflessness and committed service of the founding mothers inspired by the Holy Spirit to work in the field of female education made the college provided quality education in the area of female teacher education. The origin, mission and vision of the college can be looked at from three broad areas, namely; the Basel Mission era, the Scottish Mission era, and Ghanaian Church era.

The college has had nine Principals since its establishment. They are

1. Mrs. E. H. Macillican - 1928 to 1953
2. Mrs. GetrudeJuzi - 1954 to 1963
3. Ms. Gladys Kwapong - 1963 to 1980
4. Mrs. Beatrice OsafoAffum - 1980 to 1991
5. Mrs. Henrietta Offei-Awuku - 1991 to 1999
6. Mrs. Charity Asare - 1999 to 2000
7. Mrs. Rose Oduro-Koranteng - 2001 to 2009
8. Ms. Grace ManubeaAnsah - 2009 to 2012
9. Dr. Harriet NakiAmui - 2012 to date

The college has run full teacher training institution in the country and has run diverse teacher training programs introduced at one time or the other. Some of these are:

- i. A 2-year Certificate B' Course.
- ii. A 4-year House craft Specialist course.
- iii. A 4- year Certificate A' ordinary course.
- iv. A 2- year Post Secondary Certificate Course.
- v. A 4-year Certificate A' Post Middle Course 1983 to 1990
- vi. A 3- year Post Secondary Certificate A' course 1983 to 1990

2.4.2 Historical background of the Presbyterian College of Education, Abetifi and the development of music education

The Presbyterian College of Education at Abetifi started with the implementation of the 1951 Accelerated Development Plan (ADP) of education in the Gold Coast

(now Ghana). The need arose for the establishment of additional training colleges to train more teachers to meet the educational needs of the country at that time.

Abetifi Presbyterian College of Education started as a body corporate training college, established on 7th February, 1952, with an initial intake of 30 male students. The late Rev. H.T. Darko was appointed Principal, and the Presbyterian Church in control of management.

On 9th November, 1953, the name of the college was changed to Techiman Training College, Abetifi, because it was originally planned to be sited at Techiman in the Brong Ahafo Region. Attempts were made to relocate the college, but in 1962, a final decision was made to retain the college at Abetifi. The college was therefore renamed Abetifi Training College. In 1995, the name of the college was changed to Abetifi Presbyterian Training College, but retained its acronym ABETICO, and motto 'Go forth and shine'.

The college was originally started as a men's training college and was sited in the Abetifi town in rented buildings. Opanin Addo Bruce and Yaw Tawiah (both deceased) kindly gave out their buildings to house the college. A new site was acquired for the college through the benevolence of Nana Adontenhene of Kwahu and the good people of Abetifi. Through the initiative of the citizens of Abetifi under the leadership of Opanyin Kwame Anane, Opanyin Kofi Sarfo and others, a six-unit classroom was constructed for the college. From that humble beginning, the college has risen to its present position in terms of infrastructure.

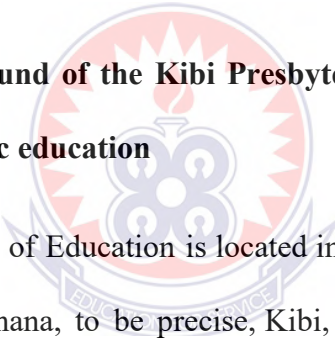
The college initially offered the two-year Teacher's Certificate 'B' course until 1963, when it was replaced with the Certificate 'A'-year course. The phasing out of some teacher

training colleges in the country during 1973/74 academic year necessitated the relocation of students from Anum and Wiawso Training Colleges to ABETICO.

During 1974/75 academic year, the college admitted for the first time, seventy young men to the two-year post-secondary teacher-training course. Among this batch of students was Rev. Herbert Anim Oppong (former clerk of general assembly of the Presbyterian Church of Ghana).

Following a decision to turn the college into a teachers' resource centre, no more students were admitted into the college during 1975/76 and 1976/77 academic years. Later, the idea was abandoned and ABETICO became a co-educational institution during the time.

2.4.3 Historical background of the Kibi Presbyterian College of Education and the development of music education



Kibi Presbyterian College of Education is located in the East Akyem Municipality in the Eastern Region of Ghana, to be precise, Kibi, which is a few kilometres away from Apedwa and Bunso junctions off Accra - Kumasi road. Kibi Presbyterian College of Education (originally named Kibi Presbyterian Women's Training College was established in 1963 through the collaboration of the Government of Ghana, the Presbyterian Church of Ghana and the AkyemAbuakwa State to produce disciplined and dedicated female teachers to serve society. This was at the time when the government wanted to open many new colleges to train teachers for the expanding basic educational system of the immediate post-independence era. On 10th October, 1963, the then Minister of Education, Mr. A. J. Dowuona-Hammond and the then General Manager of the Presbyterian Educational Unit, Rev. L. S. G. Agyemfra visited the site of the proposed college and the minister gave final

approval for its opening. Miss Martha Baehler, a Basel missionary, who was teaching at Presbyterian Women's Training College, Aburi was appointed the first Principal. Kibi Presbyterian College of Education (KPCE) is a co-educational institution.

The college motto is, 'Rise and shine'. In keeping with the tradition of the Basel mission, the college trains students to acknowledge God as the source of life and helps them to draw closer to Him through various devotional activities. All these have been captured in the college slogan: "Anwenfo mapa" literally meaning a creative weaver, depicting the work. The vision of the college is to become a teacher education institution passionate for excellence, spiritually inclined and globally acknowledged.

On the other hand, the mission of the college is to provide resources for teaching and learning for producing quality teachers imbued with high academic excellence, which is spiritually and morally upright, and professionally equipped for social transformation, nationally and globally. The core values of the college are: academic excellence, dedicated service, spiritual upliftment, good human relations, good character, discipline, integrity, commitment, formation and gender sensitivity and according to KPCE Students' Handbook, 2018/2019 academic year this is the programmed they offered General Arts and Science-based programmes.

2.4.4 Historical background of the Presbyterian College of Education, Akropong and the development of music education

The Presbyterian College of Education (PCE) formerly the Presbyterian Training College is the first and the oldest institution of higher learning in Ghana. It was the second institution of higher learning in the West African region after Fourah Bay College in Sierra Leone. The college was established by the Basel evangelical society as a teachers' seminary with five pioneer students in Akropong-Akuapem on 3rd July

1848. Rev. Johann Dieterie was the first principal. The main aim of the seminary was to equip teachers with sound basic education and skills and attitudes necessary for living shining exemplary lives. Strict discipline was key in the development of the teachers and this reflected in their lifestyles. The products of those basic schools established by the pioneers also became the products of the first secondary schools established in the country. The college also provided staff for the University College of the Gold Coast, when it was first established in 1948, 100 years after the PCE was established. The PCE has also contributed to the development of various aspects of national life, such as the development of Ghanaian languages, sports, religion and computer training, hence the name –Mother of our schools.”

The PCE, the mother of our schools, has grown in size and witnessed several physical developments. The student population has increased from five male students to over one thousand male and female students. It is worth noting that the mother of our schools started as a male institution and remained so until it was converted into a co-educational institution with the admission of 17 women in 1958, during the tenure of Rev. Noel Smith, the last white principal of the college.

Among the unique features of the PCE is the training of persons with disability. The college was the first to start the training of visually impaired in 1945. This training started when the then principal of the college, Mr. Douglas Benzies assembled a number of blind children and started teaching them to read and write with the Braille. That initiative marked the beginning of the Special Education Unit at the college in 1945. At present, PCE remains the only college of education in Ghana, which trains both the visually and hearing-impaired. The PCE, through the missionaries, was the first entity to introduce the cocoa crop to Ghana, which till today is Ghana’s major cash crop and foreign exchange earner. The missionaries even successfully planted

and processed some beans to beverages long before Tetteh Quarshie worked for one of the missionaries at the college compound and, therefore, knew about cocoa before he left for the island of Fernando Po and that having seen what he already knew in PCE and for that matter Ghana, it was natural for him to have brought some back on his return. PCE therefore brought Cocoa to Ghana and Tetteh Quarshie commercialized Cocoa in Ghana. In year 2008, 38 publicly owned Teacher Training Institutions (TTIs) were elevated to tertiary status and re-designated as Colleges of Education (CoEs) to offer tertiary programmes. PCE was one of those institutions.

The mission of the college is as a co-educational teacher institution that offers diverse programmes (science, mathematics, technical and general education) and emphasizes Christian principles to prepare pre-service teachers to work in regular and special schools reinforced with the values of inclusiveness, Team Work, Discipline, Professionalism and Spiritual Upliftment, academic excellence and upholding high moral values. The population of students for 2015/2016 academic year is below:

Level 100 – males 303 and 172 females totalling 475

Level 200 - males 283 and females 193 totalling 476

Level 300 - males 362 and females 208 totalling 570

Total male and female students in the college stood at 948 and 573, respectively. The total population of the college was 1521 (PCE Students' Handbook, 2015/2016)

The Study of Traditional Music in Presbyterian Training College

According to Nketia (2016), reconnecting with tradition, he says music in culture first has to reconcile with the traditional music of our own ethnic group. Competence in the indigenous music could only be gained through the enculturative process of oral

tradition, apprenticeship and participation in musical events in the traditional community, and not through the formal school system introduced by colonial and missionary intervention.

Nketia (2016) recall “I was simply fortunate to have had non-Christian non-literate parents and kinsmen who fostered my basic musicality and music kinship through the traditional process and continued to do so as I grew up”. Nketia noted that even though the indigenous tradition of music had no place in church and school, it was alive and vigorous in the community because of the practice of linking music to particular occasions or situations in social life. For example, in his hometown Asante-Mamong, the forty-day Adaye festival held by the Paramount Chief and the community to remember ancestor chiefs was both a grand state occasion and social event celebrated with drumming and dancing. No one, including children, missed it, as children could go ahead of the main procession to the durbar ground, twirling colourful ostrich feathers to herald the approach of the paramount chief and his court officials and servants.

Nketia recall that he played with other children in his neighbourhood, as well as accompanying his no-literate and non-Christian parents, family members and kinsmen to traditional events, musical performances and customary rites in the community. Even though these activities were not part of the school curriculum, he managed to pick them up on his own community as they became the foundation of the bi-musicality he was to develop in school.

Exponent of the Amu Tradition Nketia again recall that he held the music of Ephraim Amu and R. O. Danso in high esteem because it inspired and shaped his creative interest in traditional music, he also appreciated the approach of another musician

called Otto Boateng, who maintained the Seminary tune or Sterne model consistently alongside the Amu model and the indigenous traditional forms of music. Otto Boateng was a school teacher based in Larteh as well as a choir master and organist of the local Presbyterian Church, he exercised the freedom to compose music in any of the above stylistic models, always ensuring that the text and tune were in consonance with the mood of particular occasions or moments of worship.

Nketia studied free counterpoint in colonial Gold Coast that prepared him to develop his own creative style of music in Ghana, but also helped him in his advanced studies in Western music later at Trinity College of Music in London on a Commonwealth scholarship.

Nketia opines that while Amu and Danso abandoned the Western style of ‘seminary tunes’ and focused on the new ‘indigenous style’, Otto Boateng did not follow suit. He instead kept both style but used each one in separate compositions or combined them in different sections of the same work.

Otto Boateng was also versed in the oral traditions of the area in which he grew up as a child and that also influenced his compositions and he was compelled by his catechist training and as ordained minister to continue to explore the seminary traditions copiously authenticated in the hymnology of his church.

When Nketia replaced Danso at Presbyterian College, Akropong as a music tutor in the college in 1941 he was not only to teach the rudiment of Western music but also hymns and songs in the Western style, including those set to Ghanaian languages, and in the Amu tradition.

Ephraim Amu African music gave way to our African music, and this was established by Nketia when Amu had his first encounter with him after returning from his oversea studies in the Royal College of Music in London. Although African music was having no place in church and school, it was the precedent he set in making the music course at the college bi-musical without compromising the integrity of its African foundations that shaped the life long career. In the music course Ephraim was comfortable teaching both Western and indigenous musical traditions.

Ephraim told Nketia that he was embarrassed when he was asked by his principal of the college Scotsman who asked him, “Why aren’t you teaching the students some songs I hear the labourers on campus sing?” Ephraim, who personally told Nketia this story, admitted that he was embarrassed when he confessed that he had not listened to them. That called Amu’s immediate attention to listen to the labourers’ songs. When he tried to write them down in Western notation, he found it difficult for a while to figure out the rhythms. Through this experienced Amu decided to go back to his hometown to learn to sing and write the traditional songs. After this discovery, Amu decided to incorporate its melodic and rhythmic features into his own compositions. He also devised and incorporated into the syllabus of the college a course designated “African Rhythm” to enable students to read his music in the Western notation system he adopted for writing African music.

The above composition cause a breakthrough in the teaching of music as it was accompanied by the innovator’s strong assertion of his African identity in his lifestyle. So it became evident in the new African daily wear Amu designed for himself and his extracurricular musical activities on campus of Akropong Training College, and this was the development which did not go down well with the

authorities of the Presbyterian Church in which the college belongs. Again what worsen the situation were the drumming, playing of traditional flute and dancing on campus. So Amu was summarily dismissed from the college and the Prince of Wales College (a Government Secondary School) immediately appointed Amu a Tutor, and four years later, awarded him a two-year scholarship to study music at the Royal College of Music in London. The scholarship was extended to three years at Amu's request.

The scholarship awarded to him hail him first, because the music he devised was towards bi-musicality that recognizes the integrity of traditional of traditional music. To add to that, Amu pointed out later in a press interview that studying in London opened his mind and prepared him for studying his own music to a higher level than he had envisaged.

When Amu advised Nketia not to copy his songs but rather go to the village to learn the traditions of the grandparents, he listens to and went straight to one of the non-literate and non-Christian grandparent who happened to be the leader of the traditional Adowa performing group at Asante-Mampong. The grandparent proved to be a wonderful teacher. There were no portable tape recorders by then so the grandparent sings the songs once through and then breaks it up line by line-by-line so that Nketia could write it down. When the song ended, the grandmother will ask Nketia to read to her. She then explains any word or phrase she taught Nketia might not understand. The song the authors are known as she taught Nketia or the particular circumstances that led to its composition was known. The songs she taught was group into two categories: songs created for specific chiefs during their reign and the song referred to as the ordinary songs. The grandmother made sure the structure of the song was well understood as she applies the call and response pattern. So Nketia's lesson with the

grandparent was in fact an introduction to his scholarly field of specialization, namely, African musicologist and also his area of creative focus, which is composition in the African idiom.

Creative use of Traditional Resources

Nketia study the traditional teacher that is the grandmother and also develop his own personal style of writing new choral music works which could be sung in the college or the church, as well as the secular choral and solo songs for other contexts, always obeying Amu injunction not to copy my music.

Ephraim Amu has been important to us in Ghana because he emerged as an innovator and champion of tradition and continued to be relevant for what he was able to accomplish in paving the way for the emergence of new African art music, which we are still trying hard to put on course. Amu one was an approach to which attempted to create a common development path along which the colonial and the indigenous could interact in the mind of creative musician and create a new synthesis as he goes along. Again Amu developed what is important for a culture is how such free-floating ideas are used, developed and made an integral part of it. So Amu brought out the idea that the development or creative use of ideas from elsewhere is more important or significant than where they come from.

2.4.5 Historical background of the Presbyterian Women College of Education, Aburi and the development of music education

The establishment of the Presbyterian Women's Training College at Aburi falls within the missionary exploits of the Evangelical Missionary Society (the Basel Missionaries) at the Gold Coast. The mission took the provision of education as an

integral part of its mission and evangelistic agenda. Further, equal attention was given to the education of girls just as that of boys. As a result, wherever the mission opened a boys' school, a girls' school was immediately or soon opened either at the same station or within some proximity of that station. In line with this policy, the Basel mission in 1858 opened the first Primary Girls' Boarding School (the first of its kind in this country) at Aburi. The school admitted not only pupils from Aburi but also admitted girls from the Osu, Abokobi, Odumasi and Akropong mission stations.

In 1916, a girls' senior school (later known as the middle school) was opened alongside. This was to make it possible for the girls completing standard three (primary class 6) continue at standard four (form one) and complete standard seven (form four). The First World War from 1914 to 1919 affected work at the schools at Aburi. The British Colonial Government deported the Basel missionaries from their mission stations at the Gold Coast, including Aburi. This was due to the German background of the missionaries, which the British looked at with suspicion in their territory in a critical time of war against Germany. The Scottish missionaries who were then operating in the Northern Nigerian state of Kalabar were invited to take over the administration of the Basel missions schools. Subsequently, three female teachers; Miss Wallace, Miss Efua Sutherland, and Miss Agnes Gray were posted to Aburi in 1920.

2.5. The role of music in the lives of students, school community and the society

Dr. Poornima S. Diwase (2006), Head of Department of Music, Government. Vidarbha Institute of Science and Humanities, Amravati (Mahatrashttra), stated that music plays a major role in the personal life of everybody. We hear of music as we drive, as we shop and while we work. Some archaeologists pointed out that music

has been in existence since prehistoric times over 55,000 years ago. Some musicologist says that music originated from nature. Man is the best part of nature. The life song of the vast nature is being sung in different forms. From that point of view, that the song sung by men may be said to be the music of nature. Just as the resulting sound of air, the gurgling sound of the river, the thundering sound of waves of the sea, the lighting and sound of clouds are the songs of nature. The sweet tone of nightingale, skylark and cuckoo too are similarly song of nature. Music is the universal language of humanity, the ubiquitous source of entertainment, the agency that transforms our moods, the catapult that raises us to higher emotions and experiences, the medium that influences all levels of human existence — physical, psychological and spiritual.

Leo Tolstoy (2018) succinctly stated music is the shorthand of emotion, while Keith Richards (2016) stated that music is a language that does not speak in particular words, it speaks in emotions and it is in the bones. Great philosopher Plato (2016) says music gives a soul to the universe wing to the mind, flight to the imagination and life to everything. I do not believe there is a single person who actually has simply allowed music to take over his or her life and surrounded without any resistance. We love music to a concerning degree. It is the only thing we think about and want so constantly that it feels like an addiction. It is far more than a want; it is a need, and because it is essentially the only thing we need to get us through the day. It is difficult for us to have horrible one so if we are having a bad day, the minute we have not listened to music. Music is the answer to every question and solution to every problem. At the end of the day, music makes everything better, and no day is complete without it. We are not complete without it either. Music is there for us when nobody else is, so we remain loyal and loving. According to Webster's new world

dictionary, music is the art of combining tones to form expressive compositions, any rhythmic sequence of pleasing sounds. However, music is everything around us, and music can be found everywhere in our world. It helps people find themselves and helps them through hard times that we all face in our lives. Music is a way to express our feelings. We do not usually let people see music is important in our world as well as in our lives. Music is an essential part of human life. Music does affect our daily lives, different people like different kinds of music. Music affects our emotions. When we listen to happy song, we feel happier upbeat songs with energetic riffs and fast paced rhythms. Music is everywhere in the world and music relates to everything as well. Music is part of our histories, starting from the beginning. It is also in science and mathematics in many ways as well as in everything else. Music is important because it is everywhere around us in the world.

Music can bring people in the world together in many ways, whether it is through the same taste in music or the willingness to try something new or even performing music with others. Many people like the same genre as styles of music that are in the world. Music brings people closer during performance of concerts, orchestra band or any kind of group. Music also helps people communicate how they feel inside when they just cannot find the words to say.

In addition, music has a powerful therapeutic effect on the human psyche. It has always been part of our association with specific emotions, and those emotions themselves have given rise to great music. In the modern world, music has gained an honorable designation of “healing without medicine”. Doctors feel that music therapy has been helping them in treating many people with problems like dementia, dyslexia, depression and trauma. Many children with learning disability and poor co-ordination have been able to learn and respond to set pieces of music. Many people with genetic

disability have found a new light in the form of music. We all know that meditation cleanses the system of its negative energies and vibrations. In this regard, music is a powerful aid to meditation. In many mediation workshops, music is used to make people more aware of their moods and feelings. People are made to lie down and empty their minds and then listen to the music, which is systematically changed, so that they can fit themselves through different emotions and state of consciousness. Thus, music affects all of us in one way or the other. Music helps us to clean all the dust from our mind and the soul. The dust of stress, pain, worries and the tension everything is washed away with the gentle stream of music. Music is the global language, and it has no barriers. Music teaches us peace and the harmony with the power of music we live peacefully.

Nketia (2016) who is an exponent of the Amu tradition stated in his book title, –Reinstating traditional music in contemporary contexts” that even though he held the music of Ephraim Amu and R.O. Danso in high esteem because it inspired and shaped his creative interest in traditional music. He appreciated the approach of another musician called Otto Boateng, who maintained the seminary tune or Sterne model consistently alongside the Amu model and indigenous traditional forms.

According to Nketia (2016), the songs composed by Amu being sung by the singing band that has just been inaugurated at Akropong, and was later discovered that he was fast gaining a reputation as a composer of church hymns and lively songs in Larteh. Nketia also developed his own initiative to visit him to listen to more of his music.

Victoria (2016) suggested this conversation starter, "Did you at any point consider what life will be without music? All things considered, I did, and I feel that the world would have been an exceptionally calm spot. As I would like to think music is

something exceptional; it is the thing that makes people human. Music is, in various ways, the texture of our lives and the meaning of society.

It very well may be depicted as quite possibly the most prized human encounters, everybody appreciates music and this turns out to be clearer in each critical occasion from weddings and burial services, graduation functions, formal initiations and birthday events. Regardless of what it is utilized for, music is the ideal workmanship and our lives would be fragmented without it. The climate in any room can be set just by adding some music. There are numerous styles, something for each event as it is extremely alleviating and loosening up which can improve our terrible days.

Each culture makes music, and each previous culture has made music as well. Studies show what music means for some pieces of our mind profoundly. Music makes solid emotions and a ton of recollections. The more we find out about music, the more we will actually want to say what we need in music and furthermore see better being human. Tuning in to music has end up resembling treatment for our spirits.

Music assumes an extraordinary part in our lives; it has a great deal of advantages. Peruse on to study the advantages of tuning in to music:

- a. Music is significant for inventiveness: Music is considered being probably the most ideal approaches to enter a 'mind-meandering mode' which was found by a nervous system specialist Raichle in 2001. This is the express the mind goes into most effectively, and music is perhaps the best methods of permitting an individual to enter this mode. Music powers the brain, and subsequently it powers man's imagination. An inventive psyche permits making incredible revelations and advancements.

- b. Music makes learning more fun and critical. It can make learning more fun and connecting with, which is an incredible device for retention. Music can help kids keep centred and recollect things they learn for quite a while. A long way from being an interruption, it assists individuals with recalling better. Proof that music assists with memory has prompted analysts to concentrate more about the effect of music on individuals who endure cognitive decline.
- c. Music is an all-inclusive language. Performers guarantee that with music an individual can convey across social and phonetic limits in manners that he/she can't do with common dialects. It can bring out profound inclination at the centre of the common human experience.
- d. Music unites individuals. Despite the fact that music can unquestionably be played and listening to alone, it is an incredible social magnet. There is something in particular about tuning in to music or playing it with others that causes you to feel associated with everyone around you. The more we use music to unite us, the more potential for expanded compassion, social association and participation.
- e. Music lessens pressure and nervousness. Research has shown that tuning in to music at least music with a lethargic rhythm and low pitch can quiet individuals down during profoundly upsetting and difficult occasion. It additionally can assist with torment the board, for instance during labour.

2.6 The role of music in the lives of students and teachers after studies

As indicated by Catherine (2017), music is the best production of humanity. Innovativeness in the unadulterated and undiluted structure is the genuine meaning of

Music. Music is a significant piece of our life, as it is a method of communicating our sentiments just as feelings.

A few people think about music as an approach to escape from the agony of life. It gives help and permits man to diminish pressure. Music is an incredible treatment that will make a man quiet down and at the time of euphoria; it will make an individual bright. Besides, it builds up the brain and lifts your self-assurance. Music assumes a more significant part in our life than simply being a wellspring of amusement.

Music is made in the most perfect structure, so it can likewise be reasoned that music is vital to inventiveness. It helps man in improving his psyche vivaciously by making it more imaginative and cunning. Regardless of what the best development is, it requires craftsmanship, inventiveness and creative mind that are satisfied by music.

There is additionally a demonstrated truth that music can possibly improve man's listening just as getting capacity. An individual hears a tune, attempts to comprehend its verses and to make out what the artist needs to pass on through his melody. Understanding capacity is upgraded, when an individual tunes in to instrumental music and he thinks carefully to comprehend the message, passed on by the performer, without the utilization of words.

At the point when you play some instrument, at that point you ordinarily play the music that mirrors our considerations or our feelings. This way your mind passes on the contemplations with the mode of music, without talking a word. At the point when we attempt to comprehend the music, at that point according to an exploration, it makes our brain more inventive.

Music is a very interesting approach to build up the ability of remembering. The best guide to demonstrate this sentence is that you can undoubtedly learn tunes instead of learning your prospectus. The explanation for learning a melody rapidly is that your psyche appreciates music. Whatever your psyches appreciate, it jams it.

Hence, music is supposed to be a decent alternative to learn new things rapidly. In the essential classes, one may have learned sonnets first. Sonnets are being instructed to kids since they discover them fascinating and simple to learn and hold them in their psyche. The music in the sonnets makes it more agreeable. This is the lone explanation that an individual recollects those sonnets all through life. Nowadays, even the schools understand the significance of music; consequently they are improving the strategies for instructing by making it fascinating with the assistance of music.

The Role of the School Choir in Ghana

According to Nicol Claire Hammond, University of the Witwatersrand said, –The university choir in provides space for examination of the politics of identity formation within South Africa, because of its position between the creativity of music performance”

Choirs are implicated in the ritual practices of their Universities, like graduation ceremonies and other formal assemblies, through the performance of specific duties at these functions.

Althusser (1971) suggested that it is through the performance of ritual that ideology is understood and believed, and that it is through the performance of, and response to,

ritual that the individual is made into a subject of the ideology being performed. This is Althusser's call "interpellation" (p. 107).

From the above it is recognized that the recognition of an in-group offers a stabilizing influence to the individual in that the pattern of behaviour that group maps allow one to create a horizon of expectations, which in turn facilitates the imagination of the future.

The performance of songs like the national anthems at such ceremonies constitutes a powerful medium for this interpellation of the individual, not only as subject but also the broader intellectual community and the nation state.

Althusser (1971, pp. 162-165) described how the choir portray an image of respect for, and understanding of, the intellectual rights and freedom of scholars, they in fact masks their functioning as agents for the production of hegemony. This masking is potentially even stronger in the case of the university choir, as the choir, being a space for music-making, is frequently associated with ideals of individuality and freedom. It is also a common stereotype that may have some basis in the fact that music-making is about liberating self-expression. Most choristers interviewed cited creative expression as a primary reason for singing in choirs, and many have suggested that singing frees them from the constraints placed on them in their day-to-day lives.

Many singers who chose not to sing in choirs, however, cite loss of individuality and a reduced capacity for self-expression within a choir as reasons, and suggest that the need to blend with other voices limits the expressive potential of choral singing. Blend of the voice in choir is sought by reducing variation within performance to a minimum through consideration of articulation, tone colour and interpretation. Choristers are taught to produce uniform "pure vowels" and "modified vowels" by

mimicking the vocalization of the conductor, while consonants are practiced for uniformity of sound, and carefully timed at the beginning and end of phrases or musical lines to avoid a staggered articulation. One reason for this concern with unity of articulation is that unclear pronunciation marks the text being sung, and can be distracting to an audience listening for the meaning of the music. The possibility that meaning is carried not within the musical sound is discussed by Kramer (2000). Grant Olwage's also suggest that the creation of uniformity of sound, particularly with reference to vowel shapes, is a form of discipline implicated in the process of social construction and control.

In an interview with choirs, it was suggested that keeping the choirs separate was most practical way to ensure musical diversity on their field of identity. Combining choirs from different environment would result in a sound not suitable for the performance of music of either the western classical, or the black African tradition.

The differentiation process is an example of what Tajfel and Turner (1996) have called "comparison" according to one choir their projections of indisputable Africans, defied according to race, is a characteristic that both distinguishes them from the other choirs and privileges them in an African Renaissance socio-political model.

According to the position statement of MENC Music is a natural and important part of young children's growth and development. Early interaction with music positively affects the quality of all children's lives. Successful experiences in music help all children bond emotionally and intellectually with others through creative expression in songs, rhythmic movement, and listening experiences.

From musical experiences should be played-based and planned for various types of learning opportunities such as one on one, choice time, integration with other areas of

the curriculum, and large-group music focus. The best possible musical models and activities should be provided. Adults responsible for guiding these experiences may range from parent, to caregivers, to early childhood educators, to music specialist. Music educators are committed to working in partnership with these adults to provide exemplary music experiences for young children.

Achievements of Amu and Nketia in Music

When Nketia studied in London, he recalled that what he need was to take back home was a strong multidisciplinary background that would enable him to develop an appropriate frame of reference for looking at the creative and expressive aspect of our own culture- including music- and their integral relations. This enables Nketia to work on his research methodology and ways of analysing and interoperating musical events and related traditions.

Nketia retorted that whiles he was studying diligently he also made quite a few friends he was attending concerts and dramatic productions almost every week with. Some of his friends ensured that he had complimentary tickets to orchestral concerts, chamber music, and solo recitals.

Again Nketia said he was advised by Ephraim Amu, the pioneer Ghanaian music tutor and composer, before he left Ghana to do multidisciplinary course because the exposure would be intellectually stimulating and valuable in determining how he approach the stylistic development of his own indigenous materials as an African composer. The advice helps him since he had taken lessons in traditional music with his grandmother and knew at least the fundamentals of songs. But in this instance, he kept Amu's earlier caveat not to be a copycat.

The learning of music opened the way for Nketia to be appointed as Research Fellow in the Department of Sociology of the University College of the Gold Coast in 1952, in Presbyterian Training College in Akropong as a tutor in English and Music and assistant to Mr. C. A. Akrofi.

He also have the possibilities of joining ranks with scholars overseas at conferences and he saw a call for papers of the international Folk Music Council (IFMC) scheduled for Liege, Belgium, in 1954 he was not a member so he wrote a paper on –Possession Dances in African Societies” and the paper was read on his behalf and that was a breakthrough for Nketia and the secretariat invited him to present another paper at the next IFMC conference, guaranteeing him not only free boarding and lodging but a round-trip ticket as well. That trip was successful for Nketia and out of that he was elected to serve on the Board of the Council which they entitled him subsequently to attend all their meetings at their expense.

Nketia was able to convince President Kwame Nkrumah to agree and invite the IFMC to hold their next conference in Ghana by his government. The unfortunate thing was that President Kwame Nkrumah’s government was overthrown by the military coup before the scheduled date of the conference, but the military regime that took over still honoured the invitation and they had one of the most memorable conferences of the council in Ghana. The conference has been renamed the International Council for Traditional Music (ICTM) and they have national and regional committees worldwide. In Beijing Nketia was elected as honorary member of the council and he was honorary member of all the international music organizations and he received complimentary copies of their periodicals and bulletins to enable him to keep in touch with what was going on in the world of music. To add to that he received the regular update because these organizations believe Ghana to be part of the world network of

the ICTM, the society for Ethnomusicology and the International Society for music Education (ISMC), since Ephraim Amu and Nketia were honorary members of the international Music Council of UNESCO.

The Development of Music as a subject in school

According to Nketia he said he includes music as a core subject of the researched unit in his department of African Studies, so he chose to make African music- his principal area of creative and academic interest. He took this approach because of the close interrelation of music and dance with language, oral literature and the visual arts which compels one to look at these in some detail with particular reference to their communicative or expressive role in musical events. The head of department professor K. A. Busia also encouraged Nketia to continue the creative development of African music in contemporary contexts from where Ephraim Amu had left off. Another area Nketia researched on and he was encouraged by Professor K. A. Busia was to establish a Folk Society on Legon campus, like the one at Oxford University, that gave students in various disciplines the opportunity of participating in Folkloric activities, as well as lectures or talks on an extracurricular basis. He observed that quite few students were attracted to drumming and singing class they set up in the University of Ghana Legon.

In order to strengthen the department work and also link him closer to Sociology Department in his field work, Nketia paid attention not only to musical processes but also to related social and cultural processes and their supporting oral traditions. He took note of the social organization of music making, the interaction through music or the dynamics of music making in African societies, the concept of music as play, as well as cultural, social and aesthetic dimensions of African music

instruments. He did not depend on looking at African music only in terms of itself, as some conservatory-trained musicians facetiously claim. This helped Nketia to maintain balance in his work because he was having a strong creative interest, which always compelled him to look at what Alan Merriam described as ‘music sound’ and not exclusively at ‘music behaviour’.

In order for Nketia to develop scholarly studies in music in the Department of Sociology, he needs to approach traditional music and its auxiliary subjects primarily as a field of scholarly research and a systematization of knowledge for application in specific contexts, such as composition, education and national development, as well as its preservation as a national legacy; that implies that knowledge which can be shared both locally and worldwide. In his research Nketia did not lose sight of his commitments nor of the reality of his situation as being an African Research Fellow, so he did not see himself as the Western colleagues interested in the serious study of African music, who may have had little or no previous living experience and knowledge of African traditions of music in the countries they selected for their fieldwork but rather Nketia said ‘I was an Inside Observer’ (domiciled in Ghana) seeking to broaden my experience and knowledge of African traditions of music and music making in African societies. He factored his primary source of information on indigenous musical traditions on oral traditions and he was not anxious not to miss important information from other sources, including documentary, references in observers’ account or other similar materials collated by scholars who were curious about ‘music in other lands’ that comparative musicologist and their Africanist successors tried to codify.

The Traditional music in Ghana

Before Nketia could sustain himself in the fieldwork in traditional music he in the light of his experience of taking traditional lessons with his non-literate grandmother and others early in his career enable him to ground himself more firmly to the traditions to which he has asset as an insider and he used it as leverage for connecting with other traditions in Ghana.

Before Nketia could do it well, he made his immediate focus on the musical traditions of the Akan people who occupy a large portion of Ghana examples are the Fante, Nzema, Ahanta, Akim, Kwahu, Ashanti and Brong Ahafo. He tried to follow their traditions. Nketia (2016) states “I paid more attention to the musical features at this juncture than to the ethnographic details, which I hope to investigate later at their permanent locations”. As he researched in, then filed he plan his work to coincide with the local festivals calendars of ritual and ceremonial events and so on in other to get the real meaning of their traditional music.

Again to make music in our country more relevant Nketia roam about the various traditions to collect their traditional music and also to have an in-depth knowledge of traditional music system and practices. Therefore he learns from the traditional experts themselves, or occasionally, also from their assistants or articulate members of the community. Again the study of music and its related arts to the promotion of the growing consciousness of Ghanaian national identity and Ghana’s leadership role in the promotion of African unity and pan-Africanism was one of Nketia’s focuses to achieve his successes in his field work.

In addition to the above Nketia also acquaint himself as a composer with the stylistic characteristics of our musical traditions so in other to achieve it he accumulated substantial secondary data on various aspects of the cultures of Ghanaian

communities and performing groups that he encountered so he learned about their musical instruments, musical types and dances as well as traditional songs, some of which he recorded himself.

In order to broadcast and to make Ghanaian music more popular Nketia started sharing his collections of music information and sound recordings with the public through radio programmes, essays and notes on selected topics published in journals and local newspapers as well as monographs of single topics such as *Funeral Dirges of the Akan people*, *Drumming in Akan Communities of Ghana* and articles such as *organization of music in Adagme Society* and *Traditional Music of the Ga People* were all put into practice to help in the spread of Ghanaian music. Through the spread of the music, Nketia became popular to some government officials and prominent citizens. So through the music he also became involved in national programs for the promotion of our traditional heritage in contemporary contexts. He was able to serve on both interim committees for an Arts Council of Ghana set up by the Prime Minister Nkrumah in the period of transition to self-government and the statutory Arts Council which was established on the eve of independence of Ghana and he also assisted the state functions secretariat in the process to incorporate traditional music, because of the knowledge of traditional Akan poetry he endowed himself with has lifted him to a higher pedestal.

Through music, Nketia was given the opportunity to be a member of the Ghana delegation to cultural events, so he was a member of the Ghana delegation to cultural meetings of UNESCO and other organizations in various African countries. This gave the chance for Nketia to have access to additional opportunities to witness performances of traditional African music and dance in other African countries and

this was able to help him identify the similarities and differences in the traditional arts as well as the innovations that were taking place.

In other to promote African Music in Ghana Nketia was advice by Paul Baxter who was a new colleague in Social Anthropology in the Department of Sociology urge him to consider writing a monograph on –African Music in Ghana‘ instead of publishing so many papers, because of the situation in Ghana where reinstating traditional cultures in contemporary contexts had become a political priority, there was a growing interest in African music and this advice was also taken by Nketia.

Reasons to consider African Music in Ghana

The materials Nketia gathered on the writing of the monograph on the musical traditions of Ghana he group the data thematically and illustrate with examples from particular societies and finally decided on the title –African Music in Ghana”, African music was customary in the colonial period in Ghana and before colonial boundaries were used to demarcate societies and cultures to be indigenous to any location of Africa. Traditional music was also referred to as African music, that is, an example of the music of Africa and not as ethnic or tribal music.

According to music in African culture synopsis written by Nketia on the topic the African Heritage of music he said in the old ‘tribal‘ era, the music was practiced, as it still is, as purely local form‘. But due to migration, the music is being transferred orally from one place to another and they find it as the best form of entertainment and a means of building new relationship. For example, just as the dance clubs of Ewe areas may be found all over Ghana. When it happens like this it foster unity among

people so I am looking forward to see to a day when an agbadza club in Accra would no longer be purely an Ewe Association but rather associations of music lovers attracted to these particular forms of music.

To add to the above, in schools we need to tackle educational programs in music and such programs need to emphasize the study of the African heritage of music as a first step in the musical upbringing of the post-colonial African. This is what Ephraim adopted in the Presbyterian Training College but did not go done well with the missionaries.

From Nketia again, he stated that from a purely musical point of view, the problem of meaning is formidable one of anybody approaching this music for the first time or for anyone accustomed to only a particular local musical expression in a given part of Africa. From the above it will be denoted that music is by no means uniform in the basic musical sounds it employs and this is a fact which has led some scholars and collectors of music to question the wisdom of referring to African music in the singular. Tracey for example talks about the large number of folk music's created by over one hundred and thirty tribal groups. Wachsman similarly emphasizes that the music of twenty five peoples of Uganda cannot be reduced to a common formula. She said in his opinion the music of Africa cannot be a uniform concept.

We need to observe so that we can indeed be supported by numerous examples of divergent forms when we talked about the need to trace our indigenous forms of music in our own land. For example, there is a wide diversity of singing styles which seem to create immediate difficulties of understanding and appreciation for those accustomed to only one African tradition. Many African songs reflect the speech mannerisms of the various language groups, including common features of speech

such as rhythm and intonation. An Akan song reflects the characteristics rhythm and rate of utterances used in normal Akan speech as well as the intonation contours and other details of Akan pronunciation.

Another born of contention, we need to consider is the complication which arises from the ideals of voice production or norms of vocal qualities developed in different areas. Some prefer high head voice, or falsetto, and others also prefer their traditional voice quality. Sometimes too there is a vocal style associated with the Islamic traditions- reading from the Koran, with music of Islamic cultures- acquired by the African people who have embraced Islam or accepted cultures- acquire by Africans may be transferred into indigenous singing styles.

Another reason why we have to look at our indigenous music is the fact that there is complication of cultural contact and complication which arise from the choice of scales, or scale pattern. Some build their songs on varieties of pentatonic scales, while others construct their songs on hexatonic scales. Again when we come to instrumental forms, we can list a number of divergences for example in the distribution of instrumental types or species and more particularly in tuning system.

Notwithstanding the above, there are common structural principles which are observed by users of these divergent forms and which may be manifested in the treatment of melody and rhythm, in the approach to polyphony, or the use of various musical devices. In other words, theoretically African Music is a body of structural principles, some with wide application and others with only limited application. While each local musical culture may pose special problems of meaning and significance, there are other problems which one meets in one form or the other as one

moves from one area to another and which permit one to take an aggregate of group specialization based on common principles.

In Ghana, the above views can be strengthening by the historical picture of the music of the people that is emerging from the little work that has been done so far. This shows the picture shows considerable interaction of Ghanaians people resulting in some cases in the borrowing of musical forms or musical instruments, a fact which calls for a comparative approach in the study of form, content and meaning in Ghana music and which justifies the need for taking an over-view of music. For example, –Wachsmann has shown that a certain historical picture of musical interactions emerges when one takes into account oral traditions, archaeological and viable documentary evidence and distribution of musical instruments, particularly trumpet sets and harps, in Uganda”.

Again, there is a similar picture of musical interaction in Ghana among people who seem to have different singing styles by Nketia. There are various musical types which are referred to in different regions of the country as nnwomkoro, peewa, adaawe, ollenlo, linle, tora, lua and others. Everywhere they are performed by women who stand in a circular or semi-circle, sing and clap their hands, sometimes with castanets or some such idiophones are added, and very occasionally drums too are added. All the above are not the invention of the missionaries but rather a very good and rich culture of our great nation Ghana.

Music in community life

–The context of music making in traditional society suggest that in Africa, music is regarded- as in many cultures of the world- as a medium of expression” by Nketia. He

continued to say that it also provides an avenue for individual and corporate expression, an avenue for expressing personal thoughts and feelings as well as community sentiments.

In many parts of Africa in which Ghana is part the general pattern of musical organization is one that emphasizes the integration of music with other activities, with social and political actions or with these activities in which African societies express or consolidate their inter-personal relationships, beliefs and attitudes to life. When public occasions are done through recreational, ritual, ceremonial or social occasions, it allowed music to be performed for the sheer fun of it as a recreational activity. The varied activities include economic activities, in particular communal labour and the event of market days. Communal labour is organized for cutting down the bush, for sowing, harvesting or for building, one may find musician in attendance, or workers themselves may sing while they work. On some occasions songs for various domestic activities such as grinding, pounding, brewing beer have been noted with songs. To add to that in Ghana events in the personal life of individuals, in particular the crises of life: birth, puberty, marriage and death, are also musical events.

In worship the use of music influenced our worship and there are so many forms of worship. There are various forms of private worship, personal or individual worship, as well as the form of public and ritual situations. All these are linked with or without music in their cults. In political organizations, specific music is also used. In traditional societies, religious values also operate in the field, and what has been said of worship and music may apply hear to make the occasion, among them there are mythical symbols of office- material objects which may include musical instruments. Reigning chiefs may also be mystical, related to ancestor chiefs who continue to have

a hand in the affairs of the living. They also performed or supervise the performance of certain rituals for the benefit of all. These rites are ancestral rites, sowing rites and others which may be performed in the context of music.



CHAPTER THREE

METHODOLOGY

3.1 Overview

The chapter of the research details how the study was carried out. It gives details of the various approaches and techniques put in place to gather the required data on the development of music in the Presbyterian College of Education, Akropong. It gives details of the researched design, the population of the study, sample and sampling techniques, instruments for data collection, trustworthiness, data collection procedures, data analysis and ethical considerations.

3.2 Study Area

In all the Presbyterian Colleges of Education, are five in Ghana, and in general the Presbyterian Colleges of Education has been a strategic asset to the church as a whole. The beginning of the church started in the Presbyterian Training College, Akropong-Akuapem. The chicken or the egg argument: which first? Pupils and Teachers: who comes first? These are some things which came out when the missionaries came to Ghana the then Gold Coast to settle. One of the pioneer missionaries Rev. Andreas Riis, with the help of the people of Akropong and Abiriw through communal labour, was able to put up four classrooms to start a school in his first tour of duty at Akropong from 1835 to 1840; but the unfortunate thing was that he was not offered a single pupil.

But when the black Indians Teachers arrived in 1843, pupils were sooner or later sent in to learn to read the white man's book'. The first pupil includes David Asante, who was apparently teenager.

These teenagers were clothed, fed, housed and educated as ‘mustard seed’. Their lessons include Akan language, as one of the teachers known as the Alexander Worthy Clerk could only deliver teaching in English, the boys were clearly helped by a mulatto teacher and interpreter, Mr Reynolds, from Cape Coast, who was recommended to Rev Riis by Governor George Maclean in Cape Coast Castle.

Although Mr. Reynolds was given salary lower than what was received as training mulatto children in Cape Coast, the provision of rent-free accommodation and other duty perquisites enabled him to give of his best to people and his job as interpreter in street or open-air evangelization services to attract converts. Some boys remained in his house as house-boys adopted his surname ‘Reynolds’ which is still carried by their descendants- Reynolds.

Within four years, the Basel mission authorities saw the need to establish two seminaries for the Akan and Ga-Adangbe Districts for the training of teacher-catechists. The first Basel mission seminary was opened on 5th July, 1848 at Akropong. After Akropong, a similar one was opened at Osu in 1850. It must be noted here that right from its inception, the seminary was tasked to train all suitable students to be teachers to work in classrooms, and in addition to do church work in the mission stations as well as in the wider community outside the Christian quarters or the Salems, in their capacity as trained catechists.

The first Principal was the Rev. Dieterle, who after the duration of teaching was stationed at Aburi as District Pastor in 1857. Following him over the past 155 years to date has been a succession of ordained Pastors, with the notable exception of Mr. Douglas Benzies (MA., BSc. missionary teacher). After serving as a supervisor of the Presbyterian Church schools from 1931 to 1937, he was appointed Principal of the

church's premier training college with ten-year tenure from 1938 to 1947, after which he was transferred to the Scottish Mission field in Nyasaland, now Malawi.

In October, 1928 when the present Akropong Christ Presbyterian Church was going to be opened, the officiating Moderator, Rev. Charles E. Martison, was crushed to death from crowd pressure before he could open the West door. More people would have died but for the scientific thinking and foresight of 'DB'. With an engineer's mind and intuition, he had asked some men to stand behind the door to prevent a possible stampede by the excited crowd in their eagerness to rush for seating places. The principal of the college saved the situation by his out-throw.

The 150-years-old training and traditions of the old Akropong Seminary, now the Presbyterian Training College which has now become College of Education, had immersed many generations of its former students in an all-round mould of using the Heads, Hearts, and Hands of men and women teachers, catechists and pastors who have served the church and State in many positive ways to the Glory of God and the blessing of their generations.

The fact about Principal Douglas Benzies' principalship at Akropong from 1938 to 1947, in the long history of the College since its founding in 1848, he was the first principal who was not ordained minister. Secondly, he brought to the college a rich and varied experience in teaching and school supervision, social service and outstanding administrative skills, not possessed by most of his predecessors. Thirdly, on taking over the post of supervisor of Presbyterian schools, he established a new missionary station at Awisa, a little town in the rural area near Oda in the Eastern province of Gold Coast. In 1924 to 1947, he was teaching and supervising work in learning and teaching in Presbyterian schools at a time when resurgent Gold coast

nationalism was rearing its vocal agitation. He spent five years as a student at the Presbyterian Training College from 1943 to 1947 under Principal William Ferguson. Principal Benzies time ushered in a marked and positive change in race relations at the college. Finally, it was under his leadership that electricity was introduced to the college.

Basel mission policy on the establishment of the Akropong Seminary in 1848 was that it was meant to train teachers, catechists, and evangelist to work in the Lord's vineyard to feed His adult sheep in the congregation and the wider communities, as well as to feed His lambs in the church's schools and colleges. With such dependable and sustainable supply of selected and well-trained dedicated personnel to work for the Great Commission of our lord, the Akropong Seminary and Abetifi Seminary were considered strategic assets for church and educational work, and catalysts for wider national development in the Gold Coast and Ghana.

For seventy years, 1848 to 1918, European missionaries and African tutors at the seminary at Akropong and Abetifi rendered competent and professional teaching to produce this noble brand of teachers for the church and nation. Teaching is indeed a noble profession.

3.3 Research design

The study adopted a qualitative research approach using the single-case design in analyzing and interpreting the data gathered from the field on the development and role of music education in the Presbyterian College, Akropong –Akuapem. According to Baumgartner, Strong and Hensley (2002), most qualitative researchers agree that research designs which fall under qualitative approach rely heavily upon extensive observations and in-depth interviews that result in non-numerical data for

analysis. Qualitative data are often expressed verbally in order to understand social and human problem through pictures and words in a natural setting, to which infographic charts are assigned and measured (Creswell, 2008). The approach helped the researcher to select people who helped in getting information on the development of music in Presbyterian College of Education, Akropong. In this regard, the philosophical approach underpinning this study is the interpretivism philosophical approach. The nature of the research problem, the purpose, research objectives and research questions as well as the research methodology inform the reason for choosing the interpretivist approach.

Interpretivists contend that only through the subjective interpretation of and intervention in reality can that reality be fully understood. The study of phenomena in their natural environment is key to the interpretivist philosophy. Interpretivism is an epistemology that advocates that it is necessary for the researcher to understand differences between humans in our role as social actors. This emphasizes the difference between conducting research among people rather than objects. The ‘social actors’ in this study include the past and current Principals, the old students, the members of staff, the current population of students, the chaplain of the college, and members of the school choir of the Presbyterian College of Education, Akropong. Hence, this study sought to interpret the everyday experiences of these social actors in the development of music education in the college.

This study, which is descriptive in nature, adopted the single case study design. In a single case study, one case is examined. Case studies may be positivist or interpretivist in nature, depending on the approach of the researcher (s), the data collected and the analytical techniques employed. This case study is interpretivist in nature. It is not easy to describe what a case study is because there is no easy

explanation (Solberg, Søylen & Huber, 2006). According to Creswell (2013), “The case study method explores a real-life, contemporary bounded system (a case) or multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information... and reports a case description and case themes” (p. 97).

3.4 Population of the study

The target population consisted of past and present students all the five Presbyterian Colleges of Education in Ghana, but due to time constrain the work is delimited to Presbyterian College of Education, Akropong. The five Presbyterian Colleges in Ghana are Presbyterian College of Education, Akropong, Presbyterian Women’s College of Education, Aburi, Presbyterian College of Education, Kibi, Presbyterian College of Education, Abetifi and Presbyterian Women’s College of Education, Agogo Asante Akyem. The Presbyterian College of Education, Akropong has been conveniently and purposively selected as a study area because it is the institution where Dr. Ephraim Amu and Prof. J. H. Nketia all of blessed memory laid down the foundation of African choral music.

The accessible population for this study consisted of some selected members including both past and current Principals, the old students, the members of staff, the current population of students, the chaplain of the college, and members of the school choir of the Presbyterian College of Education, Akropong.

A total number of ten members were selected from the Chaplain, Principal, the staff, the college choir and some members were picked outside the colleges of education.

3.5 Sample and sampling techniques

A total sample of ten (10) members (both past and present) of the Presbyterian College of Education, Akropong were involved in the study. They comprised one (1) Principal, one (1) chaplain of the college, one (1) member of staff, one (1) old student, four (4) members of the school choir, one (1) student who is not a member of the school choir and one (1) clergy (minister) of the Presbyterian church in Akropong. The Principal, school chaplain and members of the school choir were purposively selected. On the other hand, the old students, members of staff and student who are not members of the school choir were conveniently selected for the study.

The researcher used purposive sampling in selecting some study participants for the following reasons:

1. For the researcher to select members who are experienced in the traditions of Presbyterian Colleges of Education, Akropong.
2. The members were selected due to their knowledge they have about the college.
3. The selection was done due to the researcher's personal experience and the help of the music tutor in the college.
4. It also helped the researcher to assess the development of music in the college and Akropong community and society at large.

These reasons buttress the views of Cohen, Manion and Morrison (2007) who stated that purposive sampling has a feature of qualitative research where researchers deliberately choose subjects to be included in a study on the basis of their judgment of the typicality or possession of a particular characteristic needed.

The study setting and some study participants were conveniently chosen because of ease of geographical accessibility, to the researcher and to ensure easy accessibility with respect to information, reduce time and to get as many respondents as required. Convenience sampling is a non-probability sampling technique where subjects are selected because of their convenient accessibility and proximity to the researcher (Saunders, Lewis & Thornhill, 2012). This method relies on data collection from population members who are conveniently available to participate in the study. Though convenience sampling is considered a weak form of sampling because of the inability to generalize findings to a larger population, data collection can be facilitated in a short duration of time (Gravetter&Forzano, 2006).

3.6 Data collection instruments

The following techniques were used in the data collection process of the study: interview, observation, and documentary review. Therefore, the main instruments used to obtain the information are as follows: unstructured observation schedule, interview guide, and documents. Other tools used for data collection include digital camera for pictures, mobile phone for audio recordings, a laptop computer for typing and recording, notebooks for interview records, diary for appointment of the dates, pens and pencils to write and highlight responses, and erasers to erase written responses which were not needed.

3.7 Trustworthiness

As in qualitative methods, researchers describe certain concepts related to reliability and validity. Guba (1981) proposed “trustworthiness” as a surrogate measure for validity and reliability in naturalistic inquiries. By structuring the study to address the four aspects of trustworthiness — that is, truth value, applicability, consistency, and

neutrality — the researcher achieves the following outcomes: credibility, transferability, dependability, and confirmability. The notion of trustworthiness also known as “validity,” “authenticity,” or “credibility” is “seen as a strength of qualitative research,” with reference to the accuracy of the findings “from the standpoint of the researcher, the participant, or the readers of an account” (Creswell & Miller, 2000 cited in Creswell, 2003, pp. 195-196).

In order to ensure the validity of the research instrument, the interview schedules were designed to reflect on the research objectives and questions. To ensure face validity of the instrument, they were given to colleague students for peer review. For face validity, they were given to the research supervisor for scrutiny as well as expert judgment.

3.7.1 Dependability

To give credence to the credibility that was established for this study, the researcher has to ensure dependability. Lincoln and Guba (1985) asserted that there could be no credibility without dependability in qualitative research. They suggested that dependability can be established through the establishment of appropriate enquiry decision, review of interviewer bias to resist early closure, establishment of categorical schemes and exploration of all areas, resistance to practical pressures and findings of both positive and negative data and triangulation. In this regard, information from the literature review helped the researcher to develop questions that elicited responses to answer the research questions that were formulated to direct this study. This ensured appropriateness of the questions that the respondents were asked. Besides, the interview format helped the researcher to develop categories and themes which were used in the findings.

To deal with the issue of bias in the study, the researchers sought clarification for answers that were not clearly stated during the interview. In this way, unclear data obtained were resolved. Care was taken about the duration of the interview to avoid early closure and at the same time to prevent the provision of unreliable data following boredom on the part of respondents as a result of prolonged interview session.

3.7.2 Credibility

To establish validity, the data for this study must be credible. According to Creswell (2002), respondent validation is where the result of the research is submitted to the respondents for confirmation as a means of establishing credibility. In this study, the researchers interacted with the subjects over a period of not less than one week in order to develop acquaintance with them. This was done through casual visits to the respondents at their offices and also via telephone conversation. This enabled the researcher to develop a relationship with them. In this way, the researcher was able to build trust between himself and each respondent. This trust made it possible for the respondents to readily open up for discussions of all issues that are covered by the interview schedule for the study.

3.7.3 Transferability

The transferability of a research study addresses whether the findings are “context-relevant” or subject to non-comparability because of situational uniqueness (Guba, 1981, p. 86). To provide a context for evaluating the transferability of the findings, the researcher used theoretical works that are reviewed by others and purposive sampling and to develop a thick description of the data.

3.7.4 Confirmability

In order to avoid the effects of investigator bias, steps should be taken to collect data from a variety of sources and, if possible, by researchers with different perspectives. When these steps are not possible, the researcher should rely on “practicing reflexivity,” which Guba describes as revealing the researcher’s own assumptions to his/her audience (Guba, 1981, p. 87). The researcher ensured this by documenting personal reactions and beliefs about the data.

3.8 Data collection procedures

The researcher visited the college and had interaction with the music tutor to study the terrain on how they were implementing music education on campus, and who to contact for assistance. Again, the researcher visited the college during their Sunday church service, where the choir and other singing groups performed. Pictures of the scenes were taken to enhance the work.

Through the interaction, the secretary of the college gave the tribute of the late Dr. Amu and Prof. J.H. Nketia as documents as one of the vital sources of information to analyze to enrich the work. The researcher also visited AkrofiChristaller institute to obtain information on the tribute of Dr Amu and Prof. Nketia. The researcher made consultation and the tributes and other books of Dr. Amu were retrieved to add to the research.

Again, the school choir and other singing groups were visited and pictures were taken during their choir practices. The researcher observed their church services to find out how the worship service was conducted.

The interview was done through the following means; the researcher went to the college with the official letter from the University of Education, Winneba. This was to seek permission to conduct the research on the development and role of music in the college. Before the letter, the researcher also visited the music tutor who is currently in charge of music in the college. The meeting was to discuss the researcher's intention of carrying out the project in the school.

The researcher made a follow-up visit to the principal of the school to ascertain whether permission was granted to carry out the research. Indeed, the permission was granted for the interview, as confirmed by the music tutor. The researcher then booked an appointment for interview sessions with them.

3.9 Data analysis

The tools used in data collection during the study were all assembled ranging from field notebooks, audio and video records. In addition, motion and still pictures from interviews and focus group discussions gathered were put together and analyzed and the facts and findings presented in a prose form.

The qualitative (interview) data were analyzed qualitatively through thematic analysis — responses from respondents were categorized into themes after transcription of interview responses. According to Creswell (2009), transcription is the process of converting audiotape recordings or field notes into text data.

First and foremost, after data is collected through interviews, it was transcribed from its original form, tape-recorder onto paper, and translated into English Language. Here, the researcher listened to each tape repeatedly to familiarize himself with the conversations and carefully wrote them down in the words of the

participants. The researcher immersed himself in the data by repeatedly pursuing through it to help him reduce the voluminous data for analysis and clarity. Themes were then generated before the analysis. Kusi (2012) refers to this kind of themes as preset themes. Having done that, the manuscript was cleaned and edited by eliminating any typographical error and contradictions in the text. The data having been transcribed; the transcripts were checked and edited.

Also, parts of the data that are related were prepared for analysis. Here the findings of the interviews, analysis and interpretation involved data deduction and analysis. At this point, categories were developed and coding of data was completed and trend of data were also identified. The findings of the individual interviews were generalized and differences and similarities identified, which allowed the development of typologies.

In thematic analysis, the identifiable themes that emerged from interview responses were classified under each research question. Also, the major themes and analysis of contents were summarized. This was done by playing the recorded tapes for each interviewee. The major themes and analysis of the contents are then summarized. The full discussions are done in chapter four.

3.10 Ethical considerations

The researcher executed all ethical procedures and practices by researchers in conducting research. The researcher avoided plagiarism by ensuring that works of people which were used to buttress analysis of and in the literature review, were duly acknowledged in text and listed in the reference section.

In order not to violate the principle of informed consent as recommendation in the social research, letters of introduction were sent to the college authorities in Presbyterian College of Education, Akropong to seek permission before the conduct of the study. In these letters, the purpose of the study was clearly stated to both the respondents and the authorities of the college. Hence, consent of the respondents was sought to participate in the study.

Again, the respondents were assured that their identities would be concealed. In achieving this purpose, respondents were given numbers instead of their names, which made it difficult for people to identify. Individual respondents were assured of voluntary withdrawal from the study.



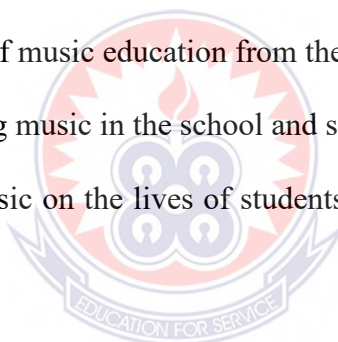
CHAPTER FOUR

ANALYSIS AND DISCUSSION OF FINDINGS

4.1 Overview

The focus of this study is on the development and role of music in the Presbyterian College of Education, Akropong. The focus of this study is on the development and role of music in the Presbyterian College of Education, Akropong. This chapter presents the analysis of data gathered from the field of study. The findings has been presented and discussed under the following themes:

- a. the co-existence of the Western and Ghanaian traditional chorale music;
- b. the development of music education from the colonial era up to date;
- c. the role of learning music in the school and society; and
- d. The impact of music on the lives of students and teachers after completion of studies.



4.2 The co-existence of the Western and Ghanaian traditional chorale music

The data presented and discussed under this theme bears on research questions one which states *How do the Western and Ghanaian traditional music in the Presbyterian College of Education, Akropong co-exist?*

From the individual interviews, it came out that Western and Ghanaian traditional music co-exists in the Presbyterian College of Education, Akropong. Historical antecedents point to the theory and practice of both European and Ghanaian music by two renowned Ghanaians, Dr. Ephraim Amu and Prof. Nketia, in the college. Musical performance of the British National Anthem and other hymns as well as indigenous Ghanaian music had a place in the college curriculum.

Commenting on this issue, the college principal averred that the choir, the drama troupe and those studying the music course were all in the school. Rev. Prof. Bediako who was part of the 1997 student year group sent them outside the country for performance in Scotland. But in the music curriculum of the college, the choir was started by Dr. Ephraim Amu and Mr. Doudu. This suggests that although Dr. Ephraim Amu and Prof. Nketia learned Whiteman's culture through music, they equally tried to project African culture through indigenous Ghanaian music.

In further discussion, the college principal pointed out that the music curriculum started informally. It was later introduced as an academic programme by the African students and teachers who trained abroad. They started with the singing ministry and later added the academic work. Doudu was a student in 1978 year group that was the time the three (3) years post-secondary started, and they were doing it as internal assessment which ended in two (2) years. From 1989 they started the part one and two as external examinations, but there was no examination for the students in the third year. After some period, the music program changed to a general program and the second (2nd) year students were made to study and sit for music examination as an internal paper.

The music course has been fully integrated into the college curriculum. In the view of the college principal, music forms part of the external examination papers for diploma students in the college. The diploma has existed for the past three years now. The music curriculum has encouraged students to study and perform Western music. For example, they sing Halleluiah chorus, Halleluiah Amen, Jesu joy of man desiring and others. The students are really encouraged to listen, sing and practice when the need be, and again they are encouraged to listen to the classical pieces on Radio Gold. So, music is embedded in the classroom. Hence, there is co-existence. This view is

also supported by the college chaplain. Corresponding comment from the college chaplain is discussed in the next paragraph.

The blending and performance of both Western and traditional music lyrics during morning devotion at the college signify the co-existence of the two types of music. They use the hymns and they sometimes blend the Hymns with *Adowa* dance. They perform “the traditional African ensemble”. So traditional music is not left out. It is really used during graduation and special occasions where they are needed. Some dances are selected in the classroom. For examples, *adowa*, *sekyi*, *apatapam*, *kpanlogo*, *adevu*, *gome*, and others. The examiners select two or three dances for the students to learn and perform. The educational values, history and their importance are studied to help them appreciate their own dance.

In the same vein, one college tutor unequivocally supported the co-existence of Western and Ghanaian music and added that three types of music are performed in the school. That is art music, popular art music, and traditional music. With the Art music, the hymns and chorals by the Art musicians are used. In the classroom they learn about the art music composers. We sing and perform traditional and western songs and dances in the college. These include the African traditional music, Rap song, Hiplife, *adowa* songs, war songs, patriotic songs, et cetera. So, there is the co-existence of western and Ghanaian traditional music in the college.

An old student of the college commented that there is co-existence of Western and traditional music in the college. In adducing evidence to support his position, he stated that there are about seventy-five choristers in the college choir who study and perform both Western and traditional music like Handel Messiah. They use some rhythms of *agbadza* and highlife. The college performs Hallelujah chorus,

chorale art music, charismatic daughters of glorious Jesus, Jesu joy of man desiring, Hallelujah Amen, et cetera.

Comparatively, the music of Ephraim and J. H Nketia are fantastic. All kinds of music are performed at particular places or times or occasion. However, traditional music is sometimes performed during church service. The cultural troupe in the college performs traditional music like *adowa*, *kete*, et cetera during occasions in the college. The composition of Amu is fantastic. An old student of the institution was the composer of the music “*mesi den mekamfo wo*”. A number of old students who were composers also taught in the college as music tutors. Although it is time consuming as compared to hip hop music, some tutors and students prefer classical music as it relaxes them. The western music is fantastic, well-structured and well composed. The lyrics are in praise of God.

One college student who is a chorister stated that the college programs are such that we sing everyday and on Sundays. We perform hymn tunes of Rap and traditional styles. During occasions like orientation for second year students, students imbibe in them patriotism as they perform some of the traditional music. So through patriotic songs the political and socio – cultural functions are achieved through music. For example, we sing a song which concerns the use of electricity in African indigenous song. In citizenship, we learn African Indiano songs which blend other country’s music into our music traditional. Sony Achebe’s song –*Mato enchine na wode mako da m’ase*”. It means I bought salt and you are using pepper to appreciate me; the music itself speaks volumes of words in our world.

A female chorister who is a student of the college echoes a similar. In the college, studies are inclined to the Western form of music. The traditional music is minimal, but during occasions they invite some traditional performers. The students

love the local praise songs than the foreign music. The students play traditional songs during students' representative council (SRC) week. During this time they play and dance to traditional dance tunes of adowa. The college *jama* group also plays in a typical *jama* style. The students play games and sing *jama* songs while they are competing in their various houses during fresher's week. During that week they have music contest. They play hip –life and dance to the songs such as rhythm and blues, rock, soul music and reggae. They blend both traditional forms of music with highlife music. One interesting thing during the celebrations is that the students sing their own songs, creating the moral among themselves after they have finished with their papers, that is, examinations. The school community always hears them at the background.

On the same issue, a male student who is a chorister also stated that they are taught to sing and listen to classical, traditional, chorale, highlife and gospel music. We listen to all kinds of music in the school. As Africans, we have a dominant culture aside from the Western culture. So, we love traditional music more than the Western music. The National Anthem Yen Ara Asase ni, that is the land belongs to us, is a patriotic song which impact on us when it is sung. Its impact is more felt than when students sing the national anthem, –God Bless our Homeland Ghana” which we sing in English. Nowadays, people do not appreciate the western music so much. They are now related to Stonebwoy; Shatta Wale and others who are selling more albums than the Western. At the National Theatre of Ghana, audiences crave for local music because they want to learn about African roots. This is a proof that students are more inclined to their cultural and patriotic songs than the western music, although western music has been of help.

In buttressing the co-existence of both Western and Ghanaian music in the college curriculum, another chorister who is a student of the college stated that the use of popular music functions well as far as music is concerned in the college. It blends with the tone of traditional music. For instance, we perform both popular music and traditional music during entertainment. We perform songs of composers like E. T. Mensah, Nana Ampadu, Charles KwadwoFosu (Lumba) whose songs the students have studied. We perform gospel music during church service.

It is important to emphasize that the school is a Presbyterian institution; the gospel has been taking the lead. The traditional ones occur once in a year. Drumming and dancing go on in the various halls of residence in the college. High life happens during Students Representative Council program. During Heat time or health walk or when they have home coming of the past *adinkanfo*, all songs are been played. Concerning classical music they do not normally hear them but the choir does render some small. When groups meet they also play all sorts of songs during sports all high life, hip life, traditional, hip hop are played.

A clergy interviewed adduced some reasons to support the co-existence of Western and Ghanaian music from the college curriculum. At our time, we had very good music masters and choirmasters who taught songs of Ghanaian origin. The western music is the hymns and songs of German chorale origin and other tunes from the church hymnal. During occasions, they have been singing songs composed for the occasion by our Ghanaian composers such as the 125th Anniversary song "*Omanfo Ahyia enn3*" during such occasions, members from the community were invited to come and grace the occasion. They also come and add up their rich experience in their traditional songs, drama and cultural display. Occasionally the students also go to the palace that is the AkuapemHene palace, and during their time

Nana Addo Dankwa II was the chief and they also learn from them through their cultural performances.



Source: Photo Shot by the Researcher, 2020

Plate 1: Communion Service Led by the Chaplain of Presbyterian College of Education

The picture above indicates that the hymns which were introduced by the missionaries are still in practice, and this really gives an indication that Western and Ghanaian traditional music co-exist in the college. This is because they are taught and studied in the college curriculum. Moreover, they form part of the daily lives of the students. They sing and perform them during school occasions. Two of the interviewees substantiated that both Western and Ghanaian music are part of the school curriculum in the college. Again through the learning of both Western and traditional Ghanaian music, Ghanaian scholars such as Dr. Ephraim Amu and Professor Nketia studied music in Europe. All these attest to the fact that western and Ghanaian music co-exist as the western ideas have been applied in the composition of traditional rhythms using notation or staff. This finding buttress the views of Nketia (1966, 2016) who pointed out that they learnt by rote all the Western children's songs and hymns that were

taught in school alongside our indigenous songs. This revelation gives credence to the claim by Asare-Danso (2003) who indicated that the Basel Evangelical Mission Society brought and taught music as part of the school curriculum.

4.3. The development of music education from the colonial era up to date

The data are presented and discussed on research question two: *“What are some general features that describe the development of music education from the colonial era up to date?”* Responses to interview question two provided data for this theme.

It came to light from the interview data that the missionaries introduced music education into Ghanaian formal school curriculum, but its development and the birth of traditional Ghanaian music were spearheaded by Dr. Ephraim Amu and Professor J. Nketia. In supporting this claim, the college Principal remarked that music was taught in the first year of the second semester in his college days. As part of the music education course, students learned and listened to audio music about Ghanaian composers. They learned about authors of the song, works of the authors, their contributions to the community, society and country as a whole. Examples of the composers are Dr. Ephraim Amu, Prof. J. H. Nketia, Nayo, Dooso, Philip Gbeho, just to mention a few. Students are also made to study about some popular Ghanaian musicians like Daddy Lumba, Ampadu, Stella Dugan, and many others. So, this forms the basis of the music course structure for colleges of education.

Building on the comments of the college Principal, the college chaplain revealed that the development of music was part of the package brought by the missionaries through the singing of hymns such as the British national anthem. It was through that we learnt the rudiments of music and the art music, popular music and traditional music. Concerning the Ghanaian music, Dr. Amu was the one who pioneered the playing of the traditional drums, *atenteben*, and the singing of the Ghanaian tunes.

The traditional form of music was part of the African. It was used from the onset, but it has been intensified. Traditional music was coined from *Ananse* stories, our chieftaincy roles, and war experiences. These have helped the development of the individual and the society.

In supporting the above claim, a college tutor also opined that music education started with the singing of British hymns and anthem in the colonial era. The Missionaries influenced the Ghanaian with the British anthem because of colonization. They introduced the rudiments of music. They used the rudiments of music skills, and later to cultural studies where they taught music, religion and culture. In rudiments, composers of European music were studied until their culture became part of the Ghanaian language, music and dance, religion or religious and moral studies. Nowadays, students at colleges of education are no more learning about European composers; they learn about Ghanaian art musicians and their works. This encourages students to compose due to the spirit of creativity in them. This has led to the introduction and learning about Ghanaian ensembles and Ghanaian popular musicians.

Reflecting on the opinions and commentaries of the college authorities, an old student lamented that music has not been given adequate attention apart from the choir that sings some of these pieces and the students who pursue the course as an elective subject. So, the rest of the students do not have adequate exposure to music. Concerning the study of music as an academic work, the degree students study music as an elective subject known as the performing arts. Besides, students perform classical music, *jama* music, gospel music, hip life music, brass band music. The college has gospel band, drama troupe and choir. The musical performances by these

groups make the community and the school to interact. As part of the music course, every student is supposed to play an instrument.

A student who is a chorister of the college choir commented that the development of music started in this college when the missionaries came to Ghana. They started the churches on the coast, thereby teaching rudiments of music to their Ghanaian counterparts. Later, they introduced and added traditional music into the curriculum. As far Presbyterian College of Education is concerned, Dr. Ephraim Amu, Prof. J. H. Nketia and Mr. Duodu and Otto Boateng are credited with music education.

Commenting on the development of music education in the college, a student who is a chorister of the college choir emphasized that music as a course of study in the college metamorphosed from music and dance as a core subject to an elective subject in the year 2017/18, still they were doing it as core subject by the student. It is interesting to note that most of the music students in the college are skilled organists, drummers, singers and dancers, guitarists and some to play the *atentenben*. There are few who are now learning how to play organ and *atentenben*. Presently, music as a course is designated performing arts in the college of education curriculum which have three different course areas: performing arts and society first, performing arts and new trends in performing arts, principles and methods of teaching the performing arts. When it comes to programs in town, the college is invited to festivals, durbars, funerals, et cetera. They join the community and they sing all rounds of songs from *jama*, cultural display, chorale singing, drama and they also take active part in dance drama.

Echoing opinions on the history and development of music in the college curriculum, another student who is a chorister also remarked that music was part of the curriculum in the college. Dr. Ephraim Amu and Prof. Kwabena Nketia were all

here as teachers when the University of Ghana, Legon, started. They were sent to African studies Department of Sociology University College of Gold Coast to start the University before Nketia finally passed on. They were pioneers of music, religious music, traditional music and classical music. Hitherto, music was taught to the trombone choir in the college. All kinds of music including classical, traditional highlife, et cetera was played using musical notes. Those who could not read the staff notation were writing tonic solfa notation, which was part of the music curriculum. Everybody who passed through the college as a student learnt music. Now, it is not mandatory for all students to study music in the colleges of education due to changes in curriculum. In the past, when you enroll into the college, you come out as a teacher and Catechist in the Presbyterian Church of Ghana. Now, it is more or less an elective and not a core subject.

A student who is a chorister added that they study about traditional Ghanaian musicians like Agya Koo Nimo, Kwabena Prah, Yaa Adusa, Afua Basa and others. As part of studying music as a course in the college, works of these composers are played for the students to identify the composers or the authors of the music. We also analyze rhythms, tone, tempo, form and structure of the songs. We are also taken through rudiments of music, pitch, rhythms, and labanotation. We also learn the theories and uses of music. We write about Ghanaian music composers and the ensembles. We study the history behind the song, the importance, the occasion and others. Students are also taken through the component of music, music and dance drama. We study music, but getting instruments is always a challenge for them. Students' understanding to the program is excellent. The component of performing arts also takes a particular form of elements, such as pitch and notation, rhythm and tone colour. Drama takes the plot, drama, theme, diction,

conversation, spectacular scenes, costumes, props and make up. Dance rhythm takes dynamics, space and balancing. We have choral groups and cultural troupes in the college. We study their differences and similarities between rhythm and beat (pulse) and how the two blend. Class test and exercises are also done. About four (4) years ago, a course known as ECE 226 has been introduced where we are trained to use music to teach other areas like numeracy, literacy and others.

A student commented that from 2005 till date the performance of music and dance has been part of elective music. When they select the particular type, they have to be creative. They write their own drama and perform. They study locomotor and non-locomotor movement in dance. When it comes to the performance of the school choir, the choir has been vibrant. The college choir is always ready to travel or take up any appointment. Presbyterian organized music festival for the entire Presbyterian colleges' choir. They choose two hymns for each college choir and they select additional anthem and highlife. So, we compete with other Colleges of Education in musical performances. During the competitions, the choir blends both western hymns and traditional music tunes.

Commenting on same issue, a clergy interviewee averred that in the past, we studied music as a subject. So, we learnt simple songs and the rudiments. We were taught the tonic solfa and the staff. Music education in the school curriculum was started by the missionaries through the singing of hymns of the German chorale.



Source: Photo Shot by the Researcher, 2020

Plate 2: The Organists of the Presbyterian College of Education's Congregation

The above gives evidence of the students who have been taught how to play the organ in the school, and they are displaying their skills during church service as college's organist. Some students seeing them are motivated to learn the musical instrument themselves.



Source: Photo Shot by the Researcher, 2020

Plate 3: The Choristers After Recessing from the Main Chapel of Presbyterian College of Education, Akropong to take their closing prayer.

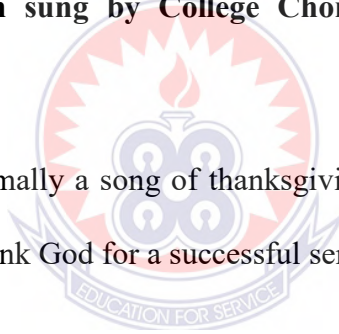
This section forms the final part of a part of the Presbyterian Sunday service in the school where the choristers recessed and takes their final benediction from the preacher.



Source: Photo Shot by the Researcher, 2020

Plate 4: Closing Hymn sung by College Choristers at Sunday Communion Service

The closing hymn is normally a song of thanksgiving, a song of meditation etcetera rendered to praise and thank God for a successful service.





Source: Photo Shot by the Researcher, 2020

Plate 5: The Presbyterian College of Education Praise Team Band

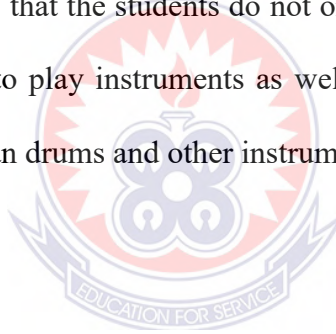
The college praises team band usually sings to attract students who come to the school with Pentecostal background. This is because they are able to relate to the charismatic style of singing and energetic nature of the songs the band sings, as it is practiced at the various churches they came from. Through the dances some of them are healed, some released tension, and also it helps them to have a very sound mind as they danced their fears and anxieties away.



Source: Photo Shot by the Researcher, 2020

Plate 6: A Student Practicing Organ After Service

The above picture depicts that the students do not only learn songs and sing. Some of them also do learn how to play instruments as well, and this is to buttress Ephraim Amu's teaching on African drums and other instruments in the college.





Source: Photo Shot by the Researcher, 2020

Plate 7: The Group Picture of Choristers Before Church Service

The above picture also shows the adequate preparation the choristers put in place before they sing their melodious songs at church. They put in all efforts to make sure they perform excellently to the glory of God.

It could be deduced from the interview responses that the Europeans, especially the missionaries, introduced Western music into Ghanaian school curriculum, but its development and the birth of Ghanaian traditional music in the formal school curriculum is credited to Dr. Ephraim Amu and Professor J. Nketia. This finding is parallel to the views of other researchers (Asare-Danso, 2003; Nketia, 1966; 2016) who traced the origin and development of Western and traditional music into the Ghanaian school curriculum to the missionaries and two renowned Ghanaians, Dr. Ephraim Amu and Professor J. Nketia, who studied not only the Western songs and hymns but developed and integrated traditional music into the Ghanaian school curriculum. This observation is consistent with that of Nketia (1966, 2016) who noted that even though the indigenous tradition of music had no place in church and school, it was alive and vigorous in the community because of the practice of linking music to

particular occasions or situations in social life; this was later introduced into the school curriculum.

4.4 The role of learning music in the school and society

This theme is derived from research question three, which states *“What is the role of learning music as a subject on school and the society as well?”* The data for this research question were obtained from responses to interview question.

It emerged from the interview responses that the students of music, the college and society including the college community derived a lot of benefits because of introducing music education in the Ghanaian college curriculum. In supporting this claim, the college Principal remarked that the community no longer participates in cultural festivals. This is because the college takes part in inter colleges cultural festivals so they continue from there and not the one in the basic schools. So as part of the curriculum they adjudicate, choose songs for a group and others are being taught so that they too can teach other students. The community and the school interact in chorale music, hymns, anthem and high life. The choice and performance of traditional songs, *jama* depends on the occasion they are celebrating. They also play high life music, jazz, hip pop and many others according to the occasion.

Evidence gathered from the interview responses point to the fact that music education makes students become more responsible, patriotic and creative. Commenting on this assertion, the college chaplain indicated that the role of the college choir in the worship life of students is numerous. It modifies shapes and helps students to conform to rules and regulations of the choir. It comes back to discipline and free will to worship the Lord. Music has influenced the students and they affect society, specifically the immediate school community whenever they sing melodious

songs, drumming and dancing. They interact in traditional, popular and arts music. It also brings about healing and builds spirituality. During worship, the singing of inspirational songs moves students to draw closer to God. Music in its entirety is medicinal and inspirational. They take inspiration from the words of the music such as –*Mesidan Mekamfo wo me Nyame mesiden mekamfo wo*”.

A clergy interviewee supports this view by stating that singing in the college choir restores us spiritually and also helps relax our brains. It helps us think and become more creative with regard to composition of new songs. Sometimes, we are compelled to practice towards a program. They learned the classical aspect of the music, for example, the ‘*Lord is my Shepherd*’. Sometimes, we practice what is learnt and sing the music, which helps us to live a life that brings glory to the Lord.

Mirroring the opinion of a college tutor, it unfolds that music education brings togetherness and socialization. Drawing on his views, the students of the college live in a community. They represent the college in community festivals. Special war songs are sung which shape the lifestyle of the people. Sometimes, cultural troupes in the town are also invited to the college to perform. The cultural display affords students in the college the opportunity to learn songs and dances. For example: *kpanlogo*, *Adowa*, *Kete*, war songs, etc. The town folks help sustain the cultural troupe in the college.

In debunking the notions of positive benefits of music education to the students, college and the community, an old student noted that it opens the way for some students to enter into amorous relationships which do not end well with them. His argument is that it is a negative effect. Notwithstanding, he cited a differing view that some college students are getting married through song ministration. It influences

the worship life of students. Whoever preaches rely on the school choir so much because of the musical parts: the baritone, soprano, alto, tenor and even bass of the female voice. This supports the word ministrations by the college chaplain.

To a student chorister, music education is an avenue for relaxation and entertainment. He further emphasized that music serves as a source of entertainment. The vibrant choir of the college sings both classical, anthems and local songs in this regard. They have been playing secular music during these times. They have various singing groups that sing to inspire and bring people close to their creator. Music unites the college and community members. They do not have so much engagement with the community, but the community is often invited to sing during carol service.

There is the benefit of school-community collaboration, togetherness and socialization as hinted by a female student chorister. During college music festivals, the community is often invited. This brings the community and the school together. It brings a sort of commitment to them. The musical and song performances of the college choir are sometimes chosen for a competition among the Presbyterian colleges. The moderator of the Presbyterian Church of Ghana occasionally invites the college choir to sing at the Head office and educational summits. Music has a therapy component. I mean, there are the healing aspects or part of the music we listen to. Those who do not love music enjoy the patriotic songs during teaching practice. Some people are not into music at all, but they enjoy music when it is played. It has helped the tutors to focus on music. For example, fire drills for the colleges on how to quench fire. The students are always happy when singing. Reading solfa notation, playing the musical notes on keyboard, trumpet or *atenteben*, singing and playing of instruments amuse them. The singing of songs has become of interest to some students.

In support of this opinion, a male student chorister commented that the school is part of the community. So, the college choir also invites the community for choral festival when there is a special occasion. The formation of youth choir in the community is helping to train the youth in musical performances. The college choir participates in competitions in towns such as Mamfe, Assessesso, and Accra, and even they travel outside the region. The students appreciate music. The introduction of the school choir and performance of the lyrics of songs prepare students for religious service. This trains the voice of the people and prepares them through voice training and technical training exercises.

The interview responses buttress that music education is a tool for character formation and patriotism. A student chorister is quoted as saying that the role of music is simply changing lives. When you commit a crime, they sing to correct you. People sing during farming or fishing. It is a lifestyle. It moulds the lifestyles and attitudes of students. Contemporary music no longer advice and promotes good moral behaviour. Some students prefer listening to songs like Hell (*obosamgyem*) which makes them indulge in smoking, drinking hard liquor, and sexual promiscuity. When advised them, then they give you names like (*kollo*), 1848 and others.

Music education showcases the rich culture of a school community as quoted by one of the college students. It has exposed the college to the wider world at a point in time when you mention Presbyterian Training College, Akropong. The choir represented the college at choral festival during NAFAC 1986 at Cape Coast. The college choir is well known across the length and breadth of this school. They perform during send off, induction, funerals and other events. I was a chorister and an old student of the school. As a member of the college choir, it has influenced me positively. It draws me closer to God. The lyric and the staff alone really make me

happy. It was through music that I regained walking. I was bed ridden but one of the patriotic songs and counseling gave me strength to walk. It makes the students to repent. I decided not to be a one-sided politician but a patriotic Ghanaian through the singing of patriotic songs entitled “*Ma oman mu nsem nye w’ahiasem* and *Ghanaman ye woara wo dee*”. It has really changed my life, mind and attitude.

The findings of this study revealed that the role of music has been enormous in the lives of the students, the college and society including the college community. It makes students become more responsible and creative. It also brings about healing and the sense of reasoning ability. Furthermore, music brings about a sense of joy, relaxation, entertainment, patriotism, togetherness, socialization, giving information to the audience, and builds our spirituality. These findings buttress the views of Diwase (2006) who stated that music plays a major role in the personal life of everybody. This assertion and the findings of this study are in line with the views of several scholars (Keith, 2016; Plato, 2016; Tolstoy, 2018) who succinctly stated music is of the emotion because it gives life to the soul and everything. The finding that music education imbibes creativity in students is consistent with the claim by Raichle (2001) who stated that music is important for creativity because it is one of the best ways to enter a ‘mind- wandering mode’.

4.5 The effects of music on the lives of students and teachers after completion of studies

The data presented and analysed under this theme seek to answer research question four, which states *“How music has affected the lives of the students and teachers after the studies?”*

Evidence gathered from the study revealed that most students who studied music at the college had gained employable skills which have secured those jobs in teaching fields, churches, cultural centers, and in the performing arts. It unfolds from the findings that it has been a source of income to the students. In buttressing this assertion, the college Principal said that the college really enjoys musical performances of our students at the college. We find it difficult to quit their gospel rock show performances. The words and lyrics of the music heal us; the dancing also makes us strong because it is a form of exercise. We listen to the music, dance to the tunes, and it takes away our fears, anxiety, and all forms of troubles. The lyric of the songs and musical performances are sources of encouragement. The students develop an interest in the indigenous music. He explained further that the indigenous musical songs of *borborbor*, *kete*, *kpanlogo*, and the northern dance affect students psychologically, emotionally, economically and so on and so forth. The school choir gives a life rendition to our soul. It has enhanced the worship life of many students who attend this college of education. Most of the students become choir leaders in their various community singing groups such as church choirs, singing band, praises teams and others; the Choral work on TV 3.

This view is supported by a college tutor who expressed that music has a great impact on the students. The students who have studied the performing arts also influence the church and school in the society because they train the youth in community churches and schools. He cited that female students have learnt to drum African traditional drums in the school. This is because Dr Ephraim Amu taught the pioneers how to play the African traditional drums. Some students have also learnt other instruments such as the *atenteben*, organ and piano and many others. They play the *atenteben* which

was also introduced by Dr. Amu in the school; the drums set are all being played by the student society.

In the opinion of the college chaplain, when learning takes place, it brings about change in life, environment, community and society. It affects the religious life of the students because the college is a Christian institution. For instance, we sing at every gathering. It affects their Christian life. The patriotic songs which they sing create in them the sense of patriotism, and the sense of belongingness. It inspires them. It brings about happiness and joy, thereby freeing them from stress and boredom.

In discussing the effect of music education the students, teachers and the college, an old student commented that music is food for the human soul; it is for life enjoyment. It makes you become excited. As a chorister in the college choir, I have the opportunity to learn music and I am experienced in singing all the parts: soprano, alto, tenor and bass. Sadly, we seem to be losing some of our good chorale music like *“Dwonto ye Anigye, Adikanfo mo”* and others which are some musical pieces of Dr. Ephraim Amu and Prof. J. H. Nketia. Chorale pieces of these educationists and musicians give strength to human life. The choral pieces make us wait upon the lord to renew our strength.

One college student who is a chorister admitted that she was given a conducting stick as a donation for excellent performance during a musical concert. Personally, it gives me income because of the part-time jobs in the church. It also makes me famous. Some students get their spouses (husbands and wives) because of their musical acumen. It gives the teachers as well as students more exposure to the field. It also affects their life because it makes them become decent, shape their lives because of the creative aspect.

This same view is shared by a female chorister who is a student of the college. She averred that the college band also produced one person to represent mentor in TV 3 in the Eastern Region by name D at the Mentor House in the year 2008. Personally, I engage in aerobic exercise by singing musical songs and dancing to get physical strength. It has encouraged me in writing poems for musical competitions.

On the same issue a male student who is a chorister stated that the performing arts help the cultural troupe during cultural festivals in the basic schools. They learn how to adjudicate musical performances such as drumming and dancing, identifying the timelines, et cetera. The performing arts students assist the basic school pupils in setting up the ensemble that is instrumental set up like *fontomfrom*. This involves two heavy drums - male and female which are the master drum, *petia*, *apetima*, *trowa*, *atumpan* drums and two heavy gongs (bells and *dawuwuro*) and other supporting drums.

In adducing evidence to support his position, another male student chorister indicated that music education affects them positively with regard to repentance, emotional and financial gains. Music is life. We are human and we continue to exist because of music. It gives morale and sound mind. Some hymns and the songs make me have intimate relationship in society. I have learnt a lot of moral lessons. Music has built our spiritual life of both staff and students. I am patriotic because of music. There is an attitudinal change in society. The traditional and western reggae music, chorale, gospel praise, et cetera are used in schools and communities to bring about change.

In the same vein, another student chorister unequivocally supported the above view and added that music education has positive effects on students, the college, college

community and the society at large. In her view, it has changed the attitude of the people from bad to good. Personally, I play the organ, bass guitar, drum set and trumpet in the churches in town and outside town. I make some money from it to support myself.

On the role of music in changing the attitude of the students from bad to good, a clergy interviewee questioned: Don't you think the performance of *jama* songs lead students to bad attitude? Notwithstanding, the gospel songs change the life of students because of the biblical words in lyrics of songs. The words in gospel songs transform people by giving them inspiration, words of encouragement to edge on, and many other things. They change bad behaviours like drinking, smoking, sniffing, and womanizing. The hymns, high life and anthem really heal us. Music also boosts our morale in society. It is possible the limb walk, the deaf hear and one student by song ministration testified this. Some of us who study the performing arts in college eventually become choir masters and Reverend Ministers in our churches. Culturally, we have learnt our customs through the study of the performing arts and it has socialized us as members of the community.

It could be inferred from the interview responses that a lot of the students acquired employable skills of playing musical instruments such as organ, piano, drums, *atenteben*, and many others. This has become a source of income since it provides them with jobs in performing arts. They are able to gain employment in the teaching fields, cultural centres, churches; they become directors of music in the various youth choirs, they host programs on the various televisions and make them become international figure. These findings affirm the views of Diwase (2006) who stated that music plays a major role in the personal life of everybody. This finding is

in line with the views of Raichle (2001) who stated that music is important for creativity.



CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Overview

This chapter presents a summary of the research and conclusions that are drawn from the study. It also offers recommendations to help improve development and role of music in Presbyterian College of Education, Akropong formal Presbyterian Training College (PTC).

5.2 Summary

In summary, it has come out that the music in the Presbyterian College of education began at the time of the missionaries where they were instilling their culture on us through the singing of the British National Anthem and singing of other hymns alongside. Our Ghanaians also learned from them on how to read and write the notation whiles they went through the rudiments of music.

Again, through the hard work of Dr. Amu and Prof. Nketia, they went further to Europe and study hard in the universities. But the good thing is that they did not only pick the Whiteman's culture but try to project African culture as well, so Dr. Amu introduced the playing of the African drums in the school which was a credit on his behalf. Although he also faced challenges by the Presbyterian ministers when he wears the traditional cloth to church to preach and sing to the glory of God in our own tradition.

The fact that the missionaries brought the hymns to us, our forefathers too were having their own indigenous music in which they sang that was the reason Dr. Amu released that Prof. Nketia has composed his own songs he charge him –don't copy my

music” but rather he charge Prof. Nketia to go the old ladies in the village to learn their rhythms and lyrics and the way they sing so that he can come out with an original work of his own. This source of encouragement helps Prof. Nketia to be gingered and also study hard as it came to his tribute. He was able to come out of his tribal shares so he was able to project the Akan culture through music.

After studies from the Europe from Dr. Amu and Prof. Nketia, they imitated our own African rhythms on paper and now are serving as resource materials for us in the West African Examination council in the whole of Africa and the world. Their rich songs they composed have become model songs for our choirs, and that is what they are using for competitions across the nation. This also demonstrates and attests to the fact that the western and Ghanaian music co-exist.

In addition, despite the challenges they face they have used their intellect they gain to train millions of people all over the world which also serves as credit to them as the train people in Akropong Training College now Presbyterian College of Education, Akrofi-Christerlla, University of Ghana, institute of African Studies and all over the world.

In education both Dr. Amu and Prof Nketia have written music for choirs, solo voices, and instrumental groups that used both African and western instruments. Their music was particularly informed by the sounds of Ghana but the integrated influences across the African continent.

They also devised ways of using western techniques to document and analyses African music, whiles preserving the indigenous characteristics. They also revolutionized how the rhythms of Sub-Saharan African music are transcribed,

employing the 6/8 time signature rather than a simple two beat measure, and their studies went beyond rhythmic analysis.

5.3 Conclusions

Based on the findings it has become clear that music of the western and Ghanaians co-existed and they see the western music as the hymns while the Ghanaian are the ones produced by our renowned musicians such as Dr. Ephraim Amu, Prof. Nketia, Mr. Duodo, Mr. Dusoo and others.

Again the development of music was started by our missionaries but the indigenous people like our forefathers and mothers were having their own form of music which were not documented but through the learning of the rudiments of music it is now documented to serve as original source of information for us through Dr. Ephraim Amu, Prof. Nketia, Onwona Sarfo and many others.

Now the study of music has come to stay in our schools and through that curriculum has been drawn for the schools and one of the pioneers was Prof. Nketia and many others. Now our own African music can be notated and the enlightened we have so many musicians performing well in choral music, guitar band, accapellas, and many others.

Finally, the music we sing has affected the lives of the people positively by bringing reformation, change in society, spirit of patriotism, healing, creativity, sound mind, entertainment, restoration of retentive memory, joy, employment and many others in the life of the people as music is life itself.

5.4 Recommendations

I recommend that we will continue to merge both Western and our Traditional songs together as it has been of help through the learning of the rudiments of music.

Again, as Dr. Ephraim Amu charge Prof. Nketia not to copy his music, we as musicians too should emulate and come out with our own original compositions in order to bring out our sense of original creativity in us as Ghanaians.

Also, we should not underrate the usefulness of music in our life. So we need to understudy the indigenous music of our own tribes as we document them for the use of our future generations.

Moreover, the outcome of this study will help develop the socio-emotional education and the curriculum of music.

Finally, music develops the cognitive skills that enable the individual to understand the sonic pattern generated in the cultural context within which music is experienced. The music cultures need to comprehend the music culture in Ghana. So music should be taught by people who support programs that would produce emotionally intelligent individuals. All hands must be on deck, that is, in the music education curriculum development, its implementation, teacher education, student's emotional development, student assessment, curriculum evaluation and national unity and development.

5.5 Suggestion for further research

1. The development and impact of our traditional music in Akan society.
2. The role of our traditional music in our traditional set up, a case study in Akan society.
3. The impact of music in the Presbyterian Church of Ghana.



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APPENDICES

APPENDIX A

UNIVERSITY OF EDUCATION, WINNEBA

SCHOOL OF CRATIVE ARTS

DEPARTMENT OF MUSIC EDUCATION

INTERVIEW GUIDE FOR THE WORK

1. How do the Western and Ghanaian traditional music in the Presbyterian College of Education, Akropong co-exist.
2. What has been the development of music education from the colonial era up to date?
3. What is the effect of learning music as a subject on school and the society as well?
4. How music has affected the lives of the students and teachers after the studies?
5. How does the college of education integrate different types of music in the music curriculum?
6. How the school does blends with the community and the society at large in terms of music during occasions of festivals, cultural display and other durbars?
7. How does the music we sing in our schools affect our lives as human beings?
8. What effects does the introduction of school choir brought to the worship life of many students who attended the colleges of education.
9. How the school through does influenced the school and the society at large?

10. How does the school through music affect our school and the community at large?

APPENDIX B

UNIVERSITY OF EDUCATION, WINNEBA

SCHOOL OF CRATIVE ARTS

DEPARTMENT OF MUSIC EDUCATION

Profile of Prof. Nketia.

Kwabena Nketia was born (June 22, 1921) at Mampong, then a little town in the Ashanti Region of Ghana. He received his first musical education, and eventually trained as a teacher at the Presbyterian Training College, Akropong Akwapem - where he later taught and was appointed Acting Principal in 1952.

At 23, a very young age to go abroad in those days, Kwabena, through a Ghanaian government scholarship, went to the University of London to study for a certificate of phonetics at the School of Oriental and African studies.

He went on (1949) to Birbeck College, University of London, and Trinity College of Music, London, to obtain his Bachelor of Arts degree. In 1958 he came to the United States, attending Columbia University, Julliard School of Music, and Northwestern University to do courses in musicology and composition. After a year in the United States, he returned to Ghana where he rapidly rose through the ranks at the University of Ghana, Legon - from Senior Research Fellow (1962), to Associate Professor, and finally a full professor in 1963. Two years later, he was appointed Director of the Institute of African Studies.

Prof. Nketia is world-renowned as musicologist and composer. He is to African music what Bartok is to Western music. Of all the interpreters of African music and aesthetics, Nketia sets the pace. His concept and interpretation of time and rhythmic patterns in Ghanaian and other African folk music were revolutionary, and became standard for researchers and scholars around the world. For example, Nketia introduced the use of the easier-to-read 6/8 time signature in his compositions as an alternative to the use of duple (2/4) time with triplets used earlier by his mentor, Ephraim Amu. Although this practice undermined Amu's theory of a constant basic rhythm (or pulse) in African music, and generated some debate, Nketia maintained that the constant use of triplets in a duple time signature was misleading. Today, many scholars around the world have found Nketia's theory very useful in transcribing African music. Prof. Nketia's work to reconcile the melodic and rhythmic elements of folk music with contemporary music spurred a new kind of compositional technique for African musicians and academics, worldwide. Other pioneering work include the transcription of many Ghanaian folk songs in a manner virtually free from Western influences.

Kwabena Nketia studied with the Rev. Danso, who was a pupil of Ephraim Amu. It is, therefore, no surprise that his earliest choral works were deeply influenced by the pioneering work of Ephraim Amu. Some of his well-known choral works include Adanse Kronkron, Morbid Asem, Monna N'Ase and Monkafo No. Other vocal works with piano accompaniment include Yaanom Montie, Onipa Dasani Nni Aye, Onipa Beyee Bi, Yiadom Heneba, Mekae Na Woantie, Maforo Pata Hunu, Obarima Nifahene and Asuo Meresen.

He also wrote extensively for Western orchestral instruments, like the flute, violin, cello, percussion and piano. But it is through Nketia's pace-setting works for traditional African instruments that his genius is acclaimed.

He wrote for a variety of combinations of modern and local African instruments. Works in this category include the Builsa Work Song (1960), Dagarti Work Song (1961), At the Cross Roads (1961), Owora (1961), Volta Fantasy (1961) and Contemplation (1961).

Prof. J.H. Kwabena Nketia is currently the Director of the International Centre for African Music and Dance (ICAMD), based at the University of Ghana, Legon-Accra, Ghana. He travels extensively, and serves on the advisory panels of many top organizations. He was Professor of Music at UCLA, University of Pittsburgh, and has lectured in many top universities in the US, European, Africa and Asia, including the University of Michigan, Harvard University, Stanford University, Indiana University, City University of London, and the China Conservatory of Music.



APPENDIX C

UNIVERSITY OF EDUCATION, WINNEBA

SCHOOL OF CRATIVE ARTS

DEPARTMENT OF MUSIC EDUCATION

Condolence of Dr. Ephraim Amu by the Art and Culture

We in the field of Arts and Culture in Ghana honour a great man in the person of Dr. Ephraim Amu – Teacher, Africanist, Innovator, Composer, Lyricist, Doyen of authentic Ghanaian Music exponents; and Devout Christian.

No matter what discipline of the arts and culture we happened to be in owura Amu influenced us in many ways. He was indeed a man of vision whose ideas we could translate into our respective idioms and disciplines. We are all the richer for his having turned his attention of African Music and Ghanaian culture in general, and for his having refused to abandon indigenous traditions of value in favour of the foreign cultural norms that the establishment at that time tried to impose on him.

Owura Amu was a prolific composer who wrote the lyrics of all songs. These lyrics portrayed his philosophy on life and inspired much patriotism in Ghanaians.

An uncomplicated man, he lent a positive attitude to every activity he engaged in. he was proud to be an African, and was projecting the African personality long before expression ideal came into being.

APPENDIX D

UNIVERSITY OF EDUCATION, WINNEBA

SCHOOL OF CREATIVE ARTS

DEPARTMENT OF MUSIC EDUCATION

LETTER OF INTRODUCTION TO THE PRINCIPAL, PRESBYTERIAN

COLLEGE OF EDUCATION, AKROPON

