UNIVERSITY OF EDUCATION, WINNEBA

KLAMA SONGS AS TEACHING RESOURCES IN THE NINGO-PRAMPRAM MUNICIPALITY

NOAH LARTEY AYIN

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A thesis submitted to the school of graduate studies in partial fulfilment of the requirement for the award of the degree of Master of Philosophy (Music Education)

Department of Music Education
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DECLARATION

Candidate's Declaration

I, **Noah Lartey Ayin**, declare that this thesis, except for quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

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Supervisors' Declaration

We hereby declare that this work's preparation and presentation were supervised in accordance with the guidelines for thesis supervision laid down by the University of Education, Winneba.

Dr. Samuel Agbenyo (Principal Supervisor)

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Prof. Mark-Millas Fish (Co-Supervisor)

Signature: ……

Date: ……

DEDICATION

To my mum, Agnes Agoe Adotey

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TABLE OF CONTENTS

LIST OF FIGURES

ABSTRACT

This study examines the potential of Klama songs as educational resources in Ghanaian primary schools, particularly in the Prampram community. The research addresses the gap in utilizing indigenous musical forms like Klama in pedagogical practices, aiming to promote culturally responsive pedagogy. A qualitative research approach was employed, using a case study design. Twenty Klama songs were collected, and 10 were sampled for analysis. Data were collected using observation and interviews, which were then analyzed using thematic analysis. The findings reveal that Klama songs promote cultural preservation, improve student engagement, and enhance understanding of local contexts. The study argues that Klama songs are valuable teaching resources for Ghanaian basic schools. The research culminated in developing a practical methodology for teachers, providing guidelines on effectively incorporating Klama songs into their lessons. It was recommended that educators utilize Klama songs to promote culturally responsive pedagogy. Further research is suggested to investigate the impact of Klama songs on student learning outcomes and explore their potential in promoting cultural heritage and social cohesion.

Keywords: *Klama songs, culturally responsive, pedagogy, Ghanaian, basic schools, preservation.*

CHAPTER ONE

INTRODUCTION

1.0 Background to the Study

Music has long been recognised as a powerful educational tool across various cultural contexts. As an integral part of human expression, music transcends mere entertainment, playing a significant role in individuals' social, emotional, and cognitive development. Turino (2008) argues that music is not only a reflection of cultural identity but also a medium through which knowledge, values, and traditions are transmitted from one generation to the next. In many African societies, traditional music forms such as songs, chants, and rhythms serve educational purposes, embedding historical and cultural narratives that support communal learning and identity formation (Nzewi, 2003). It is common knowledge that most cultures use music to reflect their values, beliefs, and aspirations, forging solid communal bonds and cultivating a sense of identity. Some of these musical qualities of cultures are reflected in the *Adowa* of the Ashanti, the *kpanlogo* of the Ga, and the *Atsiagbekor* of the Ewe, with captivating rhythms and melody.

In Ghana, traditional music has been a central component of the cultural fabric, deeply embedded in the people's rituals, ceremonies, and daily lives. Among the various ethnic groups, music communicates values, teaches history, and promotes social cohesion (Nketia, 1974). Music in education, particularly in rural and indigenous communities, is especially prominent in the Ga-Dangme areas, where music is seen as an artistic expression and an essential tool for teaching and learning. In this context, Klama music, performed by the people of Prampram, emerges as a unique traditional music form with rich educational value. The melodies and lyrics of Klama music contain cultural

knowledge and historical narratives, making it an ideal resource for educational purposes (Djokpe, 2020).

The Klama songs are deeply rooted in the history and cultural practices of the *Gbugbla*, a subgroup of the Ga-Dangme ethnic group in southeastern Ghana. Oral traditions indicate that the ancestors of the Krobo migrated from eastern African and eventually settled in their current homeland (Nketia, 1974). As they established themselves in the region, they developed unique cultural practices, including the creation of the Klama songs. These songs are believed to have originated to preserve the community's collective memory and transmit historical and moral lessons to younger generations (Djokpe, 2020).

Klama songs have traditionally been performed at significant life events such as birth rites, puberty rites (notably the Dipo), marriages, and funerals. These events serve as platforms for the oral transmission of the Krobo people's history, values, and spirituality. For example, the Dipo ceremony, in which young girls transition into womanhood, is a crucial cultural event featuring Klama songs. These songs are designed to educate girls about their societal roles and responsibilities, using metaphors and historical narratives (Djokpe, 2020). Klama, therefore, became more than just a form of entertainment—it emerged as a crucial educational tool to ensure that the values and lessons of the Krobo people were passed down through generations (Nketia, 1974). The word "Klama" is derived from an ancient Krobo term meaning "to dance in a circle," reflecting the communal and participatory nature of this cultural practice (Ampene, 2016). The rhythm, melody, and lyrics of each Klama song is intricately tied to the specific occasion, conveying messages that range from moral teachings to historical recounts. During the Dipo rites, the songs use symbolic language to teach young girls

about their future responsibilities as women in Krobo society (Djokpe, 2020). This integration of music, culture, and education illustrates the multifunctional role of Klama songs over time.

Despite their ancient roots, Klama songs have adapted to the changing social and cultural landscape of the Krobo people. While they originated as a form of cultural preservation, they remain relevant today, serving as both cultural artefacts and tools for educating the younger generation about the Krobo's history and traditions. Klama's ability to evolve with modern influences while maintaining its core cultural significance is a testament to its enduring role in Krobo's identity and heritage (Ampene, 2016).

In recent years, there has been a growing recognition of the need to incorporate indigenous knowledge systems and cultural expressions, such as traditional music, into formal education to create more culturally relevant curricula. Scholars, such as Agawu (2003) and Adegbite (2009), have highlighted how traditional music can bridge the gap between students' cultural backgrounds and formal education, thus fostering greater engagement and cognitive development. Integrating traditional music, such as Klama, into the classroom provides an opportunity to make learning more relatable and culturally grounded for students, particularly in rural areas where cultural practices remain strong.

The Ningo-Prampram district, part of the Ga-Dangme region, offers a fertile ground for exploring Klama music as a teaching resource. In this district, Klama music plays a vital role in cultural ceremonies and community events, making it a potential resource for enhancing educational outcomes. The Dipo rites, for example, where Klama songs are prominently featured, serve as important cultural milestones that provide informal education to young girls about societal expectations and values (Djokpe, 2020). Given

the significance of music in the lives of the people in this district, incorporating Klama music into the formal educational curriculum could provide a culturally responsive pedagogical approach that resonates with the students lived experiences.

Despite its potential, there is limited research on how traditional music and indigenous songs like Klama could be integrated into the classroom as teaching resources in Ghana. Studies by Ampomah (2017) have highlighted the challenges faced by educators in rural areas when attempting to use traditional music in teaching, including a lack of structured guidelines and an insufficient repertoire of songs. These challenges indicate a gap in the literature and practice that this study aims to address focusing on how Klama songs can be collected, documented, digitally stored, and leveraged as educational tools in the Ningo-Prampram Municipal.

Using indigenous songs, such as Klama songs, as a teaching resource presents an opportunity to integrate culturally relevant content into formal education. Studies have shown that traditional music can enhance the learning experience by providing students with familiar cultural contexts and aiding in information retention. In Ghanaian schools, there is growing recognition of the importance of incorporating local cultural elements into the curriculum to make learning more relatable and engaging for students (Howard, 2018). This approach aligns with efforts to preserve Ghana's rich cultural heritage while fostering a learning environment that is inclusive of students' diverse cultural backgrounds (Amparbin, 2020). In the Ningo-Prampram Municipal, Klama songs, known for their didactic and communicative properties, are valuable for educators seeking to blend cultural education with formal academic instruction.

Through comprehensive research and analysis, this thesis aims to transcribe and adapt selected Klama dance songs for use in Ghanaian Basic schools as teaching resources to facilitate teaching and learning and preserve and promote the invaluable cultural heritage of the Prampram Dangme community. By doing so, the study will contribute to the ongoing discourse on the role of indigenous knowledge systems in formal education and provide a practical understanding of how to implement culturally relevant teaching methods in Ghana.

1.1 Problem Statement

Many schools in Ghana face challenges, including a lack of culturally relevant teaching resources and a curriculum that predominantly focuses on Western pedagogical approaches (Djokpe, 2020). Djokpe points out that while Klama songs play an essential role in cultural rituals, such as the Dipo ceremony among the Krobo, where young girls and teenagers are prepared for adulthood, these indigenous songs are not adequately utilised as educational resources in formal settings, which is a problem. His study highlights how these traditional songs serve as a vital means of transmitting knowledge within the community, yet this cultural wealth remains untapped, mainly in schools (Djokpe, 2020). Similarly, Amparbin (2020) emphasises that integrating indigenous music in teaching is often overlooked, with most schools favouring Western approaches to education. Despite the demonstrated benefits of using local musical forms to enhance learning, educators often fail to incorporate homegrown resources like Klama songs into their teaching practices. Howard also discusses the general challenges of bringing multicultural and traditional music into the classroom, noting that Ghanaian music, such as Klama, remains underrepresented in the general music education curriculum despite its potential to enhance cultural awareness and engage students in a familiar context (Howard, 2018).

This lack of cultural representation in teaching resources challenges educators and students by failing to create a culturally responsive learning environment. Djokpe (2020) argues that Indigenous music serves as source of cultural transmission and plays a vital role in learners' cognitive and social development, particularly in regions like Ningo-Prampram, where cultural ties to music remain strong. Consequently, the integration traditional songs like Klama in teaching is limited, leading to a disconnect between students' cultural backgrounds and their formal education, which is problematic. Amparbin's study of basic schools in Ghana suggests that using indigenous songs in educational settings could enhance learners' intellectual and social development while preserving the community's rich cultural heritage (Amparbin, 2020). However, the lack of adequate support for such integration, both in terms of curriculum development and teacher training, remains a crucial obstacle to its widespread implementation.

Again, Butakor and Dziwornu (2018) also highlight that students from culturally diverse backgrounds, such as those in the Ningo-Prampram District, often struggle with educational content that lacks cultural relevance. This disconnect can result in disengagement and lower academic performance. By not leveraging culturally relevant tools like Klama songs, the education system misses an opportunity to provide students with a more holistic and inclusive learning experience. The failure to harness Klama songs as a teaching resource undermines efforts to preserve local traditions and affects students' overall learning experience. Amparbin (2020) informs that students perform better academically when they engage with materials that reflect their cultural identity. Hence, there is a pressing need to explore how Klama songs can be systematically incorporated into the classroom as a teaching and learning resource to enrich the learning process and maintain cultural heritage in the Ningo-Prampram Municipal.

The captivating songs of the Klama dance have not been thoroughly analysed, leaving a gap in understanding the themes and messages they convey, which are essential to appreciating their cultural significance. This phenomenon has been studied by scholars like Nketia (1958), who wrote on the *Organisation of Music in the Adangme Society*, Accam (1996), who did a study on *Adangme(sic) Vocabularies, including a klama vocabulary*, and Coplan (1972), who, from the social lens, studied *the nature of the Krobo Klama.* The most recent and closest work was done by Hargoe (2017), who looked at the *Performance Aesthetics of the Klama dance of Gbugbla (Prampram), Ghana.* No work from any of these has been found to help document and preserve the Klama dance songs. By addressing these gaps, this study aims to help preserve and promote Klama dance songs as a valuable cultural resource for education, fostering cultural awareness and appreciation among young learners while enriching their musical experiences.

1.2 Purpose of the Study

The study's purpose is to document the Klama songs of the Prampram Dangme community for use in Ghanaian Basic Schools.

1.3 Research Objectives

1. To find out the historical perspectives about Klama songs among the people of Prampram
2. Transcribe collected Klama songs under identifiable thematic categories
3. Develop a methodology for teaching the Klama songs in the classroom

1.4 Research Questions

1. What are the historical perspectives about Klama songs among the people of Prampram?
2. How can collected Klama songs be transcribed under identifiable thematic categories?
3. How can methodologies developed for teaching Klama songs be used in the classroom?

1.5 Significance of the Study

This study will add to the existing teaching resources available in Ghanaian basic schools to aid in teaching young children. It will also serve as a reference to assist people who want to research into this discipline. Additionally, the transcription of the songs will serve as teaching materials and archives of educational materials that educators in music can access and use in their teaching and learning activities. Overall, the significance of the study lies in its potential to bridge the gap between cultural heritage and education, preserve traditional art forms, and enrich the lives of young learners in Prampram Basic Schools with a deeper understanding and appreciation of their cultural heritage. Lastly, the recommendations from the study will serve as a reference point and help the government and other institutions, especially the Ghana Education Service (GES), in policy formulation and implementation.

Lastly, the study's recommendations will serve as a reference point and help the government and other institutions formulate and implement policies, especially the Ghana Education Service (GES).

1.6 Delimitation of the Study

This study focused on the Prampram Dangme community's Klama dance songs and their integration into the Ghanaian Basic School classroom, specifically on using Klama songs as a teaching resource.

1.7 Organisation of the Study

The project was organised into five chapters. The first chapter encompassed the following sub-headings: background of the study, statement of the problem, purpose, objectives of the study, research questions, significance of the study, delimitation, and definition of terms. The second chapter covered the literature review related to the topic, including the theoretical underpinnings of the study. In contrast, Chapter Three elaborated on the methodology and methods for the study. The fourth chapter presented the results and discussed findings, while the fifth chapter was devoted to the summary, conclusions, recommendations, and suggestions for further studies. Following Chapter Five are the references and appendices concerning the study.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

This Chapter presents a review of literature related to the use of Klama songs in education. It examines previous research on integrating indigenous music into formal education, indicating studies that show its impact on student engagement, learning outcomes, and cultural preservation. The chapter also reviews relevant empirical studies that explain the practical application of traditional songs in classrooms. It also houses the theoretical framework that underpins the study.

2.1 Theoretical Framework

2.1.1 Sociocultural Theory of Cognitive Development

This thesis explored the integration of Klama, a traditional musical genre of the Ga-Dangme people in Ghana, as a cultural teaching resource in Ghanaian basic schools. The sociocultural theory of cognitive development, propounded by Lev Vygotsky in 1934, was employed to provide a solid theoretical foundation for this study. This theory focuses on the role of social interaction, culture, and language in shaping cognitive development. It argues that learning is a socially mediated process in which students construct knowledge through interactions with more knowledgeable others in a cultural context (Vygotsky, 1934). Vygotsky's work offers a lens to analyse how traditional songs like Klama can impart knowledge and cultural values to learners.

Vygotsky's theory emphasises that learning is deeply rooted in the cultural context and is facilitated by language, tools, and social interactions. He argued that cognitive development is not only an individual process but also a social one. The critical aspect

of this theory is the *Zone of Proximal Development* (ZPD), which refers to the difference between what a learner can do independently and what they can achieve with guidance from a more experienced person. In this context, Klama songs, which are part of the cultural heritage of the Ningo-Prampram people, can serve as "cultural tools" that assist learners in their developmental journey (Vygotsky, 1934).

Many scholars have built upon Vygotsky's foundational ideas, especially regarding education and cultural learning. John-Steiner and Mahn (1996) expanded on "mediation" through cultural tools, showing how local artefacts and traditions can mediate cognitive growth, much like Klama songs could do in a teaching environment. Furthermore, scholars such as Cole (1996) have highlighted that learning is not universal but context-specific, depending on a community's cultural practices. This echoes the idea that indigenous songs can serve as a valuable educational resource in a community where they hold cultural significance.

Another significant contribution comes from Bruner (1985), who focused on the role of scaffolding, a concept drawn from Vygotsky's ZPD. In educational settings, scaffolding refers to temporary support provided to students to help them complete tasks they could not complete independently. Klama songs, with their cultural narratives and oral tradition, can serve as scaffolding that helps students develop language, historical knowledge, and moral values in a structured, rhythmic manner.

The central assumptions of Vygotsky's Sociocultural Theory are as follows:

Learning is a Social Process: Knowledge is constructed through social interactions and is a shared experience rather than an individual one. Cultural Tools are Essential for Learning: Cognitive development is mediated by tools, symbols, and language that are part of one's cultural environment (Vygotsky, 1934). In this context, Klama songs act

as cultural tools for transmitting knowledge. The Zone of Proximal Development: There is always a gap between what learners can achieve on their own and what they can achieve with guidance. Teachers or more knowledgeable others help learners traverse this gap.

The Sociocultural Theory offers several advantages that make it particularly appropriate for a study of Klama songs as a teaching resource. First, it emphasises the importance of culture in learning, which is directly relevant to using culturally specific songs in education (Cole, 1996). It also indicates the interactive nature of learning, suggesting that when students engage with Klama songs, they learn content and participate in cultural practices that foster cognitive and social growth. Furthermore, the theory's focus on language aligns well with the use of Klama songs, which are rich in linguistic and cultural content. The ZPD concept, which involves learning with the assistance of others, supports the idea that the elderly or more knowledgeable members of the community can guide students in understanding the deeper meanings of Klama songs.

Despite its strengths, Vygotsky's Sociocultural Theory has faced criticism. Some scholars argue that the theory overemphasises social interaction at the expense of individual cognitive processes (Miller, 2011). Critics, such as Piaget, argue that individual cognitive development follows a universal sequence somewhat independent of social context, in contrast to Vygotsky's belief in the primacy of culture (Piaget, 1954).

Additionally, the theory has been criticised for being somewhat vague about the specific mechanisms through which cultural tools lead to cognitive development (Rogoff, 2003). These critiques suggest that while Vygotsky's theory provides a valuable framework

for understanding cultural learning, it may need to be supplemented with other theories to fully explain all aspects of cognitive development.

Vygotsky's Sociocultural Theory is the most fitting for this study because it directly aligns with using Klama songs as cultural tools for teaching. Unlike Piagetian theories, which focus on universal cognitive stages, Vygotsky's framework allows exploration of how specific cultural practices, like music, contribute to learning. Klama songs are more than just music; they carry cultural knowledge, history, and language, making them perfect examples of the cultural tools that Vygotsky discusses. This theory also emphasises the role of social interaction, which is integral in an oral tradition like Klama, where knowledge is transmitted through community engagement and performance.

Moreover, the ZPD concept is particularly relevant in the educational context of the Ningo-Prampram District, where elders or knowledgeable others can guide learners in understanding the surface meanings of the songs and their more profound cultural and moral implications. No other theory directly links culture, language, and learning, making Vygotsky's Sociocultural Theory the ideal framework for this study.

In conclusion, Vygotsky's Sociocultural Theory of Cognitive Development was well suited to underpin the study of Klama songs as a teaching resource. Its focus on social interaction, cultural tools, and guided learning makes it an ideal framework for exploring how these traditional songs can be used in educational settings to transmit cultural knowledge and values. While it has its critics, its strengths in addressing the cultural and interactive nature of learning make it the most appropriate choice for this study.

2.2 Empirical Literature

2.2.1 Music and Its Role in Cultural Identity

The relationship between music and cultural identity has evolved significantly in the digital age, with current works offering a new understanding of how musical expressions shape, reflect, and transform cultural identities.

Karlsen's (2011) foundational work on music and identity formation sets the stage for understanding how individuals use music to construct their personal and collective identities. Karlsen suggests that music provides a space for individuals to engage in identity work, shaping how they see themselves in their cultural context. While her research is broad, emphasising the educational dimensions of musical identity, she did not go deeply into the political and social nature of cultural identity in diverse and marginalised communities. Her work is an essential starting point for exploring the role of music in identity. However, further interrogation is required to understand its full scope, particularly in non-Western and post-colonial settings.

Building on Karlsen's insights, Norton (2016) contributes to the discussion by examining how marginalised communities use music as a form of resistance against dominant cultural narratives. Her ethnographic study highlights how communities at the margins of society employ music to assert their cultural identities and resist cultural homogenisation. Norton's work is invaluable in drawing attention to the political dimensions of musical identity, but her emphasis on resistance risks oversimplifying how communities engage with music. Resistance is just one facet of how music can negotiate identity; music can also serve as a space for dialogue, adaptation, and collaboration between different cultural groups.

Krüger's (2013) work on music, technology, and identity in the digital age offers a contemporary perspective on how globalisation and digital platforms reshape how people engage with music. Krüger argues that digital technologies have democratised access to music, allowing people from diverse cultural backgrounds to participate in global musical conversations. However, his techno-optimistic view underplays the challenges of the digital divide, particularly in developing regions where access to digital platforms is limited. His work indicates the importance of considering how technology shapes the relationship between music and identity but also identifies a critical gap: the need for more research on how traditional musical practices adapt or resist these technological changes, particularly in regions like Africa.

Traditional music has long been recognised as a crucial tool for cultural preservation, education, and identity formation in Africa. Nzewi's (2003) research on Igbo traditional music in Nigeria is a seminal work demonstrating music's importance in African educational practices. Nzewi argues that traditional songs are not merely artistic expressions but repositories of cultural knowledge and history, transmitted orally from generation to generation. In his study, Nzewi found that students exposed to traditional songs displayed improved memory retention and a stronger sense of cultural identity. This aligns with Vygotsky's (1978) sociocultural theory, which posits that cultural tools, including music, are fundamental to cognitive development. While Nzewi's study is valuable for showing the cognitive benefits of traditional music, it lacks a critical discussion of the barriers preventing the integration of traditional music into formal education systems, which often prioritise Western classical music over indigenous forms.

Omojola (2006), in his work on Yoruba music in Nigerian schools, offers a parallel perspective. He examines how Yoruba traditional songs serve as educational tools that help students engage with their cultural heritage while developing cognitive and social skills. Omojola emphasises the mnemonic power of traditional songs, which helps students retain information more effectively than rote memorisation techniques.

However, like Nzewi, Omojola notes that the formal education system in Nigeria, which mirrors colonial-era curricula, often sidelines traditional music. This reflects a broader challenge in many African countries, where Western-oriented education systems marginalise indigenous knowledge systems, including traditional music.

The potential of traditional music as an educational resource in Africa is further supported by Adegbite (2009), who looked at the role of traditional Yoruba songs in early childhood education. Adegbite found that traditional songs helped children develop language skills, improve memory, and strengthen cultural identities. His research highlights the emotional and cognitive benefits of integrating traditional music into early education but also points to a significant gap: the lack of teacher training in using traditional music effectively in classrooms. Many teachers are either unaware of the educational potential of traditional songs or lack the skills to incorporate them into their lessons. This gap mirrors the findings of Marsh and Diezmann (2005), who argue that the lack of preparedness among educators is a major barrier to the effective use of traditional music in formal education.

Traditional music is central to the formation of Ghana's cultural identity and education, especially in rural and indigenous communities. Kofi Agawu (2003), one of the leading scholars in Ghanaian ethnomusicology, emphasises that traditional music in Ghana is a vehicle for expressing and preserving cultural values, history, and social norms. Agawu

argues that Ghanaian traditional songs, such as those of the Akan, Ewe, and Ga-Dangme people, serve as living archives of oral history and collective memory. His work underscores the importance of music in maintaining cultural continuity, particularly in rural areas where oral traditions are still strong. However, Agawu's analysis primarily focuses on the musicological aspects of traditional songs, leaving a gap in the literature concerning their practical use as educational tools within formal schooling systems.

In a more applied context, Ampomah (2017) conducted an empirical study on integrating Akan traditional songs into the primary school curriculum in rural Ghana. Ampomah's findings support Agawu's assertions about the cultural significance of traditional music, and further show that students taught through traditional songs displayed higher levels of engagement and cultural awareness. Ampomah found that traditional songs helped students connect more deeply with the subject matter, particularly in subjects like history and social studies, where cultural relevance is crucial. However, Ampomah also highlights a critical challenge: the lack of teacher training and institutional support for integrating traditional music into formal curricula. This is a recurring theme in the literature on African education, where colonial legacies have left formal education systems that often devalue indigenous knowledge systems, including music.

In the Krobo community of Ghana, Klama songs play a vital role in cultural practices and identity formation, particularly during the Dipo ceremony, a rite of passage for young women. Djokpe's (2020) study on the cultural significance of Klama highlights how these songs encapsulate the values, beliefs, and historical narratives of the Krobo people. Djokpe argues that Klama serves not only as a cultural repository but also as an

educational tool, teaching young women about their roles and responsibilities within the community. However, Djokpe's analysis is limited by its focus on the ceremonial context of Klama, leaving unexplored how these songs function in everyday life or adapt to changing social conditions. This reflects a broader gap in the literature on Ghanaian traditional music, where most studies focus on the ceremonial or ritualistic aspects of music, with little attention to its everyday uses or its potential as an educational resource.

Adom, Adu-Agyem, and Amankwah (2016) offer a more critical perspective on the use of traditional music in Ghanaian schools. Their study reveals that while many teachers recognise the cultural importance of traditional songs, they often lack the pedagogical skills to integrate them effectively into their lessons. The authors argue that traditional music is often treated as an extracurricular activity rather than a core component of the curriculum, reflecting a broader issue of marginalisation of indigenous knowledge systems in Ghanaian education. Their study calls for rethinking teacher training programs to include traditional music as a vital educational resource, not just for music classes but across the curriculum.

While the literature on traditional music as a cultural and educational resource in global, African, and Ghanaian contexts is rich with empirical data, several gaps remain. One of the most significant gaps is the lack of longitudinal studies that explore the long-term impact of using traditional songs in education. Most studies focus on immediate outcomes, such as increased student engagement or improved memory retention. However, there is little data on how traditional songs influence academic performance or cognitive development over time.

Another gap is the limited research on how traditional music, particularly in Ghana, adapts to modern influences. Studies like Djokpe's (2020) on Klama songs focus primarily on their ceremonial functions, with little attention to how these songs evolve in response to social and cultural changes. There is a need for more research on how traditional songs interact with students and how their themes resonate with society.

Additionally, there is limited research on the role of traditional songs in intergenerational communication in Ghanaian and African contexts. While Campbell (2013) has explored this theme in his work on Tiwi songs in Australia, little research exists on how traditional songs in Ghana and Africa more broadly are used to transmit cultural knowledge and values between generations.

Finally, the intersection of music, cultural identity, and digital technologies remains underexplored in African and Ghanaian contexts. While scholars like Krüger (2013) have examined how digital platforms shape musical identity globally, little research has examined how these platforms impact traditional music in Africa, where economic and infrastructural challenges often limit access to digital technologies.

2.2.2 The Significance of Traditional Songs in Education

One notable contribution to this discourse comes from Campbell (1998), who argued that traditional songs act as carriers of cultural heritage, providing students with a connection to their ancestry while enhancing their cognitive and linguistic skills. Campbell's work, rooted in ethnomusicology, emphasises how songs embody linguistic patterns, oral traditions, and cultural values that can serve as rich educational tools. Similarly, Swanwick (1999) highlighted the role of music, including traditional songs, in stimulating emotional and cognitive development, particularly in younger students.

According to Swanwick, traditional songs help bridge the gap between abstract learning and emotional expression, offering students an accessible medium to engage with complex concepts.

However, while Campbell and Swanwick offer insight into the cognitive and cultural benefits of traditional songs, their studies remain largely theoretical and lack rigorous empirical validation. Although these works highlight the theoretical underpinnings of using traditional songs in education, they fail to provide concrete evidence of how these songs can be systematically integrated into school curricula and/or what specific learning outcomes can be expected. This gap between theory and practice remains a significant challenge in literature, raising questions about the feasibility and effectiveness of implementing traditional songs as teaching tools on a global scale.

Several studies have attempted to bridge this gap by providing empirical data on the use of traditional songs in educational contexts. For instance, a study by Nzewi (2003) in Nigeria explored how traditional Igbo songs were incorporated into primary school music education. Nzewi found that students exposed to traditional songs demonstrated improved memory retention, greater class participation, and a stronger sense of cultural identity. This finding aligns with earlier work by Vygotsky (1978), who emphasised the role of cultural tools, such as music, in cognitive development and the importance of scaffolding in education. Nzewi's study offers a compelling argument for including traditional songs in formal education. However, like Campbell and Swanwick, it stops short of providing a framework for standardising such integration across diverse educational settings.

Another pertinent study by Power and Bradley (2011) investigated the use of Maori traditional songs in New Zealand classrooms, focusing on how these songs enhanced students' cultural awareness and linguistic abilities. The authors found that incorporating Maori songs into the curriculum helped promote linguistic skills and social cohesion among students from diverse ethnic backgrounds. This resonates with the work of Hallam (2010), who explored the social and emotional benefits of music education and emphasised the capacity of traditional songs to foster inclusivity and a sense of belonging among students. Power and Bradley's study, however, suffers from a lack of longitudinal data, making it difficult to ascertain the long-term impact of using traditional songs in teaching.

Moreover, the pedagogical potential of traditional songs extends beyond cognitive and cultural benefits. Eidsheim (2015) examined the role of traditional songs in vocal pedagogy, particularly focusing on how indigenous vocal techniques inherent in traditional music can enhance vocal training and the teaching of phonetics. Eidsheim's research suggests that traditional songs offer unique opportunities for students to engage in vocal techniques that are often underrepresented in Western music education systems. This finding challenges the Eurocentric focus of many music education curricula and calls for a more inclusive approach that recognises the value of traditional songs from diverse cultures. Yet, despite the clear pedagogical benefits outlined by Eidsheim, her study primarily focuses on higher education settings, leaving a gap in the literature regarding how these insights can be applied to primary and secondary education.

The global view of the importance of traditional songs as teaching and learning resources is further enriched by a study conducted by Reyes (2016) in the Philippines, where traditional folk songs were used to teach history and social studies. Reyes found that students who learned through traditional songs had a deeper understanding of historical events and social contexts than those taught using conventional methods. This aligns with the constructivist theory of learning, in which students build knowledge actively through experiences, rather than passively receiving information (Piaget, 1952). Reyes' study provides good empirical evidence of the effectiveness of traditional songs in promoting active learning and critical thinking.

However, it also indicates the challenges of integrating such resources into an already crowded curriculum, as many teachers expressed concerns about the additional time and effort required to teach through songs.

Critically, while many of these studies tell the educational potential of traditional songs, they also reveal significant challenges in implementation. One common issue is the lack of teacher training in utilising traditional songs as part of their pedagogy. Studies by Marsh and Diezmann (2005) and Green (2008) indicate a general lack of preparedness among educators to effectively incorporate traditional music into the classroom. Marsh and Diezmann, for example, found that teachers often lack the cultural knowledge needed to teach traditional songs authentically. At the same time, Green noted that many educators are hesitant to deviate from standardised curricula, leaving little room for including non-Western musical traditions. These findings suggest that while traditional songs have immense potential as educational tools, their effective integration requires significant changes to teacher training and curriculum design, which are often neglected in educational policy discussions.

Further criticism of the literature on traditional songs as educational resources comes from Schippers and Bartleet (2013), who argue that much of the research in this field lacks critical examination of the power dynamics inherent in using these songs in education. Schippers and Bartleet point out that traditional songs in schools can be tokenistic, offering a superficial nod to multiculturalism without fully engaging with the complexities of the cultures from which these songs originate. They argue that unless traditional songs are taught in a way that honours their cultural significance and historical context, they risk being reduced to mere educational tools stripped of their deeper meanings. This critique fills a significant gap in literature. While many studies tout the benefits of traditional songs in education, few address the ethical considerations and potential cultural misappropriation involved in their use.

The use of traditional songs as teaching and learning resources in the African context has garnered substantial interest from scholars, particularly given the rich oral traditions and cultural heritage across the continent. These traditional songs, often rooted in local languages, histories, and values, are potent tools for educational development. In the Ghanaian context, the use of such cultural resources holds significant promise, yet there remains a critical gap in fully realising their potential within formal education systems.

In Ghana, there has been growing interest in the role that traditional songs can play in formal education. Traditional Ghanaian songs are deeply embedded in the country's rich cultural heritage and are often used in communal settings to impart knowledge, values, and history. Scholars such as Kofi Agawu (2003) have explored the communicative power of Ghanaian traditional music, arguing that these songs are a repository of historical knowledge and a means of conveying complex moral and ethical

lessons. Agawu's work highlights the intrinsic link between traditional songs and the storytelling traditions of the Akan, Ewe, and Ga-Dangme people, among others. He contends that the educational value of these songs lies in their ability to make abstract concepts more accessible through metaphor, rhythm, and melody. While Agawu's work provides a solid theoretical foundation, it remains focused on the musicological aspects of traditional songs rather than their practical application within formal classroom settings.

A critical empirical study by Ampomah (2017) on integrating Akan traditional songs in the basic school curriculum in rural Ghana found that these songs significantly enhanced students' understanding of local history and moral values. Ampomah's research demonstrated that students taught through traditional songs showed higher levels of engagement and participation, as they could relate to the cultural content more directly than through conventional textbook methods. This finding indicates the importance of cultural relevance in education, particularly in rural areas where Western-oriented educational materials may feel alien to students. Ampomah's work, however, reveals an underlying tension between the desire to incorporate traditional songs and the logistical challenges that come with it, such as the lack of trained teachers capable of teaching these songs authentically. The study also highlights that while traditional songs can enhance learning, they are often viewed as supplementary rather than integral to the formal curriculum, a perception that limits their full educational potential.

In exploring the broader African context, one cannot ignore the significant work of Omojola (2006), who examined the use of Yoruba traditional songs in Nigerian schools. Omojola's findings closely parallel Ampomah's in Ghana, revealing that traditional

songs help bridge the gap between home and school cultures, making education more relatable for students. Omojola argues that these songs encapsulate community values and collective memory, offering students a sense of identity and belonging often absent in Western-style education systems. Furthermore, Omojola asserts that traditional songs serve as mnemonic devices, helping students retain information more effectively.

While Omojola's work adds an essential dimension to the conversation on traditional songs in education, his focus on the cultural and cognitive benefits often overlook the structural issues that limit the widespread adoption of such practices in schools. Specifically, Omojola does not address teacher preparedness and the repertoire available in traditional contexts, both of which are all crucial to the sustainable integration of traditional songs into the classroom.

In Ghana, the challenges surrounding the use of traditional songs as educational resources are further compounded by tensions between the formal education system, which is primarily modelled on Western pedagogical frameworks, and the informal, community-based learning traditions passed down through generations. A study by Nketia (1999) on the educational role of traditional songs among the Akan highlights this dichotomy. Nketia found that while traditional songs are central to community-based education, particularly in rural areas, they are often marginalised in the formal education system, which prioritises Western classical music and English-language instruction. This marginalisations, Nketia argues, reflects a broader issue of cultural imperialism, in which indigenous knowledge systems are undervalued in favor of foreign educational models. Nketia's critique highlights a significant gap in the literature: while much has been written about the benefits of traditional songs, there is

little empirical research on how to reconcile the differences between formal and informal educational paradigms in African contexts.

A recent study by Adom et al. (2016) offers a critical perspective on incorporating traditional songs in Ghanaian secondary schools. Their research revealed that while many teachers acknowledge the cultural importance of traditional songs, they often lack the pedagogical skills needed to integrate them effectively into their lessons. Adom et al. argue that the disconnect between teachers' recognition of the value of traditional songs and their actual use in the classroom stems from a lack of institutional support. They found that most teacher training programs in Ghana do not include modules on traditional music or oral pedagogy, leaving educators ill-equipped to use these resources. This finding is particularly significant because it highlights a systemic issue within the educational infrastructure, where traditional songs are viewed as extracurricular rather than core-curriculum components. The authors call for a more concerted effort to include traditional music in teacher education programs and develop curriculum guidelines that support the use of traditional songs as pedagogical tools.

Critically, while literature demonstrates a strong consensus on the cognitive, cultural, and emotional benefits of traditional songs, there is a glaring gap in the practical application of these resources in formal education settings. Many scholars, such as Nketia, Omojola, and Adom et al., acknowledge the potential of traditional songs to enrich students' learning experiences. However, they also point to the significant challenges that must be overcome for this potential to be realised. These challenges include the lack of teacher training, the dominance of Western pedagogical models, and the difficulty of aligning traditional cultural practices with modern educational frameworks. Moreover, there is limited research on the long-term impact of traditional

songs in formal education, particularly regarding measurable educational outcomes such as literacy rates, exam performance, or cognitive development. Most studies focus on the immediate benefits of using traditional songs, such as increased student engagement or cultural awareness. However, there is little evidence on how these resources impact students' academic success over time.

2.2.3 Music as a Pedagogical Tool

The integration of music as a pedagogical tool in education continues to evolve, with contemporary research exploring innovative approaches to enhance learning through musical engagement. Barrett, Flynn, and Welch (2018) conducted a comprehensive review of music education practices and presented evidence that musical engagement significantly enhances cognitive functions, particularly in memory, attention, and executive function. Their findings indicated that students involved in musical activities showed improved performance across various academic domains, with particularly strong effects in language development and spatial-temporal skills. However, while their work provides more understanding into the benefits of music in education, this study argues that their focus on formalized music education potentially overlooks the spontaneous, informal ways music can be integrated into general classroom teaching.

Building on this, Hallam and Rogers (2016) explored the impact of music education on children's academic achievement across different subject areas. Their meta-analysis revealed compelling evidence that students with musical training demonstrated higher academic performance, with an average of 20% improvement in language skills and a 17% improvement in mathematical ability compared to non-musically trained peers. The study also found significant improvements in memory capacity and cognitive processing speed among musically trained students. However, their research primarily

drew from studies in developed countries, limiting their applicability to diverse global contexts and revealing a significant gap in understanding how these relationships might manifest in different cultural settings.

In the realm of language acquisition, Ludke et al. (2014) demonstrated the effectiveness of using melodic patterns to enhance foreign language vocabulary learning among adult learners. Their study showed that participants who learned phrases through singing achieved a 28% higher retention rate than those who learned through conventional methods, with robust results in tonal language learning. The researchers also noted improved pronunciation and intonation among participants in the music-based learning group. While their research showed promising results, this study contends that their methodology, which relies heavily on Western musical structures, may not be equally effective across different linguistic and cultural contexts. This limitation points to a broader issue in literature: the continued dominance of Western musical paradigms in educational research.

In mathematics education, An and Tillman (2015) presented evidence for the effectiveness of music-integrated mathematics lessons in elementary classrooms. Their study, involving 56 classrooms across multiple school districts, showed that students in music-integrated math classes demonstrated a 30% improvement in problem-solving skills and a 25% increase in understanding of mathematical concept compared to control groups. The researchers also noted significantly higher engagement levels, with students in music-integrated classes showing 40% more voluntary participation in mathematical discussions. However, their approach required teachers to have some musical background, raising questions about practical implementation in settings where

such expertise might be limited. This reveals a gap between theoretical benefits and practical application that needs addressing in future research.

In Ghana, Otchere (2015) investigated the integration of indigenous Ghanaian music in formal education settings. His study of 12 schools across different regions found that students taught with traditional musical elements showed a 40% improvement in cultural knowledge retention and a 28% increase in overall subject engagement. The research also documented enhanced community involvement in schools that embraced local musical traditions in their teaching approaches. While groundbreaking, this study argues that Otchere's research idealises traditional practices without fully addressing the practical constraints educators face in modern Ghanaian classrooms.2.2.4 Language and Literacy Development Through Music

The fundamental connection between music and language is well-established in neuroscientific research. Patel's (2011) influential work demonstrated that both music and language processing activate overlapping brain regions, particularly in the temporal and frontal lobes. His study, using neuroimaging techniques, found that syntax processing in both music and language shares neural resources. While groundbreaking, Patel's research focused primarily on adults, leaving questions about developmental trajectories in children largely unexplored. This limitation becomes significant when considering educational applications.

Building on these neurological foundations, Anvari et al. (2002) conducted a comprehensive study of 100 four- and five-year-old children, finding strong correlations between musical ability, phonological awareness and reading development. Their results showed that children who performed better on musical perception tasks also demonstrated superior phonological awareness and reading skills. However, their

methodology relied heavily on Western musical concepts, which may limit its applicability across diverse cultural contexts. Despite this limitation, their finding that musical rhythm perception particularly correlated with reading ability has influenced subsequent research and educational practices.

Challenging some Western-centric approaches, Miranda (2018) conducted an ethnographic study in Brazil, examining how local musical traditions impact literacy development. Her findings revealed that children engaged in traditional musical practices showed enhanced phonological awareness, supporting Anvari's conclusions but through culturally relevant means. However, Miranda's small sample size (n=25) and lack of a control group make it difficult to generalise these findings. Nevertheless, her work underscores the importance of understanding the cultural context in developing effective, culturally sensitive approaches to music-based literacy interventions.

In the African context, Muthivhi (2015) investigated the use of traditional songs in South African primary schools for language learning. His study of 150 students across five schools found that incorporating traditional music into literacy lessons improved vocabulary acquisition and reading comprehension. The study's strength lies in its longitudinal approach, tracking students over two years. However, Muthivhi's focus on quantitative outcomes neglects the qualitative aspects of how music facilitates language learning, a crucial oversight in understanding the mechanisms at play.

Moving to West Africa, Owu-Ewie's (2019) research in Ghana presents a broader picture. Studying 200 students across both rural and urban settings, he found that while music generally enhanced language learning, the effect was significantly stronger in rural areas where traditional musical practices remained more intact. This urban-rural

divide raises important questions about the role of cultural continuity in music-based literacy interventions. However, Owu-Ewie's work, while comprehensive, fails to address how modern musical forms might be integrated into literacy education, a significant oversight given Ghana's rapidly changing cultural landscape.

A critical gap in literature becomes apparent when examining intervention studies. While numerous researchers have demonstrated correlations between musical ability and language skills, fewer have successfully designed and implemented effective music-based literacy programs. Standley's (2008) meta-analysis of 30 studies found a modest overall effect size for music interventions on reading skills (d = 0.32). However, the quality and methodological rigour of many included studies were questionable, with small sample sizes and short intervention periods being common limitations.

The question of causality also remains contentious. Gordon et al. (2015) address this in a controlled intervention study with 90 children, finding that specific musical training improved phonological awareness more effectively than general music exposure. Their methodology was robust, including random assignment and controlled conditions. However, their six-week intervention period may have been too short to observe larger effects, and their focus on Western classical music training again raises questions of cultural relevance.

Recent work by Thompson et al. (2020) has begun to address some of these methodological concerns. Their three-year longitudinal study of 200 children in Australia used a mixed-methods approach, combining quantitative assessments with qualitative observations and interviews. They found that rhythmic activities particularly enhanced syntactic processing and reading fluency. While their methodology is commendable, their sample lacked diversity, limiting generalizability.

In the Ghanaian context, Addo (2016) conducted an action research project in three primary schools, incorporating traditional Ghanaian music into literacy lessons. Her findings suggested improvements in students' engagement with text and overall reading comprehension. However, Addo's research, while valuable for its cultural specificity, suffered from a lack of standardised assessment measures, making it difficult to compare with international studies. A significant gap in literature concerns the role of technology in music-based literacy interventions. While some researchers have begun to explore digital tools, such as studies using music-based apps for phonological training, this area remains underdeveloped, particularly in African contexts where mobile technology is rapidly expanding.

The question of teacher training also emerges as a critical issue. Nketia (2017), in a survey of 100 Ghanaian primary teachers, found that while 85% believed in the value of music for literacy development, only 30% felt confident integrating musical activities into their lessons. This disconnect between belief and practice is a significant barrier to the effective implementation of music-based literacy interventions.

Another crucial gap concerns the role of home musical experiences in literacy development. While classroom interventions have been studied extensively, the impact of musical activities in the home environment remains largely unexplored, particularly in African contexts where communal music-making often plays a significant role in daily life. Literature also reveals a bias toward early childhood education, with fewer studies examining the potential benefits of music for literacy development in older students or adult learners. This gap is particularly noticeable in African contexts, where adult literacy programs could potentially benefit from music-based approaches.

Many studies in this field suffer from similar methodological limitations. Small sample sizes, short intervention periods, and a lack of standardised assessment tools make it challenging to compare results across studies. Additionally, the predominance of quantitative approaches has left many qualitative aspects of music-based learning unexplored.

The cultural bias in measurement tools also presents a significant challenge. Many standardised musical ability and literacy tests are based on Western musical and linguistic concepts, which may undervalue or misrepresent abilities in non-Western contexts. This limitation is particularly relevant when considering Africa's rich and diverse musical traditions.

In the Ghanaian context, there is a notable lack of large-scale, longitudinal studies examining the relationship between traditional musical practices and literacy development. While researchers like Owu-Ewie and Addo (2019) have contributed, their work has been limited in scope and duration.

Furthermore, the role of language tonality in music-based literacy interventions remains underexplored. Since many Ghanaian languages are tonal, the relationship between musical pitch perception and language learning may be particularly relevant, yet few studies have addressed this connection. The literature also reveals a tension between preserving traditional musical practices and adapting to modern educational needs. While researchers like Muthivhi emphasize the value of traditional music in literacy development, little guidance exists on how to effectively bridge traditional and contemporary approaches.

Critical questions remain about the optimal frequency, duration, and type of musical activities for literacy development. While some studies suggest daily, short sessions are most effective (Thompson et al., 2020), others advocate for less frequent but more intensive interventions (Gordon et al., 2015). This lack of consensus complicates the development of evidence-based practices. As we move forward, it is crucial to develop evidence-based and culturally relevant approaches, particularly in diverse contexts like Ghana. Music's potential to enhance language and literacy development remains profound, but realising this potential requires addressing the gaps and limitations in our current understanding.

One of the most widely accepted findings is that music reinforces phonological awareness through its rhythmic and melodic components, which are key elements in literacy development. For example, research by Paquette and Rieg (2008) shows that incorporating music into early childhood classrooms supports English language learners' literacy, mainly through activities, such as singing and chanting. These activities help children develop reading fluency and writing skills, transforming classrooms into engaging, creative environments. However, while this study underscores the benefits of musical experiences, it does not adequately address the varying impacts of different types of music on literacy outcomes, leaving a gap in our understanding of how specific musical genres or rhythms might be more beneficial than others.

Music training, through exceptionally structured programs, has also enhanced specific literacy skills, such as phonological awareness (Gordon et al., 2015). A meta-analysis conducted by a demonstrates that music training leads to gains in phonological awareness, although the effect size was relatively small (d = 0.2). This finding suggests

a tangible benefit of music training on literacy. Yet the authors also point out that these gains do not translate as effectively to other literacy domains, such as reading fluency, where no significant improvement was found. The mixed results suggest that while phonological skills may benefit from music training, reading fluency an equally crucial component of literacy often remains unaffected, raising questions about how to optimise music training programs for broader literacy gains.

Furthermore, the relationship between rhythmic ability and literacy has been explored by Douglas and Willatts (1994), who found that children's ability to perceive and reproduce rhythms is positively correlated with reading skills. This study presents a compelling argument for the role of rhythmic training in literacy development. However, its reliance on small sample sizes and the lack of longitudinal data limit the generalizability of the findings. It would be beneficial to have larger, more diverse cohorts to assess whether the impact of rhythmic training on literacy holds across different populations and age groups.

Some studies go beyond merely advocating music as a tool for language and literacy, arguing that music functions as a language in its own right. "Musical literacy" is a foundational concept akin to linguistic literacy, in which music becomes a vehicle for meaning-making and expression. This idea aligns with emerging discussions on multimodal literacy, emphasising the interconnectedness of various forms of communication, including music. However, Philpott's theoretical work, while groundbreaking, lacks empirical validation. The claim that music can be viewed as a language remains largely speculative without rigorous experimental studies to support it (Philpott, 2015).

In line with the notion of music as a vehicle for developing literacy, Burton (2017) examined how rhythmic music literacy in young children can foster self-correction in reading. The study found that as children engage in musical activities like rhythm story reading, they self-correct their mistakes, indicating deeper engagement with the text. This suggests that music improves literacy skills and enhances metacognitive abilities. Nonetheless, the study's findings are limited to rhythmic music, with little exploration of melodic or harmonic elements, leaving unanswered questions about the broader applicability of these findings.

Research has also examined music's role in improving literacy in disadvantaged populations. Slater et al. (2014) studied the impact of music training on low-income, bilingual children in Los Angeles. Their findings revealed that children who received music instruction retained their age-normed reading performance, whereas those in the control group experienced a decline. This indicates that music programs can counteract the adverse effects of socioeconomic status on literacy. However, the modest nature of the gains and the study's short-term scope limit its conclusions. Longitudinal studies are necessary to assess the sustainability of these benefits over time (Slater et al., 2014).

Moreover, studies of special populations, such as dyslexic children, have shown that music training can improve specific literacy skills, such as phonological awareness. Overy (2003) found that dyslexic children who participated in group music lessons showed improvements in phonological and spelling skills, though no significant improvements were noted in reading skills. This finding suggests that music training may enhance specific literacy components, but its effects may not extend uniformly across all literacy domains. The study highlights the need for more targeted interventions that address the unique challenges of dyslexic children (Overy, 2003).

In another study, Mizener (2008) emphasised the importance of rhythmic speaking, singing, and listening in enhancing language skills. These musical activities align closely with elements of speech, making them practical tools for reinforcing language development. However, while offering practical applications for educators, Mizener's study does not address potential limitations of using music for literacy instruction, such as varying levels of musical proficiency among educators, which could affect the effectiveness of such interventions (Mizener, 2008).

While a wealth of research supports music's positive impact on literacy, several gaps remain. Many studies focus on the benefits of rhythmic elements but neglect music's melodic and harmonic aspects. Additionally, most research focused on young children, with little attention to how these findings might extend to older age groups or different cultural contexts. Furthermore, the long-term effects of music training on literacy development are still poorly understood, as most studies are short-term and do not track the persistence of literacy gains over time.

2.2.5 Integrating Local Music into the Curriculum

Guohui and Gat-eb (2021) explored the integration of Weifang's local music culture into primary education, proposing a model that focuses on the adaptability of local music to the national curriculum. Their findings emphasise the value of combining national and local music cultures, which helps cultivate students' core competencies. However, this study falls short in practical applicability across different regional contexts. It assumes a uniformity in local cultures that does not exist in many areas, particularly in multicultural and multilingual settings where local music is heterogeneous. The study also neglects the logistical challenges teachers might face when integrating multiple forms of local music while maintaining curriculum standards.

Angela Munroe's (2015) research on integrating general music with other subjects presents a compelling argument for treating music as an interdisciplinary tool rather than a standalone subject. She suggests that integrating music into subjects like mathematics and language arts can enhance learning outcomes across disciplines. However, Munroe's work leans heavily on Western pedagogical frameworks, which may limit its relevance in non-Western educational contexts where local music traditions may not easily fit into such structures. This gap highlights the need for region-specific research that explores how local music can enhance interdisciplinary learning within non-Western educational frameworks.

In contrast, Lau and Grieshaber's (2018) case study in a Hong Kong kindergarten highlights a more flexible and creative approach to integrating local music into early childhood education. Through movement, games, and play, this study exemplifies a successful model of integrating music that respects the fluid boundaries between subjects. However, despite the study's innovation, it is confined mainly to kindergarten settings. There is little discussion of how such creative, interdisciplinary approaches can be scaled up to higher education levels, where curriculum rigidity and subject compartmentalisation often pose significant barriers.

Another central concern is the lack of teacher training, as Barry (2008) notes, that many teachers lack the skills and knowledge required to integrate local music into the classroom effectively. Barry's work calls for comprehensive teacher education programs that train teachers in musical skills and expose them to local music traditions. However, the study does not address how schools in resource-constrained environments can implement such training programs. This is a critical gap, as many rural or

underfunded schools may lack the resources or expert musicians to conduct such training.

On the other hand, S. Wicks (1997) offers a more radical departure from traditional music education by advocating for the inclusion of popular regional music into the curriculum, particularly in culturally diverse settings such as the U.S.-Mexico border. This approach challenges the classical music hegemony in American education and highlights the potential for local and popular music to engage students in ways that classical music might not. While Wicks' proposal is innovative, it raises questions about the scalability of such a curriculum in less culturally diverse or less musically rich regions. Furthermore, the approach may face resistance from educators and policymakers who hold classical music in higher regard than local or popular genres (Wicks, 1997).

The importance of culturally responsive music education is also echoed by Prest et al. (2022), who discuss integrating Indigenous music into the curriculum in British Columbia, Canada. They propose several models, including integration, reciprocal music trading, and non-integrative encounters, which emphasise the need for educators to approach Indigenous music with respect for its cultural context. However, the study acknowledges that many educators lack the knowledge to effectively incorporate Indigenous music into their teaching. The challenge here is twofold: Not only is there a need for teacher education, but there is also a need for partnerships with Indigenous communities to ensure that the music is taught in a culturally sensitive manner.

2.2.6 Music and Social Skills Development

Several studies indicate that local music has the potential that can enhance social cohesion and interpersonal communication. For example, Chen and Zhu emphasise that incorporating local music into school curricula fosters the preservation of cultural heritage and encourages students to connect emotionally with their peers through shared cultural experiences (Chen & Zhu, 2017). This social bonding effect is critical in diverse educational environments where social skills are vital for collaboration and empathy.

Similarly, the study by Azizinezhad and colleagues shows that active engagement with music improves social cohesion, particularly among disaffected or low-ability students. The research demonstrates that music education can enhance self-reliance, social adjustment, and positive attitudes, leading to better social interactions in class (Azizinezhad, Hashemi & Darvishi, 2013). This aligns with Koç and Sungurtekin's (2023) findings, which reveal that music integrated with drama activities improves children's social-emotional skills, such as emotional expression and peer interaction. They recommend further longitudinal research and observation-based studies to fully grasp these effects.

Moreover, the notion that music fosters empathy and collective responsibility is echoed in research by Blandford and Duarte (2004). Their study of community music centres in England and Portugal found that participation in music programs significantly enhanced social skills, including trust, collaboration, and social mobility. The inclusive nature of these centres provided a space where students of varying abilities could interact positively, leading to strong social bonds and improved social skills (Blandford & Duarte, 2004).

Despite the positive findings, critiques emerge regarding the generalisability and scope of these studies. One significant critique concerns the methodological limitations in these works, where the use of small sample sizes or short-term interventions undermines the long-term applicability of the findings. For instance, while Chen and Zhu (2017) provide insight into the potential of local music to develop social skills, their study fails to explore how these benefits translate across diverse cultural or socio-economic contexts. The research lacks a longitudinal perspective that could verify whether the initial improvements in social bonding persist beyond the classroom.

Additionally, while Koç and Sungurtekin (2023) show that integrating music and drama fosters emotional development in children, they concede that the control group also exhibited improvements, likely due to exposure to school-based social-emotional learning (SEL) programs. This suggests that the social skills gains may not be solely attributable to the music integration, indicating a need for more precise attribution of effects in future studies (Koç & Sungurtekin, 2023).

Furthermore, while many researchers argue that music improves collaboration and empathy, there is no consensus on the best practices for integrating local music into formal curricula. Mourik (2008), for example, discusses the challenges of effectively integrating music and theatrical skills in undergraduate programs. He argues that students often fail to develop holistic music-theatre competencies because curricula focus on isolated skills rather than integrating them in meaningful, contextually relevant ways.

The critique extends to the lack of interdisciplinary frameworks that connect music to broader social studies or cultural education. While gamelan music has the potential to enhance students' understanding of social issues in Indonesia, there is little structured

guidance on how teachers can effectively integrate local music into social studies, thereby missing an opportunity to foster both cultural and social skill development. This points to a gap in curriculum design, where the inclusion of local music often lacks clear pedagogical frameworks to optimise its impact on students' social and emotional learning.

Local music is deeply embedded in African cultural life, serving not only as a form of artistic expression but also as a medium for socialisation and community cohesion. In Ghana, local music, especially through traditional folk songs, has been shown to significantly contribute to social skills development. According to Reynolds (2005), Ghanaian folk songs provide a contextual training ground for the development of both musical and social skills. These songs, often performed at social gatherings and ceremonies, teach children the values of cooperation, respect, and responsibility as they engage in group singing and dancing.

In line with Reynolds' findings, Dzansi (2004) highlights the informal, participatory nature of music education in Ghanaian communities, where children acquire music skills through active participation in playground singing games. These playground activities not only foster musical development but also nurture social interactions, as children learn by observing and imitating their peers (Dzansi, 2004). However, the study critiques the disconnect between informal music learning and formal classroom pedagogy, calling for more creative integration of playground music processes into school curricula.

Furthermore, integrating local music into the curriculum has been linked to cultural empowerment and social cohesion. Howard (2018) argues that teaching music from Ghana, specifically traditional songs, can help students connect with their cultural roots,

fostering a sense of identity and community. This cultural connection is crucial in multicultural classrooms, where students from different backgrounds can share their musical heritage and build mutual respect (Howard, 2018).

Despite the positive findings, the literature reveals several challenges in effectively integrating local music into formal education in Ghana and other African countries. According to Otchere (2017), while local music plays a significant role in Ghanaian society, it is often marginalised in public education. Popular music, widely consumed and appreciated by the youth, has not been fully embraced within the curriculum. Otchere criticises this oversight, arguing that popular music should be integrated into the curriculum to better reflect students' musical preferences and social realities. This would not only enhance students' cultural and aesthetic responsiveness but also make learning more relevant and engaging (Otchere, 2017).

Moreover, while integrating local music into the curriculum has been linked to improved social skills, the sustainability of such interventions remains a concern. Frishkopf et al. (2017) report on a health promotion project in Northern Ghana that used local music and dance to improve community health outcomes. While initial interventions led by urban artists were successful, they were not sustainable. The researchers then trained village-based youth groups to continue the performances, emphasising the need for community-rooted approaches to ensure long-term impact.

The literature points to several gaps that need to be addressed to fully realise the potential of integrating local music into education for social skills development. First, there is a pressing need for more structured pedagogical frameworks that align with the cultural and social contexts of African students. Kwami (1995) proposes a comprehensive model for teaching West African music, arguing that existing

classifications are too limited and fail to capture the syncretic nature of African music. His framework highlights the need for a more holistic approach to music education that includes both traditional and modern elements (Kwami, 1995).

Second, there is a crucial need for greater alignment between informal and formal music learning environments. Dzansi's (2004) call for incorporating of playground music into classroom teaching suggests that more attention should be given to the informal ways in which children learn music. This could help bridge the gap between students lived experiences and the formal curriculum, enhancing the relevance and effectiveness of music education.

Challenges of Integrating Indigenous Music into Curriculum

Extensive literature reveals that integrating local or indigenous music into education curricula presents numerous challenges. While many scholars recognise the importance of decolonising educational spaces by incorporating local music, most educators and institutions face significant practical and ideological hurdles.

The first major challenge is the lack of educator knowledge. Prest et al. (2022) examined British Columbia's efforts to embed Indigenous knowledge in K-12 curricula, revealing that many music educators lack the cultural competence to incorporate Indigenous music into their teaching effectively. Similar concerns were identified in multiple studies, where teachers' unfamiliarity with Indigenous practices, such as oral traditions and drumming, hindered their ability to align with mandated curriculum changes (Prest, Goble, Vazquez-Cordoba, & Tuinstra, 2021). Despite the good intentions behind curriculum reforms, the lack of sufficient preparation and training leaves educators unable to deliver culturally appropriate lessons, which often results in tokenistic representations of Indigenous cultures. This gap in educators' knowledge is

a recurring theme across different contexts globally, from Canada to Australia and beyond, indicating a systemic issue.

Another significant barrier is curricular rigidity. Nzewi (2014) observed that in many African educational systems, the Western-dominated curriculum structure does not provide enough room for local music traditions to flourish (Nzewi, 2014). This rigidity is a colonial legacy, where Indigenous music is viewed as a peripheral subject, lacking the legitimacy of Western classical music traditions. Hickling-Hudson and Ahlquist (2003) echo this sentiment in their comparison of Indigenous education systems in Australia and the United States, noting that Eurocentric curricula consistently marginalise Indigenous music, leading to a monocultural educational environment (Hickling-Hudson & Ahlquist, 2003). These studies critique the superficial inclusion of Indigenous music, arguing that proper integration requires systemic changes in how curricula are designed and valued.

One particularly thorny issue is the appropriation and misrepresentation of Indigenous cultures. Prest et al. (2020) highlight the dangers of misusing Indigenous music, where well-meaning educators, without proper guidance, may oversimplify or distort traditional music, stripping it of its cultural context and significance (Prest, 2020).

Similarly, Dunbar-Hall (2005) critiques the colonial tendency to “sanitize” Indigenous music for classroom use, arguing that such practices reinforce the power dynamics between Western and non-Western music forms (Dunbar-hall, 2005). Boyea’s (2011) analysis of Native American music in U.S. schools further reveals that teachers often rely on Western pedagogical frameworks, which are inadequate for teaching music deeply rooted in oral traditions and community-based practices (Boyea, 2011). These

studies collectively highlight a critical gap in curriculum design: without Indigenous input, the very cultures educators aim to celebrate are often misrepresented.

A related challenge is the lack of culturally responsive pedagogies. Marsh (2000) found that preservice music education students in New South Wales often struggled with confidence in teaching Aboriginal music due to insufficient models and training. This disconnect between teachers and Indigenous communities is common across various educational systems. Locke and Prentice (2016) argue that Indigenous music education should focus more on culturally deep teacher training, emphasizing community engagement and local Protocols (Locke & Prentice, 2016). By failing to develop pedagogies that resonate with Indigenous students' cultural experiences, many educators fall into the trap of treating Indigenous music as a static artifact, rather than a living, evolving tradition.

However, despite these challenges, there are also examples of success, which provide hope for more inclusive future practices. The importance of community collaboration is a consistent theme in successful case studies. For instance, Prest (2020) documented the long-term collaboration between the Powell River music festival in British Columbia and the Tla'amin First Nation, which resulted in meaningful cultural exchange and a more inclusive music education experience (Prest, 2020). Similarly, in Thailand, Chandransu (2019) found that introducing multiple music cultures into the curriculum broadened students' perspectives and fostered greater cross-cultural understanding (Chandranshu, 2019). These studies suggest that integrating Indigenous music into the curriculum requires long-term partnerships with Indigenous communities, in which knowledge is reciprocated.

Again, a pervasive issue across the literature is the global impact of colonialism on Indigenous music education. Assefa and Mohammed (2022) argue that the erosion of Indigenous knowledge systems due to colonial legacies presents a significant challenge in adult education settings (Assefa & Mohammed, 2022). This sentiment is echoed by Córdoba (2019), who stresses the urgency of disrupting Eurocentric knowledge systems in Latin American music education to centre Indigenous perspectives (Córdoba, 2019). These works critique the continued dominance of Western frameworks and call for an educational philosophy that prioritises local worldviews and ways of knowing.

The integration of indigenous music into education in the African and Ghanaian context is also fraught with significant challenges, often exacerbated by colonial legacies and systemic structural issues. One of the most pervasive issues is the colonial influence on curricula, which has led to the prioritization of Western musical forms at the expense of local traditions. Flolu (1993) discusses the ongoing conflict between curriculum planners in Ghana, who often emphasise Western classical music, and local educators, who argue that indigenous music should play a more central role in music education (Flolu, 1993). This conflict is deeply rooted in the colonial legacy, where Western music was seen as superior and more "civilised," while African musical traditions were sidelined. This issue is further compounded by the fact that most music teachers in Ghana and other African countries are trained in Western pedagogy, making it difficult for them to incorporate local music into their teaching.

The lack of teacher training in indigenous music is another critical challenge. Ogisi (2022) highlights the difficulty in finding qualified music lecturers to teach traditional African music at Nsukka Music School in Nigeria. This lack of qualified educators forced the institution to hire expatriates and award research grants to develop expertise

in indigenous music. This situation mirrors the experience in Ghana, where music teachers are often not equipped with the necessary skills to teach traditional African music forms, leading to a reliance on Western musical frameworks.

In addition to the lack of trained educators, there is also a lack of resources to teach indigenous music effectively. Pooley (2016) discusses how, in South Africa, indigenous music education is often relegated to extracurricular activities due to the lack of infrastructure and resources in rural schools. Students in these areas do not receive the same quality of music education as their peers in urban areas, where Western music is often prioritised. This disparity is also evident in Ghana, where the integration of indigenous music in schools is hindered by a lack of access to traditional instruments and teaching materials.

The issue of curricular rigidity also plays a significant role in hindering the integration of indigenous music. Nzewi (2014) points out that the African indigenous knowledge system, which informs the content of traditional music, is often at odds with the formal education system, which is designed around Western pedagogical principles (Nzewi, 2014). This disconnect between indigenous knowledge systems and formal education results in local music being either excluded from the curriculum or included in a tokenistic manner. In Ghana, for instance, the education system remains heavily influenced by Western models, leaving little room for developing a curriculum that is truly reflective of Ghanaian musical traditions.

The stigmatisation of indigenous music further complicates efforts to integrate it into the curriculum. Opoku and James (2020) found that in Ghana, the teaching of culturally-specific environmental ethics, which includes indigenous music, is often stigmatised due to the perception that such knowledge is outdated or irrelevant in

modern society (Opoku & James, 2020). This stigmatization is a direct result of the colonial legacy that devalues African knowledge systems in favor of Western ones. As a result, both students and educators may be reluctant to engage with indigenous music, viewing it as inferior to Western music.

Despite these challenges, there are successful examples of integrating indigenous music into education that offer valuable lessons. The Centre for School and Community Science and Technology Studies (SACOST) at the University of Education in Winneba, Ghana, provides a model for integrating community-based indigenous knowledge into the formal education system. Anamuah-Mensah and Asabere-Ameyaw (2006) report that SACOST has developed a framework that incorporates indigenous knowledge into the curriculum, focusing on the use of traditional music and dance as a means of developing human resources within local communities (Anamuah-Mensah & Asabere-Ameyaw, 2006). This approach not only preserves local music traditions but also fosters a sense of cultural pride and identity among students.

Furthermore, Howard (2018) discusses the potential for bringing music from Ghana into general music settings, emphasising the importance of exposing students to a broader range of music cultures (Howard, 2018). This approach has the potential to break down the barriers that have historically marginalised indigenous music and create a more inclusive and culturally relevant music education system. However, for such initiatives to be successful, they must be accompanied by systemic changes in teacher training, resource allocation, and curriculum design.

The integration of indigenous music into the African and Ghanaian educational curricula faces numerous challenges, including colonial legacies, lack of teacher training, limited resources, and stigmatisation. However, there are also promising

examples of successful integration that inform the potential for a more inclusive and culturally relevant music education system. These successes suggest that with the right support, indigenous music can play a central role in the education of African students, fostering greater cultural identity and pride. To achieve this, it is crucial to address the systemic barriers that continue to marginalise indigenous music and to create a more equitable and inclusive educational framework.

2.2.8 The Importance of Transcribing Indigenous Music

Transcribing local music is an essential process in the preservation, dissemination, and understanding of cultural heritage. Indigenous music traditions, mainly those transmitted orally, embody the histories, identities, and values of the communities from which they originate. Transcribing these traditions into written notation is not merely a technical endeavour but an important cultural task that enables the continuity of musical knowledge across generations and geographical boundaries.

Preserving cultural heritage is arguably the most important reason for transcribing local music. By their nature, oral music traditions are susceptible to being lost as communities undergo social, political, or environmental changes. These traditions often lack written records, meaning that the knowledge of specific musical forms, rhythms, and structures resides entirely in the memories of individuals or within the community. As Ngume and Tracey emphasise in their study of traditional African music, the transcription of local music provides a critical safeguard against cultural loss. They argue that without transcription, local music traditions are at risk of disappearing under the pressures of modernity and external cultural influences, which often favour Western music styles (Ngume & Tracey, 1980).

Similar sentiments are echoed by Ekpo, who discusses the importance of transcription in preserving the music of the Jukun people of Nigeria. In this context, transcription helps protect indigenous music traditions from being overshadowed by global cultural trends. Ekpo's work illustrates that transcription is not just about capturing musical notes but about documenting the cultural contexts that shape the music. This cultural framing is vital for understanding the full significance of local music within its community. As such, transcription helps maintain cultural identity, even when the original oral transmission methods are weakened or lost (Ekpo, 2022).

The significance of transcription extends beyond preservation; it also plays a key role in academic research. Transcription allows musicologists and ethnomusicologists to document and study local music traditions, providing a basis for scholarly analysis and comparison with other musical forms. Benetos et al. argue that transcription is central to the development of ethnomusicology as a discipline, as it allows for the systematic study of non-Western musical traditions. Without transcription, much of the details and complexity of local music would remain inaccessible to scholars, limiting their ability to study the formal and cultural aspects of these traditions (Benetos et al., 2019). Jairazbhoy (1977) supports this view, emphasising that transcription has historically been a crucial tool for ethnomusicologists, especially before the advent of recording technology. Although early transcriptions were often inaccurate, they nonetheless provided a foundation for future research and analysis.

The academic importance of transcription is further highlighted by its role in facilitating cross-cultural comparisons. By transcribing local music into standardised notation, scholars can compare musical traditions from different cultures within a common framework. This comparative analysis enables researchers to identify similarities and

differences in musical structures, scales, rhythms, and performance practices across cultures, thereby deepening our understanding of global music traditions. Ngume and Tracey (1980), for example, point out that transcribing African music traditions has allowed scholars to study them alongside Western classical music, leading to greater recognition of the complexity and richness of African musical forms. Similarly, Benetos and Holzapfel (2015) discuss how the transcription of Turkish microtonal music has introduced these traditions to a global audience, allowing them to be studied and appreciated by musicians and scholars unfamiliar with the intricacies of the makam system.

While the benefits of transcribing local music are clear, challenges remain in ensuring that these transcriptions accurately represent the original music. Many local music traditions involve complex rhythmic patterns, microtonal scales, and improvisational elements that are difficult to capture in Western notation. This can lead to oversimplification or misrepresentation of the original music. Ozaki et al. (2021) note that even among human experts, there is considerable variability in how traditional music is transcribed, highlighting the subjective nature of the transcription process. In their study of monophonic songs from various cultures, they found significant differences in the way these songs were transcribed by different individuals, suggesting that transcription is often influenced by the transcriber's background and cultural assumptions.

Another significant challenge is the need for culturally sensitive transcription methods that account for the performance practices and social contexts in which the music is created and performed. Ngume and Tracey (1980) argue that transcription should not only capture the musical notes but also convey the cultural significance of the music,

including how it is performed and experienced by the community. This approach requires a deep understanding of the cultural context and close collaboration with local musicians and cultural practitioners.

Despite these challenges, transcription remains a vital tool for ensuring the longevity of local music traditions. By providing written records of music, transcription makes it easier to pass these traditions down to future generations. This is particularly important in regions where oral transmission is becoming less common due to social or technological changes. Ayderova (2022) highlights the role of transcription in music education, noting that it provides students with access to musical traditions they might not otherwise encounter. This helps bridge the gap between oral and written traditions, ensuring that local music continues to thrive within educational institutions.

In the Ghanaian context, transcription has played a crucial role in both preserving and formalising local music traditions. Ghana's musical landscape is diverse, spanning from traditional drumming and folk songs to more contemporary genres such as Highlife and Hiplife. Transcription has enabled these musical forms to be studied, performed, and transmitted beyond their original cultural boundaries, creating a bridge between oral traditions and the global music scene.

Historically, African music, including Ghanaian music, has been transmitted orally, with performances tied to specific cultural events such as funerals, festivals, and rites of passage. While rich in its cultural context, this oral tradition poses challenges for preservation because it relies on the continuous practice and transmission of knowledge from one generation to the next. Nketia (1962) highlighted the importance of transcription in capturing Ghanaian music in a way that could be analysed and preserved for future generations. Nketia's work laid the foundation for the formal study

of Ghanaian music, enabling scholars and musicians to engage with these traditions within academic and global contexts. His transcriptions allowed Ghanaian music to be studied alongside Western classical music, promoting a deeper understanding of its complexity and uniqueness.

Similarly, John Collins (2012) highlights the role of transcription in documenting the evolution of Ghanaian popular music, particularly Highlife, which blends African rhythms with Western instruments and harmonies. Highlife emerged from cultural exchange between local traditions and foreign influences, particularly during Ghana's colonial period. Collins' work demonstrates how transcription not only preserves these hybrid musical forms but also facilitates their dissemination and performance by musicians outside of Ghana. This dissemination has contributed to the global recognition of Ghanaian music, allowing it to influence and shape contemporary genres both within and beyond Africa.

The importance of transcription in preserving and formalising local music traditions is further evident in the integration of music education in Ghanaian schools and universities. R. Kwami (1995) emphasised the need for a more comprehensive approach to teaching West African music in educational institutions, arguing that transcription is critical in making these traditions accessible to students. Educators can create structured curricula that ensure these traditions are passed down to younger generations by transcribing traditional drumming ensembles and other local music forms. This not only preserves the music but also fosters a sense of cultural pride and identity among students, reinforcing the value of Ghana's musical heritage in a rapidly changing world.

Despite these successes, transcription also presents significant challenges. One key issue is the inherent complexity of African music, particularly its rhythmic structure. Ghanaian drumming, for example, is highly polyrhythmic, with multiple layers of rhythm interacting in ways that are difficult to capture in Western notation. Younge (2011) addresses this challenge in his comprehensive study of Ghanaian music and dance, noting that traditional Western notation often fails to fully represent the subtleties of African rhythm and movement. Younge's work highlights the need for more transcription methods that can account for African music's dynamic and improvisational nature, particularly regarding rhythm and timing.

Another challenge lies in the risk that transcription can strip away the cultural context of the music it seeks to preserve. As Collins (2009) points out, African music is often deeply embedded in its social and spiritual context, with performances serving not just as entertainment but as a form of communication and communal expression. Transcribing this music into written notation, while useful for preservation, risks reducing it to mere notes on a page, detached from the cultural and social environment that gives it meaning. This is particularly true of indigenous music performed in specific ceremonial contexts, where its significance extends beyond its sonic qualities to encompass the actions, beliefs, and values of the community.

Moreover, there is an ongoing tension between using transcription as a tool for preservation and the need to maintain the fluid, evolving nature of oral traditions. Music is not static in many African cultures, including Ghana's; it evolves with each performance, as musicians add their own interpretations and variations. By its nature, transcription tends to fix music in a particular form, potentially limiting the creative flexibility inherent in oral traditions. This raises important questions about the role of

transcription in preserving the music itself and the dynamic processes through which it is created and passed down.

This dichotomy between preservation and fluidity is further complicated by globalisation's influence on local music traditions. As Ghana becomes more integrated into the global music industry, there is an increasing demand for local musicians to adapt their styles to appeal to international audiences. This has led to the development of hybrid genres such as Hiplife, which blends traditional Ghanaian music with Western hip-hop and electronic dance music. Leila Adu-Gilmore (2016) notes that transcribing these hybrid forms are crucial for documenting how Ghanaian music is evolving in response to global influences. However, this also raises concerns about the potential loss of authenticity, as local musicians are encouraged to conform to global musical standards rather than maintain their traditional practices.

In light of these challenges, there is a need for more culturally sensitive approaches to transcription that can capture the full richness of African music without oversimplifying or distorting it. One promising avenue is the use of collaborative methods, where transcriptions are created in partnership with local musicians and cultural practitioners. This approach ensures that the transcriptions remain true to the cultural and social contexts of the music, while also providing valuable documentation for academic study and preservation. In conclusion, the global transcription of local music, in Africa and Ghana, is an invaluable tool for preserving cultural heritage, facilitating academic research, and promoting global cultural exchange.

However, it is not without its challenges. The complexity of African rhythms, the deep cultural context of the music, and the fluid nature of oral traditions all pose challenges for traditional transcription methods. As Ghanaian music continues to evolve in

response to local and global influences, it is essential to develop new, culturally sensitive transcription methods to capture the full depth and richness of these traditions. By doing so, we can ensure that the music of Ghana and Africa remains a vibrant and integral part of the global cultural landscape for generations to come.

2.2.9 Challenges of Transcribing Indigenous Music

Transcribing Indigenous music is an endeavour that combines technical, cultural, and philosophical approaches. Indigenous music, typically rooted in oral traditions, presents unique challenges that differ significantly from transcribing Western classical or contemporary music. Scholars from various fields have long debated the effectiveness of different transcription methods, emphasising the limitations and cultural implications of transcribing non-Western music using Western notation systems.

One of the primary challenges in transcribing indigenous music is the difficulty of oral traditions. Unlike Western classical music, which relies on standardised notation systems, indigenous music is passed orally through generations, often without written records. The oral nature of indigenous music means that performances are fluid, and variation rhythm, pitch, and melody may occur depending on the performer or context. Ngume and Tracey (1980) highlighted these challenges in their study of African music traditions, where musicians relied solely on oral transmission, making it difficult to capture the details of performances in a fixed written form. They argue that the traditional Western staff notation, commonly used in transcribing Western music, often fails to adequately capture the richness of indigenous musical forms.

Similarly, the cultural and contextual variability of indigenous music adds another layer of difficulty to transcription. Indigenous music is often closely tied to social, cultural, and religious practices, which are difficult to encapsulate through transcription alone.

Sally Treloyn points out that transcribing indigenous music can sometimes reduce it to a mere collection of notes, removing the performance context integral to understanding its meaning. Treloyn stresses the importance of considering the broader cultural and social context in which the music is performed, arguing that transcription must go beyond the mere reproduction of sound to capture the spiritual and communal dimensions of the music (Treloyn, 2006).

In addition to these cultural challenges, significant technical difficulties arise when transcribing indigenous music. Benetos et al. (2019) outline how music transcription typically involves breaking down musical elements such as rhythm, pitch, and dynamics into standardised notational systems. However, indigenous music, particularly when polyphonic or polyrhythmic, does not always conform to the rhythmic or tonal frameworks assumed by Western notation. The authors note that multi-pitch estimation, onset detection, and the differentiation between various instruments or voices in indigenous polyphonic music are difficult for human and automated transcription systems. Indigenous music, with its layers of meaning and improvisational elements, often eludes the precision of transcription algorithms.

The advent of automated transcription tools has raised hopes that technology could bridge some of the challenges of transcribing indigenous music. However, research suggests that these tools are still imperfect when applied to non-Western musical traditions. Yuto Ozaki and colleagues compared human and automated transcriptions of global indigenous music, revealing that while human experts achieve approximately 90% agreement, automated systems fall significantly short, with less than 60% accuracy. This discrepancy reflects the limitations of current automated systems, which are

predominantly designed for Western tonal music and struggle with the complexity and irregularities inherent in indigenous music (Ozaki et al., 2021).

Despite these limitations, some researchers are optimistic about the future of automated transcription. A critical issue in the transcription of indigenous music is the loss of cultural meaning often accompanying the conversion of oral traditions into written notation. Many scholars argue that Western notation systems are inherently limited in capturing the performative, improvisational, and spiritual aspects of indigenous music. Violetta Ayderova (2022) emphasises that while transcription is valuable for preserving oral traditions, it can strip away the spontaneity and cultural richness that define many indigenous performances. In her study of *Malay asli* music, Ayderova found that while transcription could preserve the music's technical aspects, it failed to fully convey the emotional depth and communal participation central to its cultural significance.

There are also philosophical challenges associated with transcribing indigenous music. Some researchers question whether transcription is the most appropriate method for preserving oral traditions. N. A. Jairazbhoy (1977) argued that early ethnomusicologists, in their attempts to transcribe indigenous music, often misunderstood its cultural context, leading to transcription inaccuracies. Jairazbhoy's critique raises important questions about the role of the transcriber: should they adapt indigenous music into Western frameworks, or should they develop new forms of notation that better reflect the cultural and musical nuances of the original performance? This philosophical debate continues to influence contemporary ethnomusicological practices.

One potential solution to these challenges is a collaborative approach to transcription. Sally Treloyn (2006) and other scholars have advocated for transcriptions that involve collaboration with indigenous musicians and cultural experts. By working closely with

the community, transcribers can ensure that the details of performance, ritual, and meaning are preserved in ways that go beyond the technical aspects of the music. This approach not only respects the cultural integrity of indigenous music but also enriches the transcription process by incorporating the perspectives of those most familiar with it.

However, there are still gaps in the literature regarding how to effectively integrate indigenous perspectives into the transcription process. While some collaborative methods have been successful, there is a need for more structured frameworks that guide these collaborations and ensure that transcriptions are both accurate and culturally sensitive. Moreover, there is limited research on developing new notational systems that better reflect the musical structures of indigenous music. Scholars such as Emmanouil Benetos (2019) argue that new forms of notation may be necessary to fully capture the rhythmic, melodic, and harmonic complexity of indigenous music, particularly in non-Western tonal systems.

Transcribing indigenous music in Africa, particularly in Ghana, presents a host of challenges that have long been discussed in the academic literature. The process of transcribing music from oral traditions into written notation is laden with technical, cultural, and philosophical complexities. Indigenous music in Africa is often tied to intricate social, spiritual, and cultural practices, and attempts to capture these traditions in written form are frequently met with difficulties, particularly when Western musical notations are used as the primary framework for transcription.

One of the primary challenges in transcribing indigenous African music is the incompatibility between Western musical notation systems and the inherent characteristics of African music, particularly its rhythmic complexity and

improvisational elements. Many African music traditions, such as Ewe drumming and Dagbamba music, rely heavily on polyrhythmic structures and non-standard tonal systems, that do not fit neatly into Western notation. Paschal Yao Younge emphasises this point in his analysis of Ghanaian music and dance, noting that attempts to apply Western notation to Ghanaian percussion music often fail to capture the music's intricacies, particularly its rhythmic subtleties. Western systems of notation typically divide time into equal segments and rely on a fixed tonal system, whereas many African music traditions operate on flexible rhythms and use microtonal variations that are not easily transcribed using Western notation (Younge, 2011). This limitation significantly hampers the accuracy and effectiveness of transcriptions.

In the broader African context, similar challenges have been noted. Pie-Claude Ngume and A. Tracey (1980) discuss the challenges of transcribing traditional music in Cameroon. They argue that African oral traditions, passed down through generations without written notation, are at risk of being oversimplified or misrepresented when transcribed using Western frameworks. In their view, transcription not only reduces music to a series of notes but also detaches it from the cultural and spiritual context essential to its performance. This loss of context is a common critique in the literature, with many scholars arguing that transcription cannot fully capture the performative and communal aspects of indigenous African music. A related issue is transcription's inability to adequately represent the fluidity and improvisational nature of indigenous music.

African music is often characterised by its improvisational quality, with musicians frequently altering melodies, rhythms, and even lyrics depending on the context of the performance. This is particularly true in genres such as Ghanaian Highlife and

traditional Ewe drumming. Emmanuel Osei-Owusu (2022), in his study of the Pan-African Orchestra, notes that the improvisational and adaptive nature of African music poses significant challenges for transcription. The flexibility inherent in many African music forms makes fixing the music in written form difficult without losing the spontaneity that defines the tradition. As a result, transcriptions often present a static version of a music tradition that is highly dynamic and constantly evolving (Osei-Owusu, 2022).

Furthermore, the cultural implications of using Western systems to transcribe African music are a significant concern. Transcription can be seen as a form of cultural imposition, where the complexities and details of African music are forced into a foreign system that cannot fully accommodate them. Kofi Agawu critiques the Eurocentric nature of music transcription, arguing that it reinforces colonial power dynamics by privileging Western musical norms over indigenous ones. Agawu points out that while transcription is necessary to preserve African music, it must be done in a way that respects and retains the cultural integrity of the original music. He advocates for developing alternative notation systems better suited to African music traditions, allowing for a more faithful representation of the music's unique qualities (Agawu, 2011).

The disconnect between oral traditions and written documentation is another recurring theme in the literature. Oral traditions are central to many African music cultures, including those in Ghana. Indigenous music is often passed down through generations via oral transmission, with each performance acting as a form of preservation and innovation. However, the reliance on oral transmission means that music is vulnerable to changes and potential loss, particularly as younger generations are increasingly

exposed to globalized musical forms. Doris Green (2012) notes that the challenge of preserving oral traditions through transcription is particularly acute in Ghana, where traditional music is often overshadowed by popular Western genres. While transcription can help to preserve these traditions, it also risks freezing them in time, preventing the organic evolution that is central to oral cultures (Green, 2012).

In Ghana, this tension is further complicated by the dynamics between indigenous music and formal education systems. James Flolu discusses how the formalization of music education in Ghana, particularly at the University of Ghana's School of Performing Arts, has contributed to the marginalization of indigenous music. The adoption of Western music curricula in Ghanaian educational institutions has often sidelined local music traditions, and when indigenous music is included, it is frequently transcribed using Western notation systems that fail to capture its full richness. Flolu argues that this approach not only diminishes the educational value of indigenous music but also contributes to its cultural erosion, as younger generations are taught to value Western musical forms over their own (Flolu, 2000).

In addition to these challenges, the technical difficulties of transcription in practice are significant. Rita Adaobi Sunday-Kanu and Samuel Chukwuma Nnodim (2018) emphasize the importance of understanding the cultural context when transcribing indigenous African music. They argue that transcribers must be deeply familiar with the cultural principles, myths, and semiotics that underpin African music if they are to produce accurate and meaningful transcriptions. This requires technical proficiency in music notation and an in-depth understanding of the socio-cultural environment in which the music is performed. Without this contextual knowledge, transcriptions are likely to be incomplete or misleading, failing to convey the deeper meanings embedded

in the music. Despite these challenges, transcription remains a valuable tool for preserving and disseminating indigenous African music. Karen Howard highlights the potential for transcriptions to serve as educational resources, helping to introduce African music to broader audiences both within and outside Africa. While acknowledging the limitations of Western notation systems, Howard argues that transcription can still play a role in preserving indigenous music, particularly when combined with other forms of documentation, such as audio and video recordings. This multimodal approach allows for a more holistic preservation of the music, capturing its technical elements, performance context, and cultural significance (Howard, 2018).

However, there remains a significant gap in the literature regarding developing alternative transcription methods better suited to indigenous African music. While scholars such as Agawu and Flolu have called for creating new notation systems, there has been little progress in this area. Most transcriptions of African music continue to rely on Western notation despite its well-documented limitations. This suggests a need for further research into alternative approaches to transcription that can more accurately capture the unique characteristics of African music.

In conclusion, the challenges of transcribing indigenous music in Africa, particularly Ghana, are dynamic. The technical limitations of Western notation systems, the improvisational nature of African music, and the cultural implications of transcription all contribute to the difficulty of the task. While transcription remains a valuable tool for preservation and education, current methods are clearly inadequate for fully capturing the richness of African music traditions. There is a pressing need to develop of alternative transcription methods that respect and reflect the cultural integrity of the music, allowing it to be preserved and transmitted without losing its essential qualities.

Until these challenges are addressed, the transcription of indigenous African music will remain contentious.

2.2.10 Methodological Means of Local Music Transcription

Transcription in music, particularly in Indigenous or non-Western contexts, is a methodologically difficult endeavour that has sparked diverse scholarly discussions globally. The main goal of music transcription is to convert audio performances into written musical notation, which is essential for preservation, analysis, and dissemination. However, this process involves myriad challenges and methodological approaches that vary depending on the nature of the music, the cultural context, and the intended outcomes. Historically, transcription has been based primarily on manual methods, where human experts listen to a musical performance and then notate it using standardised systems such as Western staff notation.

While this method remains popular for some musical genres, it is fraught with limitations, mainly when applied to indigenous or polyphonic music. For instance, Bhattarai and Lee (2023) highlight that early manual transcription methods were insufficient for capturing the rich tonal diversity and rhythmic complexity inherent in many musical traditions. These manual approaches often lose essential musical details, mainly when transcribing non-Western or polyphonic music, where multiple layers of sound and rhythm are interwoven.

One significant methodological advancement has been the use of automatic music transcription (AMT), which uses computational algorithms to convert acoustic music signals into notated forms. Benetos et al. (2013) describe AMT as a pivotal technology in music signal processing, capable of addressing complexities that manual methods struggle with, such as polyphony and microtonality. However, the authors point out that

while AMT has made significant strides, it still lags behind human experts in terms of accuracy, particularly when dealing with indigenous or highly complex polyphonic music. Many existing AMT systems are tailored to Western tonal music and thus fail to capture the unique structures and improvisational elements of non-Western music. The solution, as proposed by Benetos and his colleagues, is to develop systems that are more adaptable and context-specific, potentially through semi-automatic methods that allow human oversight to improve accuracy.

This challenge of adapting transcription tools to non-Western contexts is particularly salient in music that includes microtonal scales or intricate rhythmic structures. In this regard, Klapuri (2004) highlights the difficulty of transcribing polyphonic music, where multiple voices or instruments play simultaneously. Traditional Western notation, which relies on fixed tonal and rhythmic structures, cannot adequately represent the fluidity of many indigenous musical forms. Klapuri discusses how new methods, such as signal model-based Bayesian inference and auditory scene analysis, have been developed to mimic the human auditory system's ability to differentiate and recognise multiple concurrent sounds. These methods have improved the transcription of polyphonic music but still face limitations when applied to more complex indigenous forms of music, where rhythms may not conform to regular time signatures.

A particularly interesting approach is the multimodal transcription methodology, which combines both audio and visual data to aid the transcription process. Paleari et al. (2008) describe a system where audio transcription techniques are supported by video analysis to disambiguate complex sounds, particularly in instruments like the guitar, where the same note can be played at different positions on the fretboard. This multimodal approach significantly enhances transcription accuracy, particularly for polyphonic

instruments, by providing additional visual information that can clarify ambiguous audio signals. While this approach has shown promise in Western instruments, its application to indigenous instruments remains underexplored, presenting an area for future research (Paleari et al., 2008). The role of machine learning and artificial intelligence (AI) in music transcription is another area of significant development. However, AI-based transcription methods still require large amounts of annotated data for training, which is often unavailable for indigenous music traditions. This presents a significant gap, as most indigenous music is transmitted orally and lacks the extensive written archives needed to train machine learning models.

A recurring challenge across different methodological approaches is the cultural sensitivity of transcription methods. Indigenous music often involves improvisational elements and performance contexts that are difficult to capture through standard notational systems. Ryynänen and Klapuri (2005) address this issue in their work on probabilistic note event modelling, where they attempt to transcribe not just the pitch and rhythm of music but also the contextual transitions between notes, such as key changes and variations in tempo. This probabilistic approach allows for a more dynamic representation of music, though it is still largely based on Western tonal structures, leaving room for the development of more culturally appropriate models.

In addition to technological advancements, some scholars argue for a more holistic approach to transcription that considers not only the acoustic properties of the music but also its cultural and performance contexts. Marenco et al. (2015) propose a multimodal transcription system for Candombe drumming, an Afro-Uruguayan rhythm, that integrates audio and visual data to analyse the performance in its cultural context. This approach recognises that indigenous music is often deeply intertwined

with the performers' physical movements and the social setting in which it is played. By incorporating these elements into the transcription process, Marenco and colleagues offer a more comprehensive understanding of the music, though such methods remain underdeveloped for other indigenous traditions.

While these advancements represent significant progress, there remain gaps in the literature regarding the transcription of indigenous music. Much of the research has focused on polyphonic Western music or commercially popular genres, leaving Indigenous and non-Western musical traditions underrepresented. Moreover, interdisciplinary approaches combining ethnomusicology, machine learning, and signal processing are needed to develop culturally sensitive transcription tools. This field's interdisciplinary nature is not just a challenge but a testament to the complexity and richness of the research in music transcription. For example, while networks and Bayesian inference models have improved transcription accuracy, they still struggle with the improvisational nature and non-Western tonal systems prevalent in many indigenous musical traditions.

The transcription of music, especially in African and Ghanaian traditions, presents distinct methodological challenges and opportunities that have been explored in a range of scholarly studies. The process of transcription involves converting oral and often highly complex musical traditions into written notation. However, due to the unique rhythmic, tonal, and cultural characteristics of African music, traditional Western transcription methods are often inadequate, leading to various adaptations and innovations in methodology.

Transcribing African music is inherently complex because of its polyrhythmic nature, a feature that distinguishes it from Western music. African music often employs layers of rhythms, where different instruments or voices perform contrasting rhythms that interlock to create a rich, textured sound. Scholars, such as Agawu (1986) and Jones (1959) have examined how this polyrhythmic structure complicates the transcription process. Western notation systems, which are based on fixed time signatures and regular rhythms, often struggle to represent these intricate layers of sound. Agawu, in his study of West African rhythm, emphasises the importance of developing more contextually appropriate transcription methods that capture not only the rhythms but also the social and cultural contexts in which the music is performed.

One significant methodological challenge is the incompatibility of Western notation with African tonal systems. Many African musical traditions, including those in Ghana, use scales and tuning systems that do not align with the twelve-tone equal temperament system of Western music. In the Ghanaian context, traditional music, such as that of the Ewe or Akan people, often employs microtonal intervals that are difficult to notate using standard Western systems. Anku (1997), in his study of Akan adowa drumming, highlights the limitations of Western notation in capturing the tonal nuances and rhythmic subtleties of African drumming. He argues that transcription must go beyond merely writing down notes and rhythms; it must also consider the cultural and performative aspects of the music, which are integral to its meaning.

Another critical issue in the transcription of African music is the role of oral tradition. Music is traditionally passed down orally in many African cultures, including Ghana, with performers learning through participation and imitation rather than written scores. This reliance on oral transmission means that much of the music is never fixed in one

form; it is fluid and subject to change depending on the performance context. Younge (2011), in his work on Ghanaian music and dance traditions, points out that transcription can sometimes distort the fluid and dynamic nature of African music by attempting to fix it in a static, written form. He argues that while transcription is necessary for preservation and study, it must be done in a way that respects the improvisational and participatory nature of the music.

Alternative transcription systems have been proposed as a solution to these challenges. Some scholars advocate developing new notational systems that are better suited to the unique characteristics of African music. For example, Frishkopf (2021) introduces a recursive grammar system to represent the complex polyrhythms of Ewe music from southeastern Ghana. This system is more flexible than Western staff notation and allows for representing multiple rhythmic layers without imposing rigid time signatures. However, as Frishkopf acknowledges, these alternative systems can provide a more accurate representation of the music's structure, but they are often difficult to read and interpret for those unfamiliar with them.

A related challenge is the balance between ethnographic accuracy and analytical clarity. While some scholars, such as Koetting (1970), have developed highly detailed transcription methods to preserve the cultural context of African music, others argue that these methods can sometimes obscure the underlying musical structures. Arom (1989), in his study of polyphonic music in Central Africa, uses a method known as re-recording, in which musicians listen to pre-recorded parts and then add their own parts in response. This method allows for more accurate transcription of the music's polyphonic structure, but as Arom admits, it also removes the music from its original performance context, potentially altering its meaning (Arom, 1989).

One area where methodological innovation has been particularly effective is the use of technology for transcription. The advent of automatic music transcription (AMT) systems has provided new tools for dealing with the complexity of African music. Cornelis et al. (2013) discuss the use of AMT systems to analyse the tempo and pulse of Central African music, comparing human annotations with automatic beat-tracking sequences. While these systems have shown promise in handling some of the rhythmic complexities of African music, they remain primarily based on Western models of music analysis and often struggle with the microtonal and improvisational elements of African music (Cornelis et al., 2013).

Despite these advances, significant gaps remain in literature. One of the most pressing issues is the lack of interdisciplinary approaches that combine ethnomusicology, signal processing, and cultural studies. While technological tools, such as AMT systems and recursive grammar notations, have improved transcription accuracy, they often fail to capture the cultural and performative aspects of the music. Scholars like Adu-Gilmore (2016) argue for a more holistic approach to transcription that integrates interviews, ethnographic observations, and performance analysis. This approach, which she applies in her study of Ghanaian Hiplife and Afrobeats, allows for a deeper understanding of the music's social and cultural significance, something that purely technical methods often overlook (Adu-Gilmore, 2016).

The transcription of African and Ghanaian music is an array of processes that requires a combination of traditional and innovative methods. While Western notation systems remain dominant, they are often ill-suited to the complex rhythms, tonalities, and improvisational elements of African music. Alternative transcription methods, such as recursive grammar and AMT systems, offer promising solutions. However, they must

be combined with ethnographic and cultural analyses to fully capture the richness of African music. Going forward, there is a need for more interdisciplinary research that bridges the gap between technical accuracy and cultural sensitivity, ensuring that the transcription process respects both the musical and cultural integrity of African traditions.

One of the primary challenges identified in recent literature is the inadequacy of Western notational systems to capture the essence of African music, which is often based on polyrhythms, microtonal intervals, and complex harmonic structures. The dominance of Western staff notation, with its rigid time signatures and pitch classifications, proves insufficient to represent the fluidity and variability of indigenous African music. Addaquay (2023) argues that traditional Western notational methods fail to account for the diverse rhythmic patterns that are foundational to Ghanaian music. Addaquay calls for a re-examination of the use of the timeline in African traditional music, suggesting that current methodologies limit understanding of these rhythms and that new, culturally grounded approaches are needed to accurately capture the diversity of African music traditions.

Furthermore, automatic music transcription (AMT) systems have gained traction in African music research, though these systems still face limitations when applied to the African context. In an analysis of AMT's effectiveness in transcribing Central African music, Cornelis et al. (2013) found that while these systems are helpful in Western music, they struggle to accurately detect beats and rhythms in African music due to the complex layering of sounds and rhythms. The authors note that AMT systems often require substantial manual intervention when applied to African music, highlighting the need for transcription tools adaptable to non-Western music forms (Cornelis et al.,

2013). This issue is compounded by the fact that many AMT systems are trained on Western music datasets, leaving them ill-equipped to handle the nuances of African music. In the Ghanaian context, there has been considerable focus on the relationship between transcription and cultural preservation, with scholars emphasising the importance of using transcription to safeguard indigenous music traditions. Carl and Kutsidzo (2017) argue that transcription is critical in documenting music's cultural and social functions in everyday life.

Their exploratory study found that music in Ghana is deeply intertwined with religious and social practices, making it a vital component of communal identity and well-being. However, they caution that transcription must be approached carefully to avoid misrepresenting the participatory and improvisational nature of African Music. Another critical challenge is the relationship between tradition and modernity in transcribing African music. As indigenous music continues to evolve under the influence of globalisation and technological advancements, the question arises of how to accurately transcribe music that is increasingly hybridised. Leila Adu-Gilmore (2020) addresses this issue in her work on Ghanaian Hiplife and Afrobeats, where she examines the blending of traditional highlife harmonies with contemporary electronic dance music. Her research highlights the need for transcription methods that can accommodate this fusion of traditional and modern music styles, suggesting that current approaches to transcription may need to be expanded to include digital tools such as sampling and sequencing.

Despite these advancements, significant gaps remain in the literature, particularly concerning the development of transcription methodologies that can fully capture the dynamic and evolving nature of African music. One such gap is the lack of

interdisciplinary research that combines ethnomusicology, digital technology, and cultural studies to create more accurate transcription tools. It is essential to promote and support indigenous-led research, in which African scholars and musicians lead the development of transcription methodologies that are rooted in their cultural contexts. This approach would ensure that transcription is more culturally sensitive and empower local communities to take ownership of their musical heritage.

Transcribing indigenous music in Africa, particularly in Ghana, is a complex process that urgently requires a blend of traditional and modern methodologies. While Western notational systems provide a helpful framework, they often fall short of capturing the intricate rhythms, tonalities, and cultural significance of African music. Advances in automatic transcription systems and digital tools offer promising solutions, but these technologies must be adapted to the unique characteristics of African music. It is crucial that we move toward more culturally grounded and interdisciplinary approaches to transcription that respect the participatory and improvisational nature of African music traditions.

CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter introduced the methodological approach used for the study. It described the research paradigm within which the study was conducted, the research design used, the study setting, the research population, the selected sample and size, sampling techniques, instruments used to gather data, data collection tools, and the data analysis procedure.

3.1 Research Paradigm

The study employed the interpretivism research philosophy. Interpretivism focuses on understanding the meanings and experiences of individuals within their social and cultural context. Given that this study explored how Klama songs, a significant cultural element in the Prampram, can be used as a teaching resource, an interpretivist approach aligned with the objective of understanding the perceptions and experiences of teachers and students in the educational setting (Cohen, Manion, & Morrison, 2018).

Through interpretivism, the study acknowledged that reality is socially constructed, and the meaning of Klama songs as a teaching tool can vary based on the cultural and educational backgrounds of teachers and students (Bryman, 2016). This philosophy allows the researcher to immerse in the participants' world, seeking to interpret how they perceive, experience, and incorporate Klama songs into their teaching practices.

The interpretivist paradigm emphasizes qualitative methods such as interviews, observations, and focus groups, which were suitable for gathering in-depth insights about how Klama songs are perceived and utilised by teachers (Creswell & Poth, 2018).

By adopting this approach, the research captured the subjective views of teachers on the value of traditional songs in teaching and identified the unique challenges faced in incorporating them into modern educational systems.

Consistent with this paradigm, a qualitative research approach was also employed to gather in-depth insights into how the Klama songs resonate with the Prampram community. Creswell (2007) describes qualitative design as a research approach that seeks to explore, understand, and interpret phenomena in their natural settings. He continues to say that qualitative research is characterised by its emphasis on words, texts, and meanings. In line with Creswell's qualitative research framework, this thesis explored Klama songs within their natural and cultural settings. It emphasised the comprehensive analysis of these songs as cultural teaching resources, drawing data from primary sources. This approach was best to work with because it made way for a holistic understanding of the songs and their beneficial roles in the Ghanaian Basic schools and the Prampram Municipal.

The qualitative research approach offers several advantages, particularly in understanding complex social phenomena. It allows for a deep exploration of meanings, participants' experiences and perspectives, providing rich, detailed understanding that might be missed by quantitative methods (Creswell & Poth, 2018). This flexible approach allows researchers to adapt their data collection methods as new developments emerge during the study. Qualitative research is also ideal for exploring context-specific phenomena, such as cultural practices, where the subjective experiences of individuals are crucial to understanding the broader social and cultural dynamics (Bryman, 2016). Moreover, it fosters a more open-ended exploration of topics, making it well-suited for studies where research questions may evolve.

3.2 Research Design

This study employed a descriptive case study design, focusing on the Klama songs of the Prampram people. According to Yin (2018), descriptive case studies provide an in-depth description of a phenomenon within its real-life context. This approach enabled a thorough examination of the Klama musical genre, exploring the cultural values embedded in existing songs and the potential musical skills that students in Ghanaian schools could acquire through their use. By adopting a descriptive case study design, this research aimed to provide a rich and detailed understanding of Klama songs within the specific cultural and educational context of Prampram, highlighting their significance and educational potential.

The objective of this study was to explore the Klama musical genre in depth, examining both existing Klama songs and the cultural values embedded within them. Furthermore, the study sought to explore the musical skills that students in Ghanaian schools could acquire using Klama songs. Given this focus, the descriptive case study design was highly appropriate, as it facilitated a thorough investigation of the Klama songs and their educational potential within the specific cultural and educational context of Prampram.

3.3 Population

The population for this research was drawn from the Klama ensemble of the Prampram community and music educators with vast knowledge of integrating indigenous music into the classroom. The cantor and some members formed the core part of the population. Following Jim's (2018) definition, a population the entire set of items from which data are collected for a statistical study. In this context, the population included not only the individuals but also cultural artefacts, such as the Klama dance songs

themselves, which served as the primary data source for the qualitative exploration conducted in this study.

The target population is selected to provide a comprehensive understanding of Klama songs and their use in the basic schools. Music Educators are directly involved in the teaching and learning process. At the same time, the elders are cultural custodians with deep knowledge of Klama songs, making their input invaluable to the study and other individuals.

3.4 Sample

The study sample consisted of some members of the Klama dance ensemble in the Prampram community, including the *Kpalɔ* (mouthpiece of the deities) and the *Dadefoi* (master musicians). The sample size was determined based on the availability of participants with expertise in Klama dance songs.

It was also based on their role and expertise within the Klama dance ensemble, ensuring representation from key stakeholders involved in the performance and appreciation of Klama songs. The sample was distributed as follows: The *Kpalɔ* (mouthpieces of the deities) – 1, and *Dadefoi* (master musicians) – 2. A sample size of 3 participants and 10 Klama songs were used for the study.

The decision to sample 10 Klama songs from the 20 songs collected was guided by their strong emphasis on values and morals, essential components of holistic education. Selecting songs embodying cultural teachings, ethical principles, and moral lessons ensures that students learn academic content and internalise fundamental societal values. As Nketia (1999) highlights, traditional music is a repository of cultural norms and values, making it an effective tool for cognitive and moral education. Similarly, Reyes

(2016) argues that incorporating songs with moral significance into the curriculum enhances students' understanding of ethical behaviour, fostering social cohesion and emotional intelligence.

Therefore, these ten (10) songs were chosen for their musical qualities and their potential to contribute meaningfully to academic and character development within the educational framework. This sample size is sufficient to gather a wide range of views and experiences on integrating Klama songs into teaching and learning, while balancing perspectives the study's educational and cultural dimensions.

3.5 Sampling Technique

The study employed a purposive sampling technique to select participants. Purposive sampling is a non-probability sampling method in which individuals are chosen based on specific characteristics that align with the study's objectives (Creswell, 2014). The study employed a purposive sampling technique to select key functionaries with direct experience with Klama dance and its songs. Participants included community members of the Klama dance ensemble. This is because they are the gatekeepers to this tradition. Rai and Thapa (2015) define purposive sampling as a group of non-probability sampling techniques in which units are selected because they have the characteristics you need in your sample. Connecting their definition to my work, I used purposive sampling to select the leader and master musicians of the Klama troupe to gain primary information on how the songs resonated with the community. Participants were selected based on their relevance to Klama songs. This sampling approach was deemed suitable to ensure that key stakeholders views were captured.

3.6 Research Instruments

To answer the research questions, observation and interviews were used to collect the needed data for the study. They were used as instruments to investigate and ascertain facts about the Klama dance songs. These instruments helped the researcher gain knowledge and insight into the issues that were the focus of the study. It also attracted a high response rate, yielding detailed information about how the Klama songs came about. The interview was conducted to ask participants to sing the Klama songs sampled for classroom teaching and learning. The observation was also helpful for watching the klama dance performances and learning how the songs were sung during the performances. It also made it easier for the researcher to obtain first-hand information in understanding what happens during the performance.

3.7 Research Tools

The following tools were used in the data collection.

1. Diary
2. Pen
3. Video Camera
4. A mobile phone for recording

3.8 Data Collection Procedure

The data collection procedure was divided into five stages. On 22nd February 2024, I obtained an introduction letter from the music department of the University of Education, Winneba. I visited the study location in Prampram on 6th March 2024 to become acquainted with the participants and establish rapport. This was also to introduce myself to them and inform them about my project. Following the acclimatisation, I called all the respondents on 8th March 2024 to formally inform them

of the research's purpose and to obtain their consent to participate. I was then given the go-ahead and scheduled an interview date. They mentioned they had some funerals ahead, so the interview could not take place until April. In April, we could not hold the interview on the scheduled date due to the community's preparations for their *Kpledomi* Festival. The festival took four weeks. I kept communicating with the participants until they finished the rites and called to inform me to come on 30th May 2024.

I went with my friends, who helped me connect with the participants to meet the leader of the Klama ensemble and the master musicians for the interview on 30th May 2024. We arrived at the respondents' house at exactly 8:25 am. We were welcomed and offered seats. The interview began at 9:00 am. The respondent said a prayer, poured libation to seek permission from the deities and ask for blessings for the project. Afterwards, we were given some of the drink used for the libation to sip, and to pour the rest on the floor. After that, the interview began. While the interview was ongoing, I took notes on everything my participants told me and used the recorder on my phone to capture the audio of the entire interview. I observed that the respondents sang the songs with great joy, which gave me the impression that they valued the tradition and appreciated it very much. We ended the interview at 1:15 pm. We exchanged pleasantries; I thanked them for their cooperation and informed them that I would put the data collected and return to confirm if all I had done was right.

After a week of transcribing the texts and songs, I called the respondents to inform them that I was ready to come and verify the data I had collected. We agreed to meet on 11th June, 2024. By 8:30 a.m. on 11th June, 2024, I was there with my friends to meet the respondents. We reviewed the songs and their origins again and made corrections where

necessary. We finished the second meeting around 11:00 a.m. since they were preparing for a performance later that day.

The data collection procedure was concluded with observation. My respondents invited me on 18th June 2024 to come and watch a few performances. At 2:00 pm, I went with my friends to observe the performances. I was given a seat among the Klama troupe to have a great view of what happens during the performance. During the observation, I took notes, critically listened to the songs being sung, and recorded some of them for cross-checking. These observations were done at their durbar grounds of "*kle tsokunya"* and also during their performance at "*Agbazo wem*", (lower Prampram).

From the observation I made on 18th June 2024 and a few others I went to witness; I could tell that the Klama dance was a tradition that the people of *Gbugbla* embraced well because both performers and audience were happy to participate in the dance. I called my other respondents, who were music educators, to inform them about my project and to also let them know that I would come to them after collecting the Klama songs. I called the first music educator on 19th June 2024 to inform him of my coming, and we scheduled the interview for 25th June, 2024. I left Prampram a day before the scheduled date, on 24th June 2024, to Winneba so I could prepare well for the following day's interview. I met my respondent on the morning of 25th June at 9:30 am, and the interview began at exactly 10:00 am in his office. I took notes in my diary and audio-recorded the interview process on my mobile phone. We ended the interview around 1:00 pm, and I left for Prampram the same day.

The 5th and final stage of my data collection procedure was with the second music educator. After trying to find a good time for the interview due to her busy schedule, we finally agreed to have the interview on 3rd July 2024. I left home around 5:00 am

for Ashaiman-Zenu since that was where my respondent suggested we have the interview. Due to traffic and a heavy downpour that morning, I was delayed a bit. Finally, I got to her residence at 10:30 am. As I usually do during my interviews, I take notes and use my mobile phone to record. I also observed how passionately my respondent spoke about specific core issues within the study. At 12:45 pm, we concluded the interview. I left her premises at Ashaiman-Zenu around 1:00 pm and got to Prampram at 4:15 pm.

3.9 Data Analysis Procedure

According to Creswell (2014), data analysis involves organising the data, conducting a preliminary read-through, coding the data, and interpreting the findings. Since this study was qualitative, it focused on documenting and analysing existing Klama dance songs among the people of Prampram and integrating these songs into the basic school music curriculum as a teaching resource. The data was analysed thematically. Braun and Clarke (2006) defined thematic analysis as the identification, analysis, and reporting of patterns or themes within data. This approach facilitated a deeper understanding of the study's findings. A narrative approach was also employed to analyse the data, allowing for a more comprehensive exploration of the Klama song's cultural and educational significance.

3.10 Ethical Considerations

Several ethical considerations were carefully addressed in conducting this research to ensure the protection of participants and the integrity of the research process.

3.10.1 Informed Consent

In line with ethical research practices, all participants were fully informed about the nature and purpose of the study before their involvement. Music educators and master musicians of the Klama ensemble were briefed about the objectives, potential risks, and benefits of participating. Participants were informed that their involvement was voluntary and that they had the right to withdraw from the study at any time without negative repercussions (Creswell, 2014).

3.10.2 Confidentiality and Anonymity

Ensuring participants' privacy was a key priority. All personal data collected during the research was kept confidential. Participants' identities were anonymised during data analysis and reporting to protect their privacy. Pseudonyms were used in transcripts, reports, and publications to ensure anonymity.

3.10.3 Respect for Cultural Sensitivity

Given the cultural significance of Klama songs, special care was taken to approach the subject with cultural sensitivity and respect. The researcher ensured that the master musicians, custodians of this cultural tradition, were involved in discussions on how to adapt the songs for educational purposes without compromising their cultural value. The study also respected the norms and traditions of the Ningo-Prampram community, ensuring that data collection activities, especially observations of Klama performances, were conducted with the community's consent and in alignment with their cultural protocols (Silverman, 2013).

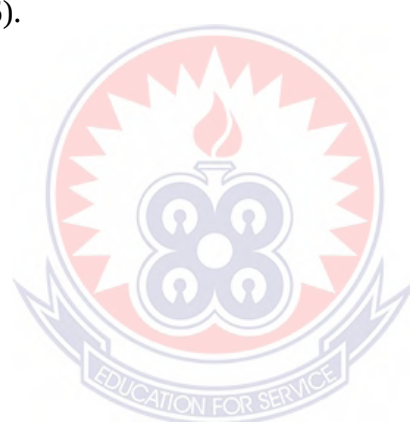
3.10.4 Voluntary Participation

Participation in the study was strictly voluntary. No participant was coerced into taking part in the study, and all were informed that they could withdraw at any stage of the

research process. The voluntary nature of their participation was emphasised repeatedly, and there were no negative consequences for those who chose not to participate or who withdrew (Flick, 2014).

3.10.5 Debriefing and Feedback

At the end of the study, participants were debriefed on the research's outcomes and findings. Music educators, as well as the master musicians of the Klama ensemble, were allowed to ask questions and provide feedback. Not only did this step fulfil an ethical obligation, but it also fostered trust and transparency between the researcher and the participants, ensuring that they felt valued and respected throughout the research process (Bryman, 2016).



CHAPTER FOUR

DATA PRESENTATION AND DISCUSSION OF FINDINGS

4.0 Overview

The data collected from respondents and the study's observations are presented and interpreted in more detail in this chapter. The study aimed to document the Klama dance songs of the Prampram Dangme community for use in Ghanaian Basic Schools.

4.1 What are the historical perspectives about Klama songs among the people of Prampram?

Following the coding of the data and thematic analysis, responses from the respondents were used to help identify the following themes:

a. History of the Klama songs
b. Relevance of the Klama songs to the community
c. Preservation, Adaptation, and Legacy

4.1.1 History of the Klama Songs

According to Respondent 1, who will hereinafter be referred to as R1, the Klama tradition is an important element of the Prampram community, and it is part of the rites performed in *Gbugbla*; usually referred to as the *Gbugbla kusumi Nihi* (rites of the Prampram community). The respondent narrated that, according to oral tradition, Klama has its roots in deities brought back by warriors from *Gbugbla* during times of war. He stated that those deities inspired the Klama songs. He explained that Klama songs have various themes, including worship, healing, social values, and addressing societal ills. The tradition is represented by a key and stick symbol, and its performances were once an essential part of various ceremonies like marriage rites, naming

ceremonies, parties, and funerals However; due to the influence of modern music and technology, Klama is now mainly performed during festivals, rituals, and traditional events such as crowning of chiefs, Asafoatsɛ, Mankralo, and funerals of priests and priestesses. He narrates:

> In the past, the Klama dance could be performed at marriage ceremonies, naming ceremonies, funerals, and for other ritual activities, but due to the availability of modern-day contemporary music, music recording and Disk jockeying (DJ), many now choose to use these modern technologies instead of performing the Klama dance. And this has limited the performing of Klama to only during festivals, rituals, enstoolment of chiefs, Asafoatsɛ, Mankralo, and during funerals of priests and priestesses, and some other traditional rulers.

Respondent 2, who will hereinafter be subsequently referred to as R2, also supports R1 and highlights that Klama was once widely practised in the Prampram community but faced criticism and misconceptions, leading to a decline in participation. He narrated that the performance of Klama was criticised for perceived idolatry, which led to a massive decline in participation from community members. Again, the influx of more churches in the community also contributed to a decrease in patronage of the dance. Despite this, Klama continues to play a vital role in traditional ceremonies and is considered a key element of the Prampram tradition.

> There used to be many dances on the Gbugbla Land like Apatampa, Oshika, Osoode, and Atsa, as well as klama, but all have been lost, except for Klama, Dipo, and Ashimi, which are still recognised (R1).

Responses from the respondent's narrative reveal the significance of the Klama tradition in the Prampram community, its roots in oral tradition, and the numerous roles it plays in the community. It is important to note that, despite the challenges highlighted, Klama still thrives and remains relevant in the Prampram community, indicating the community members' acceptance and support for its preservation. This suggests a

strong commitment to their cultural heritage and a willingness to adapt and evolve while maintaining their traditions.

4.1.2 Relevance of the Klama Songs to the Gbugbla Community

The respondents enthusiastically emphasised that Klama has been an invaluable asset to the Gbugbla community, serving as a cherished tradition that will continue to thrive for future generations. According to R2, Klama is more than just a cultural practice; it is a blessing that brings prosperity and divine favour to the community. He stated that during the Gbugbla community's vibrant *Kpledomi* festival, the community harnesses the power of Klama songs to offer heartfelt prayers to their deities, seeking blessings in various aspects of life. R1 throws more light on the relevance of klama by revealing that through these songs, they petition for success and prosperity in their endeavors, seek good health and well-being for all community members, seek blessings and protection for their children, and pray for abundance in their crops and livestock. The performance of Klama during this festive period strengthens the community's bond with their deities and with one another, ensuring a harmonious and thriving society.

Klama songs play a vital role in shaping the morality of the *Gbugbla* community, particularly among the youth. These songs serve as a guiding light, imparting valuable life lessons to young men and women, and empowering them to lead virtuous lives. Through Klama, essential social values and principles are instilled, promoting a culture of respect for elders and tradition. Honesty and integrity, Compassion and empathy, Responsibility and accountability, and Unity and cooperation are some areas in which these Klama songs touch. In the quest to shed more light on the social values embedded in the Klama songs, R1 sang "Maya yomo we" to clarify and deepen their meaning.

Both respondents indicated that, by integrating these moral teachings into the Klama songs, the community ensures that its younger generation is equipped with the necessary wisdom to navigate life's challenges and contribute positively to the community's well-being. The findings also indicated that Klama songs play a significant role in facilitating forgiveness and reconciliation. When individuals seek to make amends for past mistakes, these songs are employed to express remorse, acknowledge wrongdoing, and plead for forgiveness.

Moreover, during communal rituals and ceremonies, Klama songs are intentionally incorporated to foster a collective spirit of contrition and supplication. By invoking these songs, the community comes together to seek forgiveness, cleansing, and renewal, thereby ensuring a harmonious and balanced social fabric. Through this meaningful tradition, the power of music and collective expression becomes a catalyst for healing, understanding, and unity.

It was also revealed that Klama continues to play a significant role in various important ceremonies and rites of passage within the Gbugbla community, including the coronation of Chiefs, Queen mothers, Asafoatsɛ, Mankralo, and other traditional rulers, where Klama is performed to invoke blessings, wisdom, and strength for the newly installed leaders. R1 also stated that Klama is performed during the burial rites of priests and priestesses, as well as parents of either a priest or priestess, where Klama is used to honor the deceased's memory and legacy, provide comfort and solace to the grieving family and community and to ensure a safe transition of the deceased into the afterlife.

The respondents highlight Klama's significance in the *Gbugbla* community, serving as a revered tradition that brings divine favour, blessings, prosperity, and social harmony. It was discovered that Klama songs impart valuable life lessons and promote essential

social values, which are imperative to community life. Through these songs, the youth could learn to become good assets to the community. The mere fact that this Klama tradition is reflected in the Gbugbla community's traditional activities underscores its vital role in the community's various ceremonies and rites of passage.

4.1.3 Preservation and Legacy

In the discussion on how Klama would be preserved for future generations, R1 stated that efforts are underway to preserve it. He noted that formerly, members of the Klama troupe were older men and women, but now more youth are involved; therefore, that strategic move will preserve the Klama tradition. In his words:

> In the past, the majority of people who participated in the klama performance were older and knew the songs; however, in modern times, the youth no longer view klama as a terrifying custom and willingly take part in it when it's performed. Previously, members of the klama troupe were older men and women, but now, more youths are involved in learning this tradition before we pass away so that it does not fade away.

R2 also emphasises further that people who criticised the klama performance and perceived it to be idolatry now do not see it as such anymore, therefore many of the community members gather around to witness the performance anytime it is being done. He added that in the past, video recordings were not allowed during the performance, but now, they have paved the way for recordings to be taken during the performance, and to him, this will also serve as a way to protect this legacy for generations to come. This is reinforced by Acquah and Mensah (2021), who emphasise that it is essential for this generation and future ones to preserve the cultural heritage of our forefathers, including traditional music and dance, to prevent its extinction. They warned that failure to do so, culture will die, and future generations will hold the present generation accountable.

From the above assertion, it is commendable that the Gbugbla community has put measures in place to preserve its Klama tradition. Respondents indicated that conscious efforts were being made to involve more youth in this beautiful tradition to preserve it. The respondents also noted a strategic shift in involvement from older members to youth, who now willingly participate and learn the tradition. This change in perception and increased youth involvement will ensure the continuity of the Klama traditions. Furthermore, the fact that the community now allows video recordings during performances will also play a significant role in safeguarding the legacy of the Dance.

4.2 How can collected Klama songs be transcribed under identifiable thematic categories?

These songs were collected and transcribed for classroom use; afterwards, they were organised into identifiable thematic categories for further analysis.

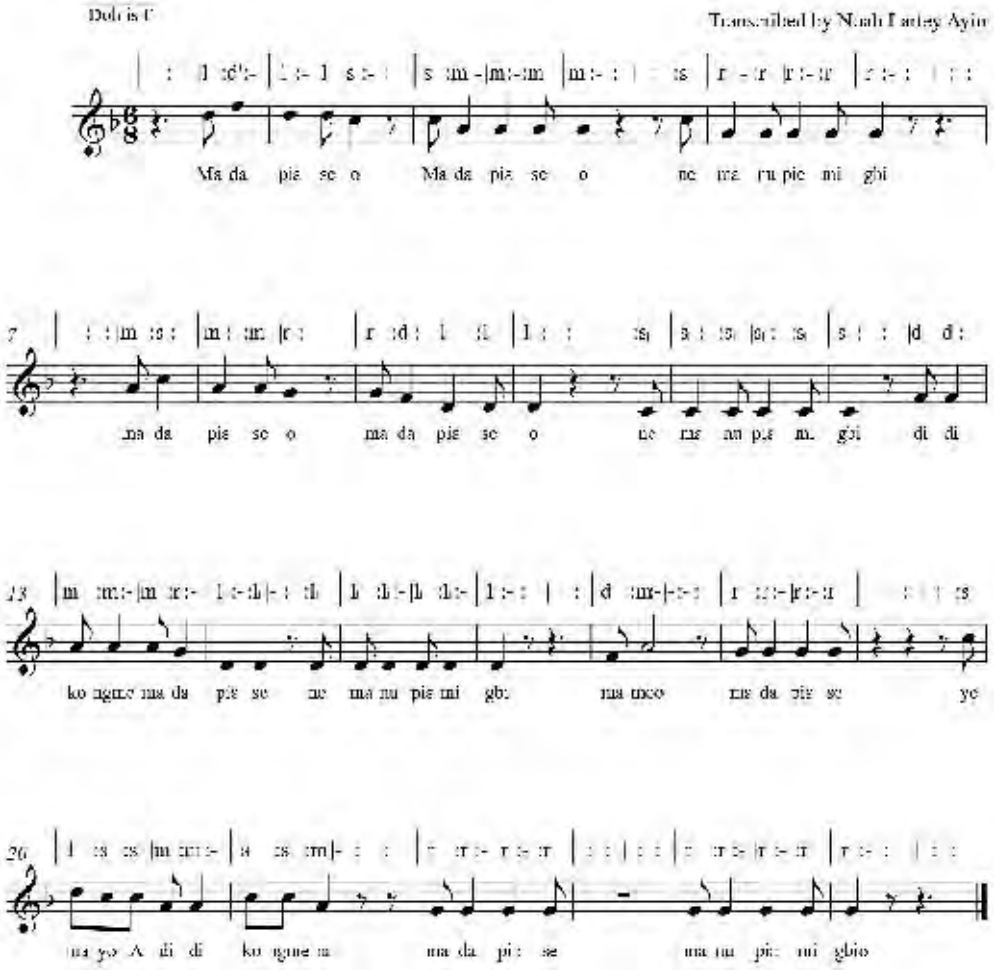
4.2.1 SONG ONE: MADA PIƐ SE

S1

MA DA PIƐ SE

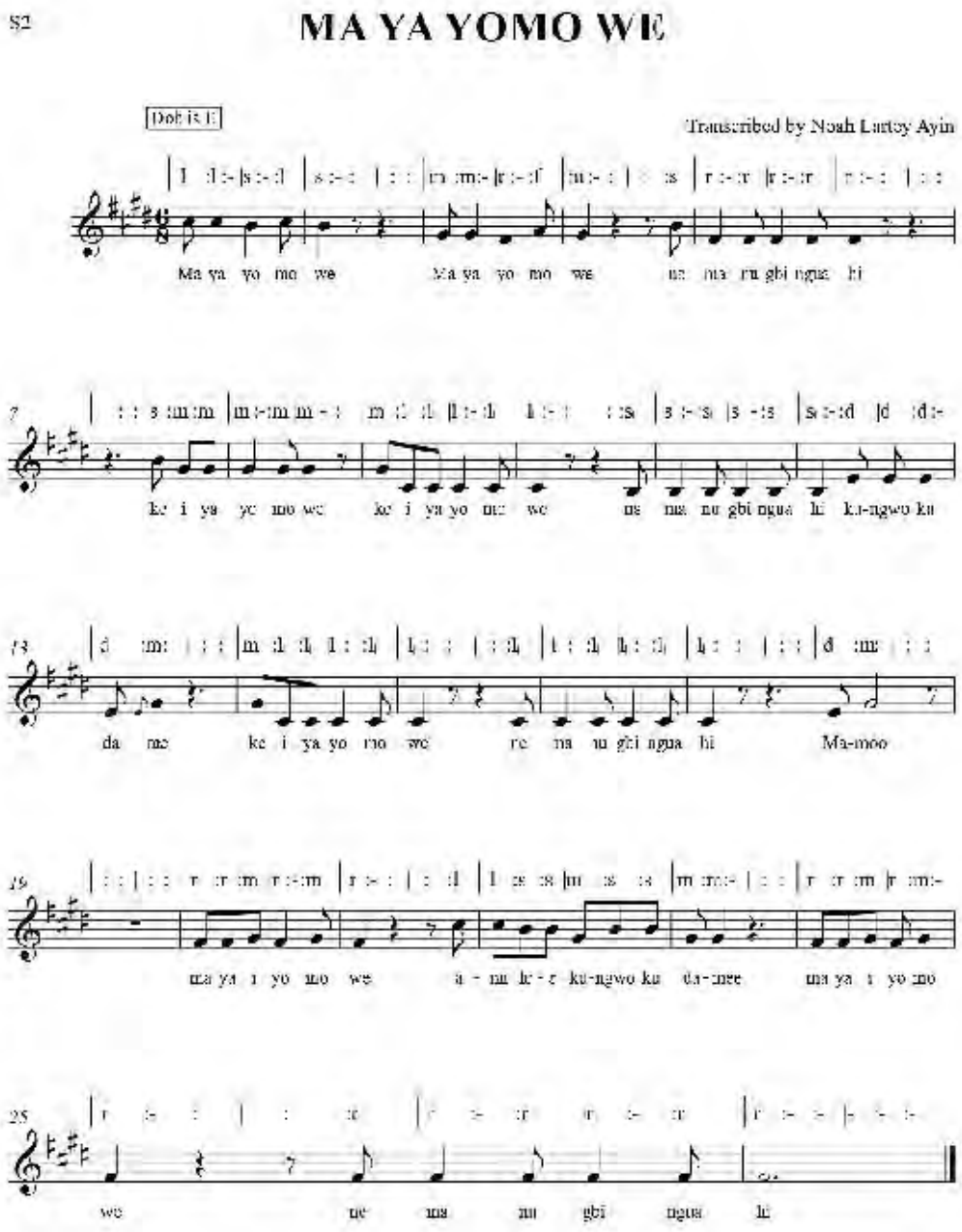
Doh is C

Transcribed by Noah Farley Ayin



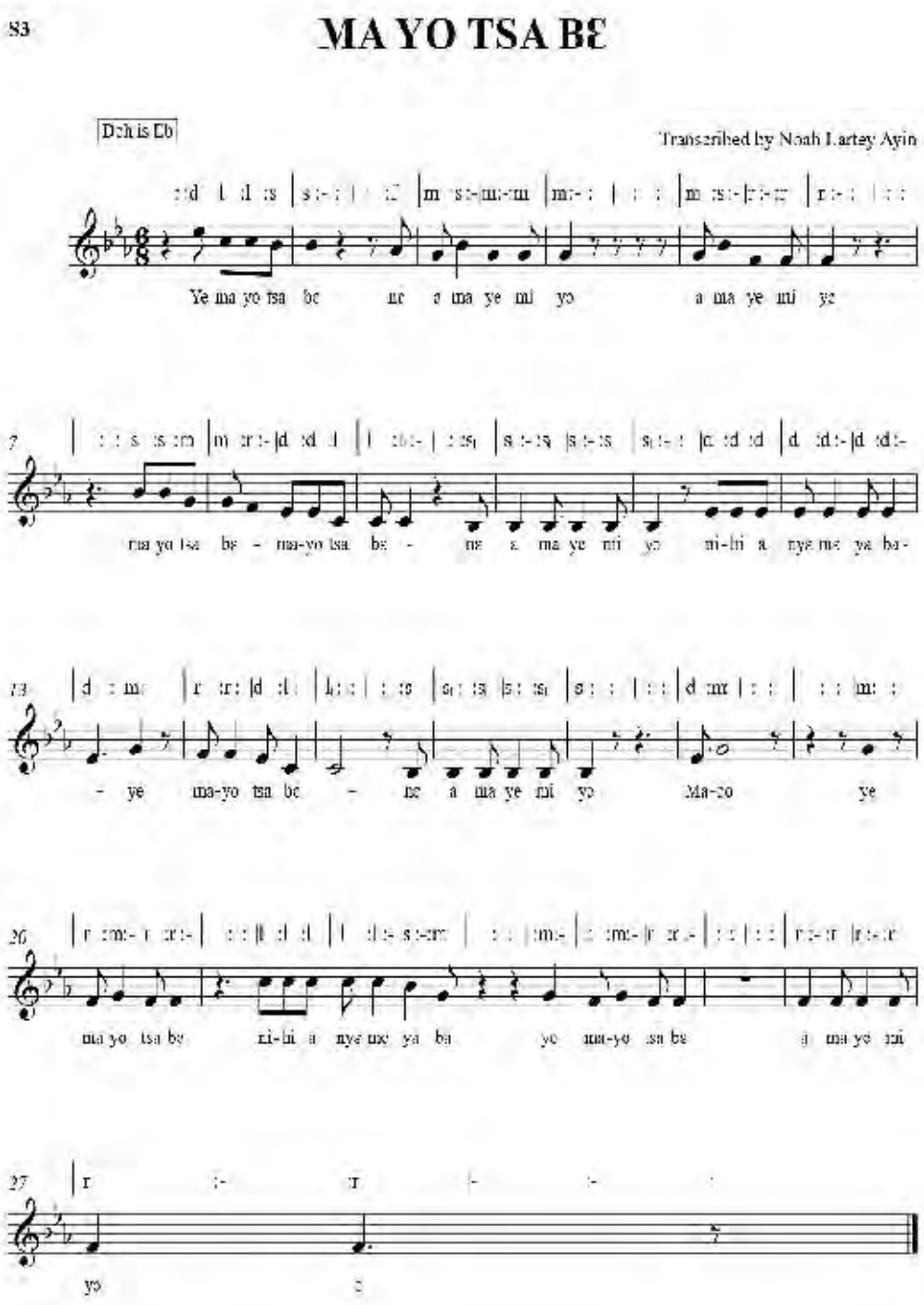
MA DA PIƐ SE	I WILL STAND BY THE WINDOW
Ma da piɛ se o	I will stand by the window of the shrine
Ma da piɛ se	I will stand by the window of the shrine
nɛ ma nu piɛ mi gbi	to listen to conversations from the shrine
Adidikongme	Adidikongme
Ma da piɛ se o	I will stand by the window of the shrine
nɛ ma nu piɛ mi gbi	to listen to conversations from the shrine
Ma mo, Ma da piɛ se	Indeed, I will stand by the window
Ye Mayo Adidikongme nɛ	My mother's only child
Ma da piɛ se	I will stand by the window of the shrine
nɛ ma nu piɛ mi gbi	to listen to conversations from the shrine

4.2.2 SONG TWO (2): MA YA YOMO WE



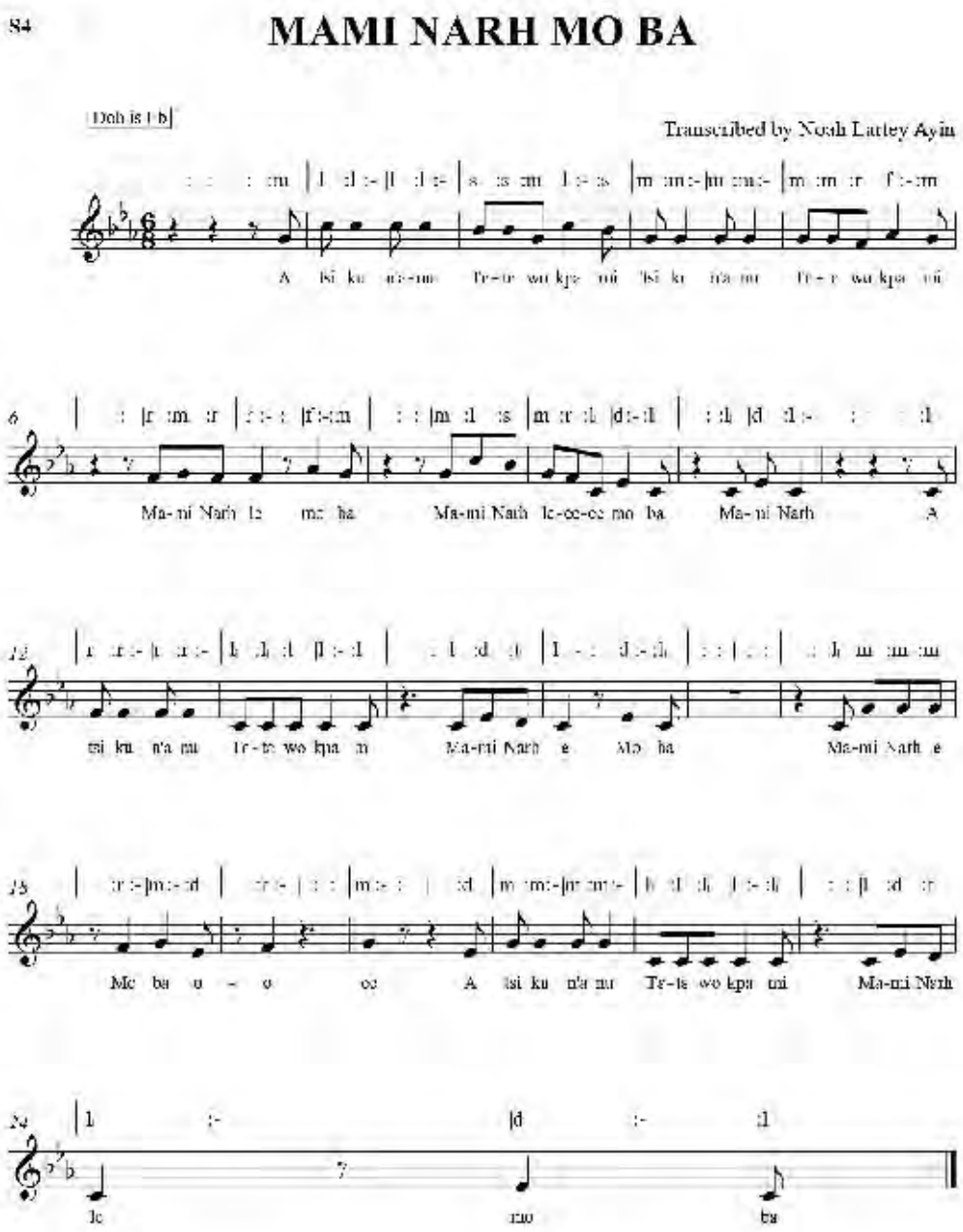
MA YA YOMO WE	I WILL GO TO MY MOTHER'S HOUSE
Ma ya yomo we	I will go to my mother's house
Ma ya yomo we	I will go to my mother's house
Nɛ ma nu gbi ngua hi	I will listen to great words of advice
Ke I yaa yomo we(2x)	If I go to my mother's house
nɛ ma nu gbi ngua hi	I will listen to great words of Advice
Kungwɔ ku damee,	Like a cock
Ke i yaa yomo we	I will go to my mother's house
nɛ ma nu gbi ngua hi	I will listen to great words of Advice
Ma moo, Ma ya I yomo we	Indeed, I will go to my mother's house
Ami lɛɛ Kungwɔ ku dame	Me! Like that male hen
Ma ya yomo we	I will go to my mother's house
Ma nu gbi ngua hi	I will listen to great words of Advice

4.2.3 SONG THREE (3): MA YO TSA BƐ



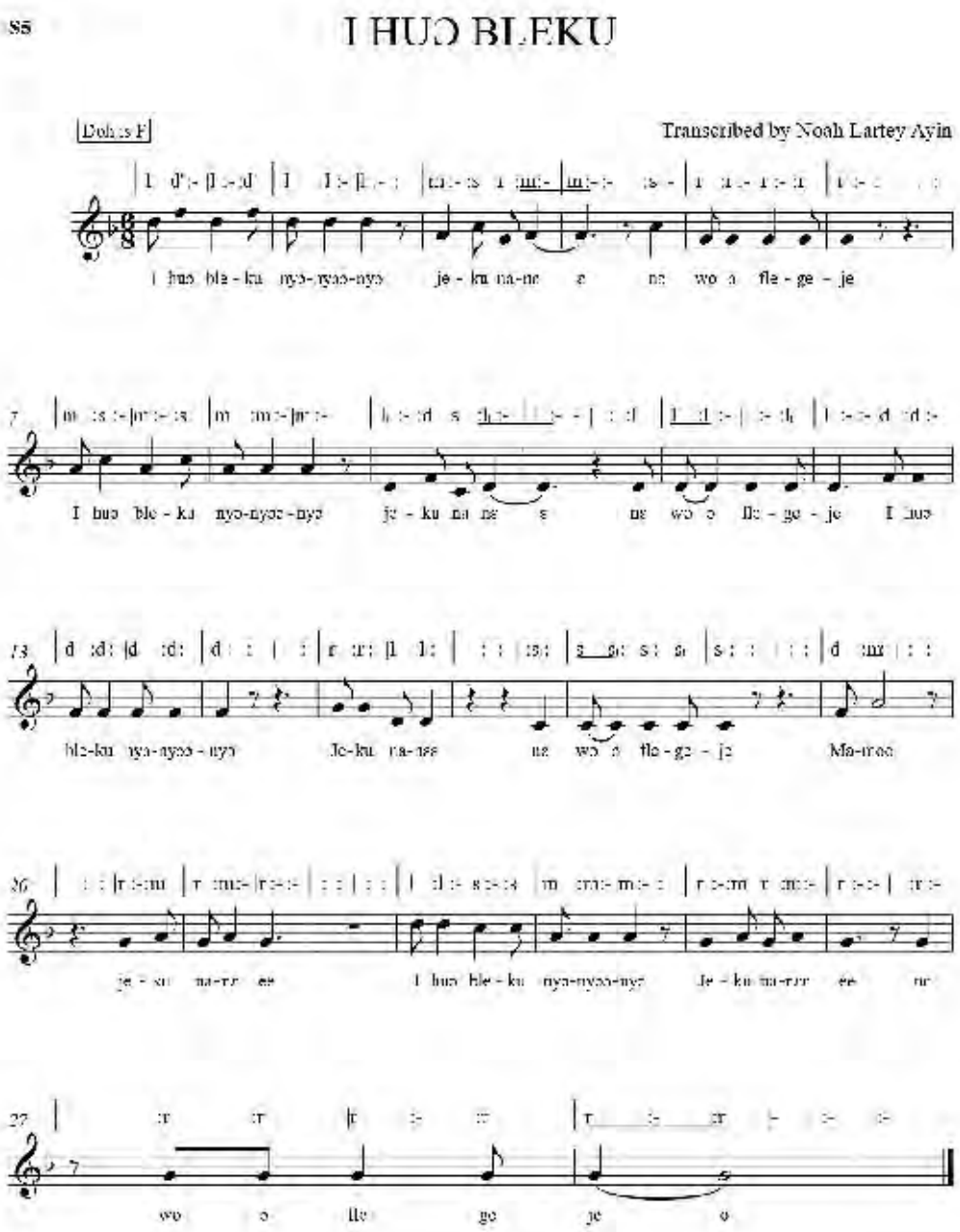
YE MAYO TSA BƐ	MY MOTHER NEVER CAME
Ye mayo tsa bɛ	My mother never came
Nɛ a ma ye mi yɔ	and I will be mocked
Mayo tsa bɛ	My mother never came
Mayo tsa bɛ	My mother never came
Nɛ a ma ye mi yɔ	and I will be mocked
Nihi a nyɛ me ya ba	People's mothers came
ye mayo tsa bɛ	My mother never came
A ma ye mi yɔ	and I will be mocked
Ma moo, ye mayo tsa bɛ	Indeed! My mother never came
Nihi a nyɛ mɛ ya ba	People's mothers came
ye mayo tsa bɛ	My mother never came
A ma ye mi yɔ	and I will be mocked

4.2.4 SONG FOUR (4): MAMI NARH MO BA



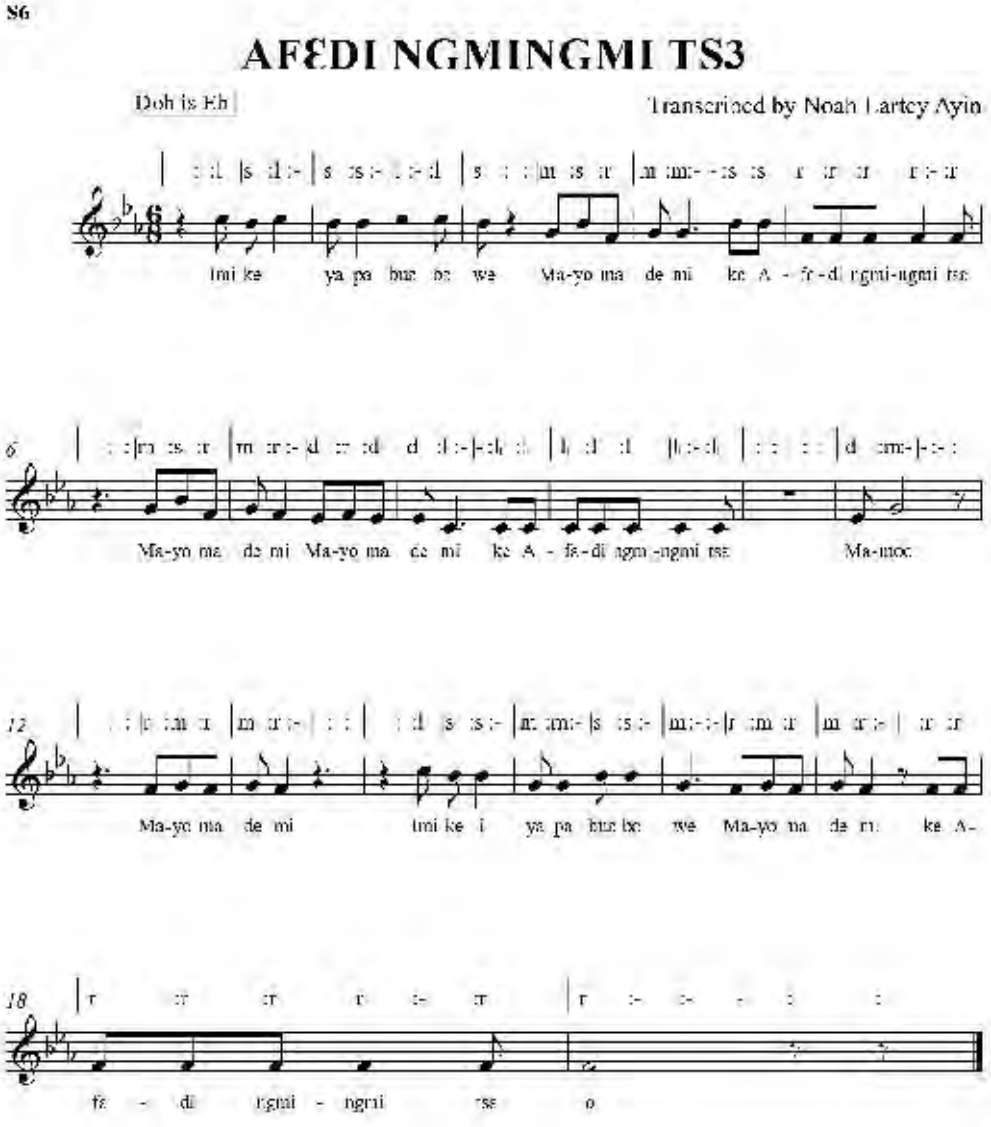
MAMI NARH MO BA	MAMI NARH PLEASE COME
A tsi ku	They have prepared food
Nɛ a nu Tɛte wo kpā a mi	and entrapped Tɛte
A tsi ku	They have prepared food
Nɛ a nu Tɛte wo kpā a mi	and entrapped Tɛte
Mami Narh lee mo ba	Mami Narh please come
Mami Narh lee mo ba	Mami Narh please come
Mami Narh	Mami Narh
A tsi ku	They have prepared food
Nɛ a nu Tɛte wo kpā a mi	and entrapped Tɛte
Mami Narh lee mo ba	Mami Narh please come

4.2.5 SONG FIVE: I HUƆ BLEKU



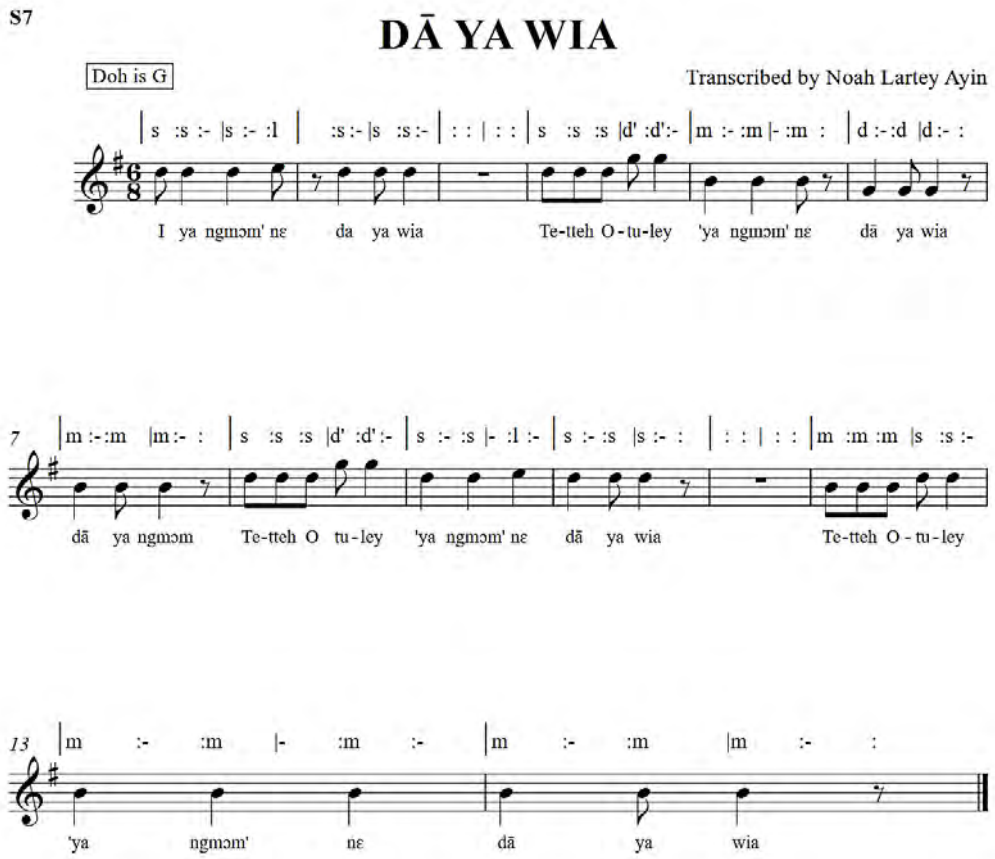
I HUƆ BLEKU	I KEPT WATCH OVER MUMMY
I huɔ bleku nyɔnyɔɔnyɔ	I kept watch over mummy all night
Jeku nanɛɛ ɔ	by morning,
nɛ wo ɔ flegeje	She had died
Ma moo, Jeku nanɛɛ ɔ	Indeed! By morning
I huɔ bleku nyɔnyɔɔnyɔ	I kept watch over mummy all night
Jeku nanɛɛ ɔ	by morning,
nɛ wo ɔ flegeje	She had died

4.2.6 SONG SIX (6): AFƐDI NGMINGMI TS3



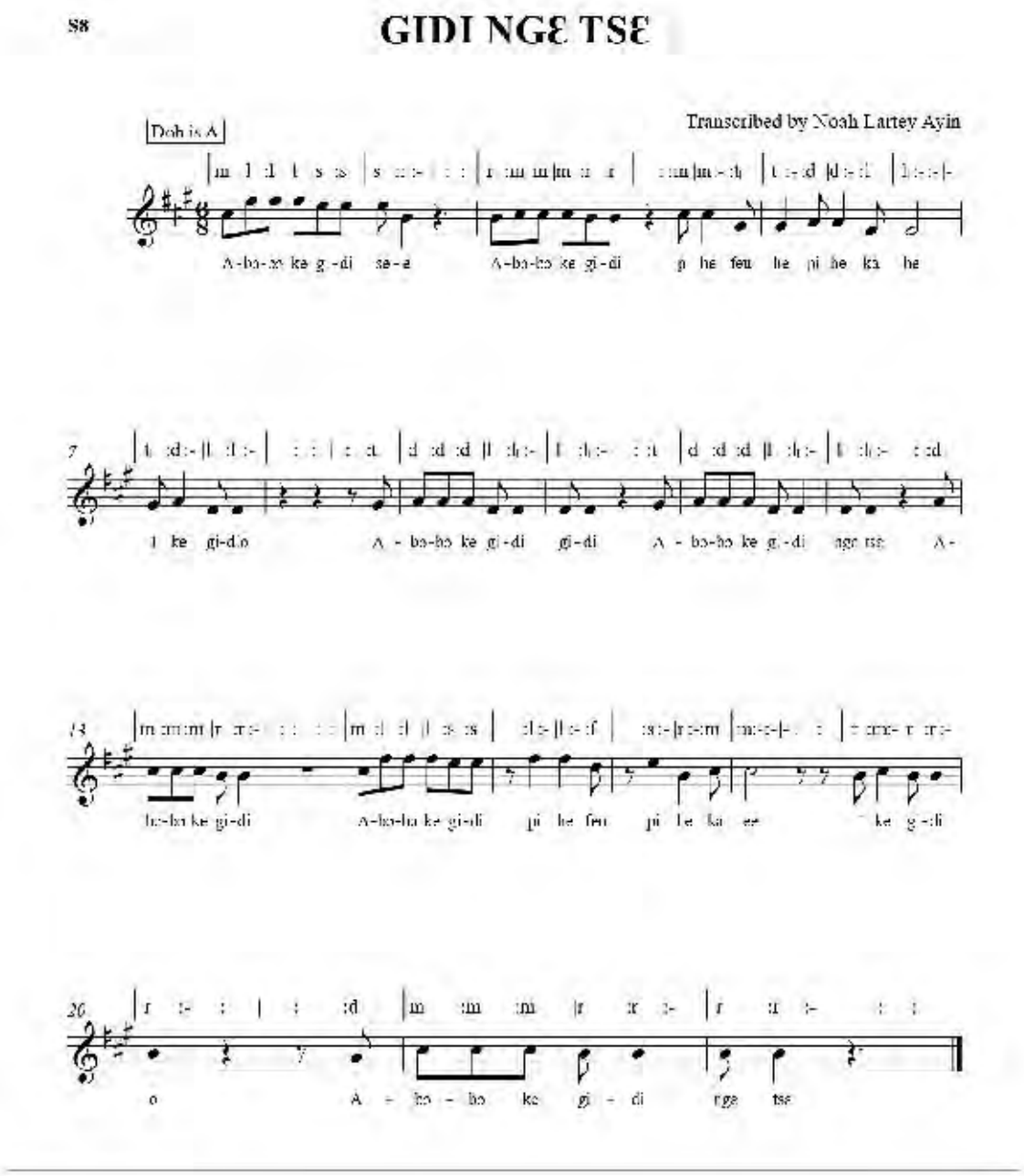
AFƐDI NGMINGMITSƐ	AFƐDI, THE LAZY ONE!
Imi	I am the one
kɛ i ya pa	who goes water-fetching
buɛ bɛ we	and the pots never return
Mayo ma de mi o	Mother will call me
Ke Afɛdi ngmingmitsɛ	Afɛdi, the Lazy one!
Yayo ma de mi	Mother will call me
I mayo ma de mi o ke	My mother will call me
Afɛdi ngmingmitsɛ	Afɛdi, the Lazy one!
Ma moo, I mayo ma de mi	Indeed! My mother will call me.
Imi	I am the one who
kɛ i ya pa	who goes water-fetching
buɛ bɛ we	and the pots never return
Mayo ma de mi o	My mother will call me
Afɛdi ngmingmitsɛ o	Afɛdi, the Lazy one!

4.2.7 SONG SEVEN: DĀ YA WIA



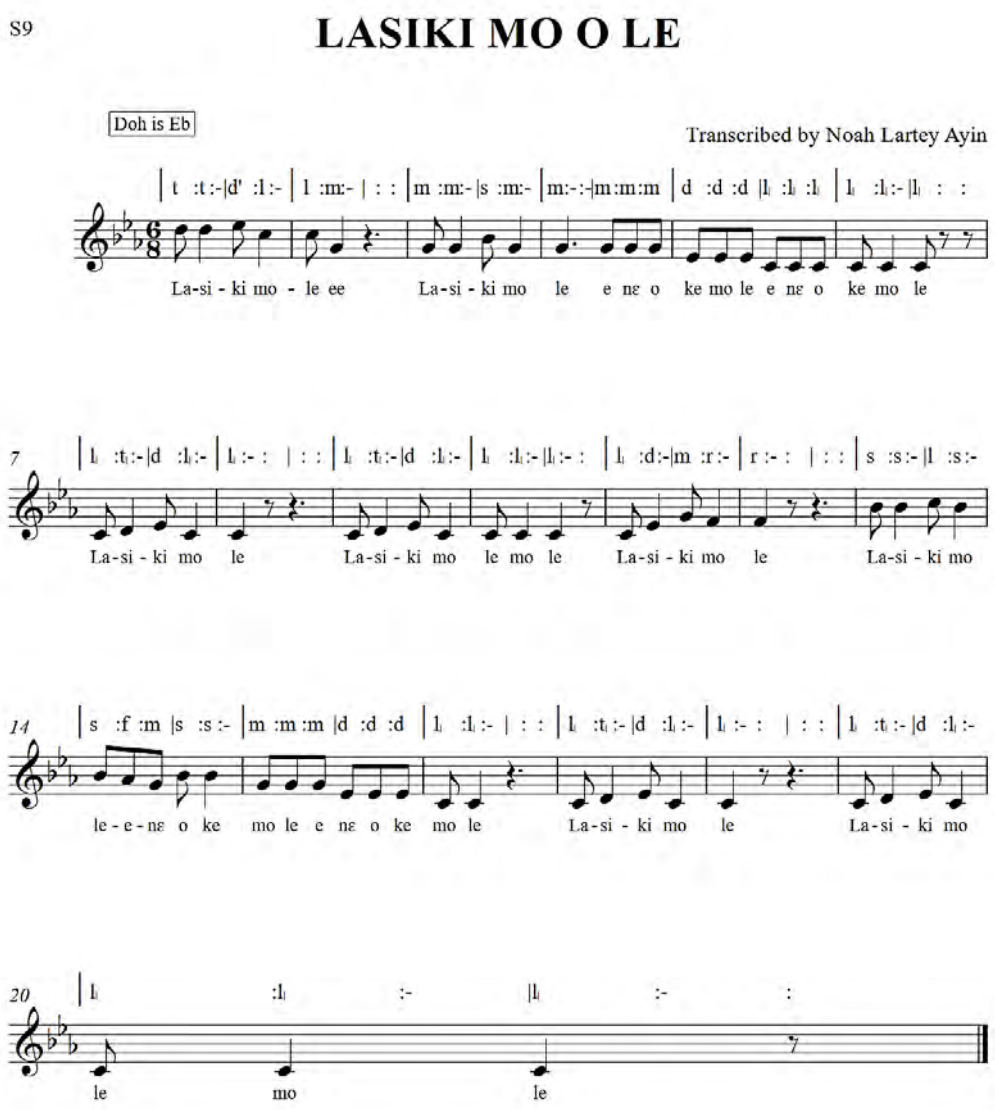
DĀ YA WIA	THE DRINK GOT BURST
I ya gmɔm’	I got to the farm
nɛ dā ya wia	and realized the drink had burst
Tetteh Otuley	Tetteh Otuley
Dā ya gmɔmi	I brought the drink to the farm
nɛ dā ya wia	and realized the drink had burst
Dā ya gmɔm'	I brought the drink to the farm
nɛ dā ya wia	and realized the drink had burst

4.2.8 SONG EIGHT (8): GIDI NGƐ TSƐ



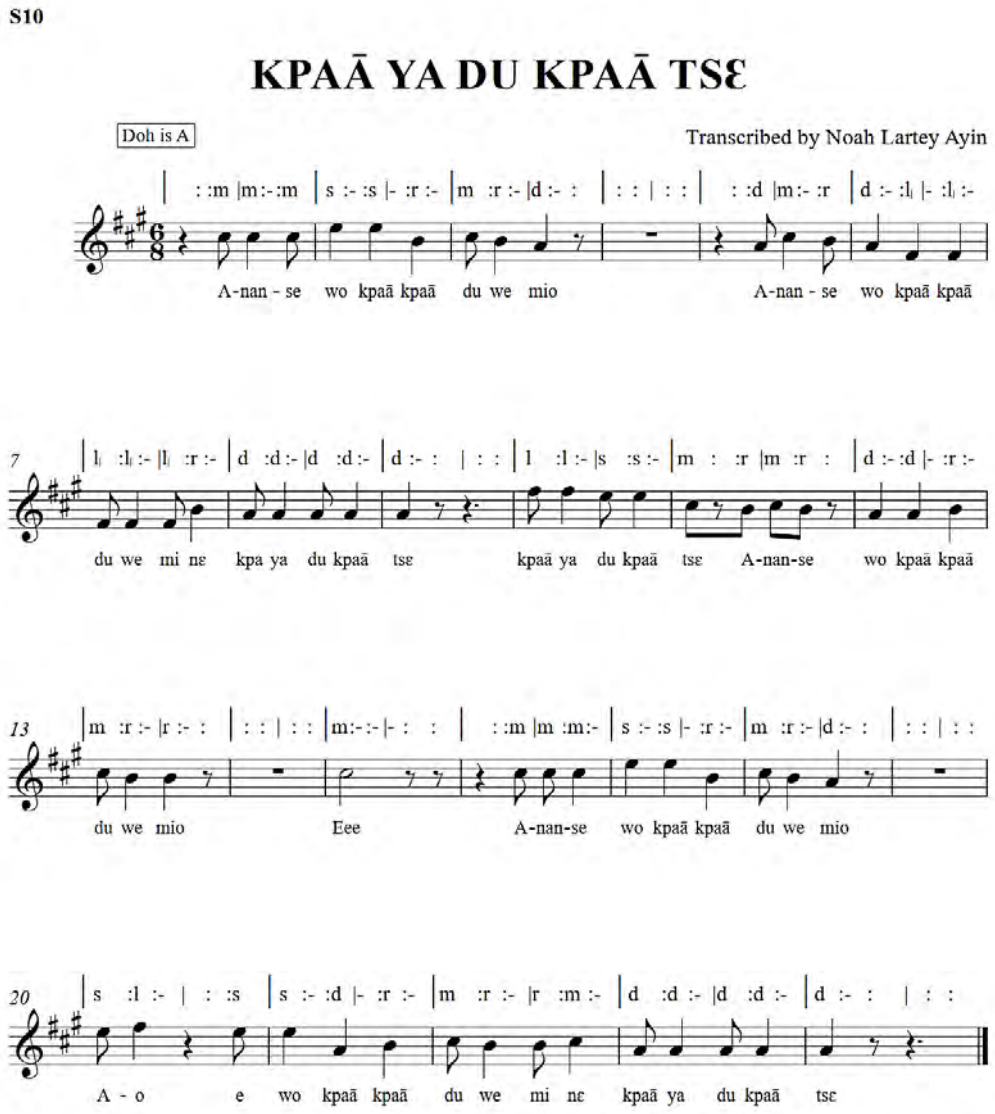
GIDI NGƐ TSƐ	PRIDE HAS A HUMBLER
Abɔbɔ ke gidi se	Abɔbɔ warns about Pride!
Abɔbɔ ke gidi	Abɔbɔ warns about Pride!
pi he feu he	it's not by beauty
pi he kà he	nor your strength
Abɔbɔ ke gidi ngɛ tsɛ	Abɔbɔ says Pride has a humbler

4.2.9 SONG NINE (9): LASIKI MO O LE



LASIKI MO O LE	LASIKI, THE ALL-KNOWING
Lasiki mo o le	Lasiki, the All-knowing
Lasiki mo o le	Lasiki, the All-knowing
Enɛ o ke mo o le	You claim to know this
Enɛ o ke mo o le	You claim to know that
Lasiki mo o le	Lasiki, the All-knowing

4.2.10 SONG TEN (10): KPAĀ YA DU KPAĀ TSƐ



ANANSE WO KPAĀ	ANANSE SET A TRAP
Ananse wo kpa	Ananse set a trap
Kpa du we mi o	But I was not caught in it
Ananse wo kpaā	Ananse set a trap
Kpa du we mi o	But I was not caught in it
Nɛ kpa a ya du kpaā tsɛ	and he has fallen into his trap

Through a thematic analysis of the transcribed Klama song lyrics and their narrative meanings, the songs were organised into three broad and interrelated thematic categories. These themes reflect the recurring messages, emotions, and social values embedded in the songs:

- Life lessons and wisdom
- Emotional expression and storytelling**.**
- Community bonds and effective relationships**.**

Together, these themes show how Klama songs function not only as musical performances but also as powerful tools for teaching moral values, expressing lived experiences, and strengthening social ties within the community.

4.2.11 Life Lessons and Wisdom

In discussing how these songs resonate with the community and provide life lessons and wisdom, R1 emphasised some key lessons that were in the songs the researcher collected: songs that were captured in this theme of Life lessons and Wisdom were *Ma da piɛ se* (I will stand by the window of the shrine)*, Ma ya yomo we* (I will go to my mother's house)*, Afɛdi ngmingmitsɛ* (Afɛdi, the lazy one)*, Abɔbɔ ke gidi ngɛ tsɛ* (Abɔbɔ warns about pride)*,* and *Lasiki mo o le (*Lasiki, the all-knowing).

According to R1, the Klama song 'Ma da piɛ se' (I will stand by the window of the shrine) tells the story of a resilient young woman who, despite losing both parents, found the strength to stand behind the windows of others who had parents, to seek guidance and wisdom. This song teaches that even in the face of adversity, we can find strength in the wisdom of others and live a life that makes our loved ones proud. In R1's words:

> This is to say that this young girl did not use the death of her parents as an excuse to live anyhow but accepted her situation and found alternative ways to fill the space that her parents had left.

The respondent narrated that *Ma ya yomo we* (I will go to my mother's house) captures the story of a grown man who, despite his age, still values motherly wisdom and cherishes advice. He will always go to his mother for advice and wisdom. He said this song highlights that wisdom has no age limit and that seeking guidance is a lifelong pursuit.

Afɛdi ngmingmitsɛ (Afɛdi, the lazy one), as narrated by the respondents, tells of a young boy who had a habit of breaking pots whenever he had to fetch water. He goes out one day and meets the same misfortune, and out of the consequences of his actions, begins to lament how his mother will call him a lazy person. It was stated that the song highlights the importance of meeting parental expectations and avoiding disappointing one's family. The respondent also highlighted the importance of taking responsibility for one's actions, facing the consequences of one's mistakes, and expressing remorse and regret for past failures.

For *Abɔbɔ ke gidi ngɛ tsɛ* (Abɔbɔ warns about pride), the story was about a warrior who always boasted of his strength and power until he was humbled by a sudden illness that even his might could not conquer. In the narration, the respondents highlighted that life must be approached with a sense of humility, acknowledging that certain forces are beyond our control.

In this narration, R1 clapped his hands joyfully after singing this song to show how happy he was to know this song. *Lasiki mo o le (*Lasiki, the all-knowing), according to R1, was about a young woman named Lasiki, known for her boastfulness, pride, and arrogance. She claimed to know everything and never took advice from anyone until

she one day landed in trouble, which demanded that some of the people in the community go to her aid. As they helped her, they sang this song to hoot at her and to shame her for being too-knowing and boastful. He emphasised that humility is a vital trait and that seeking help and advice from others is a sign of strength, not weakness. He concludes by saying:

> Lasiki was humbled and realised the importance of listening to others and not thinking she knew everything on her own. From that day, she learned to embrace humility and appreciate the wisdom of her community.

The Klama songs collected in this category offer valuable life lessons and wisdom, promoting resilience, seeking guidance, humility, responsibility, and community wisdom. These songs can be used in the classroom to teach life skills and values, such as resilience and adaptability, as well as seeking guidance and advice from elders. They could also teach humility and self-awareness, responsibility and accountability, and, to a larger extent, respect for others' wisdom. Students could be grouped during music lessons to analyse the lyrics of these Klama songs, discuss themes, create musical compositions, role-play scenarios during drama, and identify melodic or rhythmic patterns in the songs. Being Indigenous to them, it will make the classroom interesting if music teachers creatively integrate it.

The thematic analysis of Klama songs in the Life Lessons and Wisdom category reveals their strong moral, social, and educational significance within the community. Songs such as Ma da piɛ se, Ma ya yomo we, Afɛdi ngmingmitsɛ, Abɔbɔ ke gidi ngɛ tsɛ, and Lasiki mo o le, communicate important values including resilience in adversity, respect for parental and communal wisdom, humility, responsibility, and accountability. Through storytelling and lived experiences, these songs caution against pride, laziness, and arrogance while encouraging the continuous search for guidance and moral

uprightness. In an educational context, these Klama songs offer rich opportunities for teaching life skills alongside musical concepts. When creatively integrated into music lessons, they can engage students in lyric analysis, group discussions, drama role-play, and musical exploration of rhythm and melody. Being indigenous to the learners, these songs make the classroom more relatable and enjoyable, while also promoting character development and cultural appreciation. Therefore, Klama songs serve not only as cultural expressions but also as effective pedagogical tools for nurturing well-rounded learners. By incorporating these songs, students will enjoy music lessons as well as developing essential life skills.

4.2.12 Emotional Expression and Storytelling

Songs that were captured in the theme of Emotional expression and storytelling were *Mayo tsà bɛ* (My mother never came), *Mami Narh mo ba* (Mami Narh! please come), *I huɔ bleku* (I kept watch over mum all night), *Dā ya wia* (The drink got burst), *Ananse wo kpa* (Ananse set a trap).

"Mayo tsà bɛ", as narrated by the R1, tells the story of a disobedient young man who refused to take advice from his mother. One day, he joins a group of friends in a misdeed that lands them in trouble. After being summoned to the chief's palace, the mothers of all his friends come, except for his mother. Out of sorrow and regret, he begins to sing this mournful song, lamenting his lack of respect and the absence of his mother. He emphasised how disregarding wisdom could lead to sorrow and that seeking redemption requires acknowledging one's mistakes.

The second song in this category was *Mami Narh mo ba* (Mami Narh! Please come). The story is told of a young boy who was left in the care of their neighbours when his mother was not around. After cooking, the neighbours found no fish and decided to use

this little boy as meat. They tied him up, preparing to kill him. Narh, being so desperate and terrified, began to cry. Some community members who saw the incident began to sing, calling out to his mother to return swiftly and save him from his dire fate. Their song echoed through the village, a haunting plea for rescue. R1 highlighted how emotional this story was and how relevant it is to call for help when one needs it.

According to respondent 1, *I huɔ bleku* (I kept watching over mum all night), talks about a devoted son who had cared for his ailing mother day and night. Despite his best efforts to save her life, his mother painfully passes away. In the depths of his grief, He sang a sorrowful song, mourning her death and reflecting on the inevitability of death. He urged others to cherish their loved ones and live with the awareness that life is fleeting and unpredictable, and no amount of wealth could change that. He highlighted the importance of caring for loved ones, accepting the inevitability of death, and cherishing life's fleeting moments with loved ones.

Dā ya wia (The drink got burst) talks about Tetteh Otile, a kind farmer, who promised his workers a special treat, food, and a special drink. He gets to the farm only to realise that the drink has burst and spilt everywhere. Feeling disappointed, Tetteh sighed and sang a song saying, "I just got here and realised the drink had burst and poured out." Tetteh Otile's story highlights the importance of appreciating effort and intention, not just outcomes; being resilient in the face of disappointment, and also emphasises togetherness and sharing in difficult moments because his workers, upon realising his disappointment, encouraged him by eating the food he had brought and making merry.

The last song in this category is *Ananse wo kpa* (Spider set a trap), which, according to the respondent, talks about two friends who lived in harmony until one became envious of the other's success. Driven by jealousy, the envious one plotted to harm his friend,

but his plan backfired and ensnared him instead. The friend who escaped the plot sang a song of triumph, relating the situation to the clever spider being caught in its web. R1 stressed that the escapee's song of triumph teaches us that our actions can have ironic consequences and that plotting against others can ultimately harm us, just like the spider's web entrapped him.

The Klama songs discussed under the theme of *Emotional Expression and Storytelling* demonstrate how music serves as a powerful medium for communicating deep emotions, personal experiences, and moral reflections within the community. Songs such as *Mayo tsà bɛ*, *Mami Narh mo ba*, *I huɔ bleku*, *Dā ya wia*, and *Ananse wo kpa* employ storytelling to express emotions including regret, fear, grief, disappointment, relief, and triumph. Through vivid narratives, these songs allow individuals and communities to process difficult life experiences and transmit moral lessons in an emotionally engaging manner.

Specifically, *Mayo tsà bɛ* expresses sorrow and regret arising from disobedience and the neglect of parental advice, while *Mami Narh mo ba* highlights fear and desperation, emphasising the importance of calling for help in times of danger. *I huɔ bleku* conveys deep grief and loss, reminding listeners of the inevitability of death and the need to cherish loved ones. *Dā ya wia* reflects disappointment and resilience, showing how shared experiences and togetherness can transform frustration into communal joy. Similarly, *Ananse wo kpa* uses triumph and irony to caution against jealousy and malicious intentions, demonstrating how negative emotions can lead to self-destruction.

When integrated into classroom instruction, these songs provide meaningful opportunities for students to develop their emotional intelligence, empathy, and self-awareness. Through singing, lyric interpretation, movement, and storytelling activities,

learners can explore how emotions are expressed musically and physically. Students may also analyse melodic patterns, sing the songs using tonic solfa, and create dance movements to interpret emotional content. In this way, Klama songs function not only as cultural narratives but also as effective pedagogical tools that support emotional development, moral education, and musical understanding.

4.2.13 Community Bonds and Effective Relationships

This theme highlights the significance of communal bonds, relationships, and shared experiences in the lives of community members. Some of the songs collected fit into multiple themes, so some songs in the previous categories repeated themselves in this category. The songs in this category were *Ma ya Yomo We* (I will go to my mother's house), *Mami Narh mo ba* (Mami Narh! Please Come), *Dā ya wia* (The Drink Got Burst), *Abɔbɔ ke gidi ngɛ tsɛ* (Abɔbɔ warns about pride), and *Ananse wo kpa* (Spider set a trap).

R1 revealed that *Ma ya yomo we* (I will go to my mother's house), reflects the importance of motherly wisdom in the community as a grown man who, despite his age, still valued motherly wisdom and cherished advice; and that matter, always went to his mother for advice and wisdom. *Mami Narh mo ba* (Mami Narh! Please come) also captured the community's role in rescue and support, as community members realised Narh's desperation and began calling his mother to come to her son's rescue. Song 3 in this category was *Dā ya wia* (The drink got burst), which also reflects the community's shared experience and togetherness as Tetteh Otile's workers saw his disappointment and appreciated his effort, encouraged him by appreciating his gesture and sharing the food he brought, turning the moment into a story of resilience and togetherness.

Abɔbɔ ke gidi ngɛ tsɛ (Abɔbɔ warns about pride) highlights the community's shared wisdom and life lessons, as the old man admonished everyone through his story that no matter how powerful they might feel, life has a way of humbling everyone. The final song in this category was *Ananse wo kpa* (Spider set a trap), which highlights the community's warning against jealousy and negative plotting. The respondents revealed that the one who plotted was rather "caught in his web" and therefore sent a message to the community that:

"Plotting negative things for your neighbours is something that we should not do as human beings."

The theme of 'Community Bonds and Effective Relationships' highlights the importance of communal ties, shared experiences, and relationships in the lives of community members.

The Klama songs discussed under the theme of *Community Bonds and Effective Relationships* clearly demonstrate the central role of communal living, mutual support, and shared moral values within the community. Songs such as *Ma ya yomo we*, *Mami Narh mo ba*, *Dā ya wia*, *Abɔbɔ ke gidi ngɛ tsɛ*, and *Ananse wo kpa* show how individual experiences are deeply connected to the wider community and how relationships shape personal behaviour and social harmony.

Specifically, *Ma ya yomo we* emphasise respect for parental and elder wisdom, showing that guidance and advice are sustained through close family and community relationships. *Mami Narh mo ba* highlights collective responsibility, as community members respond to danger by calling for help and working together to rescue a vulnerable child. Similarly, *Dā ya wia* reflects shared experiences and unity, as

disappointment is transformed into joy through encouragement, appreciation, and communal togetherness.

In *Abɔbɔ ke gidi ngɛ tsɛ*, the community's shared wisdom is reinforced through a cautionary narrative that warns against pride and reminds individuals of life's humbling forces. Likewise, *Ananse wo kpa* serves as a moral warning against jealousy and negative plotting, reinforcing the idea that harmful intentions disrupt relationships and ultimately destroy communal trust.

When used in the classroom, these songs offer meaningful opportunities to teach values such as cooperation, humility, conflict resolution, and positive interpersonal relationships. Through activities such as musical drama, group composition, visual art creation, and multimedia storytelling, students can explore how community bonds are built and sustained. This thematic categorisation therefore demonstrates that Klama songs are not only cultural artefacts but also effective educational tools that promote community awareness, social responsibility, and collaborative learning.

Using these songs in the classroom will help teach essential life skills and values like humility and self-awareness, teach students conflict resolution and positive relationships, and encourage community-building. Practically, music teachers could ask students to develop a musical skit or drama that demonstrates the value of community support and rescue. Furthermore, students could compose a piece that incorporates various instruments or voices to represent the community's diversity and unity. The students could also design and create visual representations of artworks and drawings to illustrate the themes and stories in the songs, exploring how visual elements enhance emotional expression. Music teachers could also assign project work to students, asking

them to and produce music videos or cartoons for some of the Klama songs, using multimedia elements to bring the story and emotions to life

4.3 Methodologies for teaching Klama in the classroom

Lesson 1: Using the song *Ma da piɛ se* (pg. 98)

Objectives:

1. Pupils will understand the cultural significance of the song *Ma da piɛ se*.

2. Pupils will learn to sing the song with the correct rhythm and pitch.

Teaching/Learning Materials: Bells, Traditional costumes

Introduction: Introduce the story behind the song using the storytelling approach.

Activities

1. Discuss the meaning and significance of the song with pupils.
2. Guide pupils to reflect on key lessons they derived from the story.
3. Teach pupils how to sing the song.
4. Ask pupils to sing by themselves in the correct rhythm and pitch.
5. Ask pupils to reflect on the role of the elderly in our society.

Evaluation: Ask pupils to write lessons they have gotten from the story.

Lesson 2: Using the Song *Ma ya yomo we* (pg. 100)

Objectives:

1. Pupils will acquire the skill of contour in melody.
2. Pupils will use their hands to depict the melodic contour of the song.

Teaching/Learning Materials: Bells, a chart showing melody contour in music.

Introduction: Sing the song, accompanied by the available musical instruments.

Activities:

1. Teach pupils how to sing the song.
2. Ask pupils to identify the up and down parts of the song.
3. Guide pupils to identify the contour of the melody using their hands.
4. Ask pupils to take turns in identifying the contour of the melody using their hands.

Evaluation: Ask pupils to come up with songs they play with and try to interpret the contour of the melody using their hands.

Lesson 3: Using the Song *Mayo tsà bɛ* (pg. 102)

Objectives:

1. Pupils will develop their vocal expression and musical interpretation skills
2. Pupils will role-play the characters mentioned in the song.

Teaching/Learning Materials: Drums, Bells, Clappers, basic props

Introduction: Lead pupils to sing through the song with the available musical instruments.

Activities

1. Narrate the story behind the song to pupils.
2. Discuss the various characters to be adopted in the song.
3. Discuss the roles to be played by selected pupils.
4. Guide pupils on how they would play the roles they have chosen.
5. Guide pupils on how to convey meanings and emotions through singing in music as they role-play.

Evaluation: Ask pupils to choose a song of their choice and interpret it musically using their vocal expressions.

Lesson 4: Using the Song *Mami Narh mo ba* (pg. 104)

Objectives:

1. Pupils will develop basic composition skills.
2. Pupils will learn to compose simple songs based on a story.

Teaching/Learning Materials: Clappers, Piano, dummy microphone

Introduction: Lead pupils to sing through the song with the available musical instruments.

Activities

1. Narrate the story behind the song to pupils
2. Discuss the key lessons in the song.
3. Guide pupils to compose simple songs based on the story.
4. Ask pupils to compose their own songs in groups, based on the story.
5. Ask pupils to sing it to the class according to the groups

Evaluation: Choose a story discussed already and ask pupils to compose their own simple songs based on the story.

Lesson 5: Using the Song *I huɔ bleku* (pg. 106)

Objectives:

1. Pupils will acquire the skill of repetition in melody.
2. Pupils will listen to songs to depict repetitions in a melody.

Teaching/Learning Materials: Bells, rattles, Piano, clappers

Introduction: Sing the song through, accompanied by the musical instruments available.

Activities:

1. Ask pupils to listen to you carefully as you sing multiple times
2. Guide pupils to learn the song.
3. Ask pupils to clap the rhythm and identify sections in the song where the rhythms are repeated.
4. Discuss the concept of repetition with pupils.
5. Ask pupils to try identifying more repeated patterns in the rhythm of the song.

Evaluation: Sing a short phrase from a Klama song (e.g. “Ma ya yomo we”) and ask pupils to indicate where repetitions are.

Lesson 6: Using the Song *Afɛdi ngmingmitsɛ* (pg. 108)

Objectives:

1. Pupils will acquire the skill of musical accompaniment.
2. Pupils will use traditional instruments to accompany the song.

Teaching/Learning Materials: Bells, rattles, clappers, tambourines

Introduction: Sing the song through accompanying it with the musical instruments available.

Activities:

1. Narrate the history of the song to pupils.
2. Teach pupils how to sing the song.
3. Accompany pupils with an instrument as they sing.
4. Guide pupils to accompany the song with the various traditional instruments as you sing.
5. Put learners into groups and ask them to perform the song with the instruments.

Evaluation: Ask learners to sing and play the instrument in pairs.

Lesson 7: Using the Song *Dā ya wia* (pg. 110)

Objectives:

1. Pupils will understand the concept of timbre in music using folk songs
2. Pupils will learn how to sing the song in the correct pitch and rhythm

Teaching/Learning Materials: Bells, rattles, clappers, Klama resource persons

Introduction: Introduce the class by asking the Klama ensemble to perform the song.

Activities

1. Ask pupils to watch the performance keenly.
2. Ask pupils to discuss the performance they just watched.
3. Ask pupils to try identifying musical instruments in the song.
4. Discuss with pupils how the various musical instruments sound.
5. Ask pupils to sort out instruments according to their timbre.

Evaluation: Ask pupils to select instruments for a performance based on their tone colour.

Lesson 8: ***Using the Song Gidi ngɛ tsɛ*** **(pg. 111)**

Objectives:

1. Pupils will acquire the skill of rhythm interpretation.

2. Pupils will use their hands and the traditional instruments to interpret the rhythm of the song.

Teaching/Learning Materials: Bells, rattles, tambourines, clappers

Introduction: Lead pupils to sing the song with the musical instruments available.

Activities:

1. Ask pupils to sing the song individually.
2. Guide pupils to clap the rhythm of the song.
3. Put pupils into groups and ask them to clap the rhythm of the song.
4. Guide pupils to use the instruments available to interpret the rhythm of the song.

Evaluation: Ask pupils to create their own simple rhythm using body percussion or instruments and perform it for the class.

Lesson 9: Using the Song *Lasiki mo o le* (pg. 113)

Objectives:

1. Pupils will understand the cultural significance of the song
2. Pupils will learn to sing the song with the correct rhythm and pitch.

Teaching/Learning Materials: Drums, Bells, Clappers, Traditional costumes

Introduction: Narrate the story behind the song to pupils.

Activities

1. Discuss the meaning and significance of the song with pupils.
2. Guide pupils to reflect on key lessons they derived from the story.
3. Teach pupils how to sing the song.
4. Ask learners to sing by themselves in the correct rhythm and pitch.
5. Ask learners to sing the song individually as others accompany with the instruments.

Evaluation: Ask students to write lessons they derived from the story.

Lesson 10: Using the Song *Ananse wo kpa* (pg. 114)

Objectives:

1. Pupils will acquire the skill of singing.
2. Pupils will understand the concept of "call and response" in singing

Teaching/Learning Materials: Bells, rattles, tambourines, clappers

Introduction: Sing the song through, accompanied by the musical instruments available.

Activities:

1. Teach pupils how to sing the song.
2. Introduce the concept of Call and response to pupils.
3. Guide learners to differentiate between the role of a cantor and ensemble members.
4. Ask pupils to respond to you as you act as the lead cantor.
5. Ask some pupils to volunteer as lead cantor as you and the class respond.
6. Put learners into groups and ask them to practice the call and response skill.

Evaluation: Ask learners to choose a previously learnt song in groups and apply the call-and-response technique.

4.3.1 Song Selection

Klama songs should be selected based on their suitability for different age groups, considering factors such as the complexity of melody and rhythm, as well as lyrics. Teachers should consider learners' cognitive, emotional, and social developmental needs when selecting Klama songs. The songs selected should appropriately match the lesson for which it is chosen. Klama songs selected should be based on their educational value, considering factors such as cultural significance, historical context, and relevance to the curriculum. Teachers should also consider the curriculum's learning objectives and outcomes when selecting Klama songs. Finally, songs should be presented in a way that is engaging, informative, and relevant to educational goals.

Teachers could create and teach dance movements using the Klama songs to promote physical education and motor skills.

4.3.2 Song Analysis

Teachers should sing the song to the class or play it on a device, guiding students in learning it. Learners could be asked to analyse the song by asking them what meanings they derive from the song. Teachers should offer learners the opportunity to analyse not just the lyrics but also the melody, and even to clap and notate some rhythms of the Klama songs to develop critical thinking and musical understanding.

Teachers should guide students to identify and analyse key musical elements in these songs. Discussing the song texts with students helps them understand the core messages and themes reflected in the songs rather than just singing them. For example, teachers could help learners analyse the lyrics of traditional Klama songs, like *"Abɔbɔ ke gidi ngɛ tsɛ"* and *"Lasiki mo o le"* and discuss their themes and messages.

4.3.4 Instrumental Accompaniment

Teachers should use simple folk instruments such as clappers, bells, and rattles to enhance students' understanding of instrumental accompaniment and promote instrumental learning. Teachers should guide students in creating rhythmic patterns to accompany the songs, thereby improving classroom engagement and participatory learning.

Students could be grouped in the classroom to create different rhythms to accompany the Klama songs. For instance, teachers could teach traditional Klama songs such as *"Ma ya yomo we"*, *"Mami Narh mo ba"*, *"Dā ya wia ", "Abɔbɔ ke gidi ngɛ tsɛ"*, and *"Ananse wo kpa"* and accompany them with bells and drums.

4.3.5 Story Telling

Storytelling is yet another effective way to make Klama songs part of the classroom experience, as opined by Marsh (2017), who encourages teachers to use folk songs to tell stories and promote language arts and literacy. Teachers should narrate the interesting stories behind these songs to students to enhance their understanding and appreciation. To create an exciting classroom, teachers should harness the potential of these Klama songs as interludes during storytelling sessions. Teachers could sing a Klama song, explain its meaning to students, and ask them to create their own fiction stories based on their understanding of the song. For example, a song like "Da ya wia" could be given to learners to create a story out of.

4.3.6 Technology Integration

'Technology Integration' is another valuable component of the classroom integration methodology. This method uses technology, such as digital audio workstations and software, to teach and learn Klama songs, promoting music technology and digital literacy. Teachers could use their laptops and Bluetooth devices to play songs for students. Some of the songs collected by teachers could be uploaded, and links given to students, so children can always have access to them to listen to and analyse. In this way, teachers should use software, such as Finale, Band in the Box, and Cubase to teach and learn a traditional Klama song, promoting music technology and digital literacy. During festivals, teachers should use their mobile phones to record some traditional performances to play for students in the classroom.

4.3.7 Teacher Preparation

Teachers need to learn the songs, know their meanings, and analyse them before using them in the classroom. They should also participate in workshops and training sessions to learn about Klama and other Indigenous songs and understand their cultural context and teaching approaches before using these songs in their lessons. They should seek resource materials, including songbooks, CDs, and visual aids, to support their teaching practices. Teachers could also receive mentorship and coaching from experienced educators and cultural experts to ensure the effective integration of the Klama songs in teaching.

4.3.8 Cultural Immersion

Apart from the resources collected for the study, teachers who wish to use klama songs to teach can achieve cultural immersion by participating in community events, such as cultural festivals, concerts, and workshops, to gain a deeper understanding of Klama

songs and their cultural context. Teachers also need to engage in regular meetings and discussions with community members and cultural experts to gain insights into the cultural significance and historical context of Klama songs. They should visit significant cultural sites and landmarks. This will give teachers mastery of content in the classroom. In this vein, an educator can collaborate with local elders and community members to invite resource persons in the community to support classroom instruction. Occasionally, educators could go with learners on field trips and community observation to give them a holistic learning experience. Inviting a local Klama musician to perform and teach some Klama songs in the classroom could also promote community engagement and outreach.

4.3.9 Assessment and Evaluation

In assessing students, a closer look could be taken at how learners have assimilated lessons taught by testing their cultural knowledge. This can be achieved by asking learners to demonstrate their understanding of the cultural significance and historical context of Klama songs through written tests and quizzes, oral presentations, discussions, and role-playing the stories. Learners' musical skills could be assessed by asking them to sing and play Klama songs, using correct melodies, rhythms, and instrumentation. Give students Performance assessments in groups. As music teachers, ask learners to form groups and recreate a drama piece from any chosen Klama song as a project.

CHAPTER FIVE

SUMMARY, CONCLUSION, AND RECOMMENDATIONS

5.1 Overview

This chapter presents the summary, conclusion, and recommendations for the study. In this study, a descriptive case study was employed as the design. The study sought to document the Klama dance songs of the Prampram Dangme community for use in Ghanaian Basic Schools, focusing on their cultural, educational, and pedagogical value. The chapter is structured around the research objectives, ensuring thematic coherence with the earlier chapters.

The research was conducted in Prampram, in the Ningo-Prampram Municipal District of the Greater Accra Region of Ghana. Purposive sampling was employed to sample a qualitative sample size of one *Kpalɔ* (mouthpieces of the deities) and two *Dadefoi* (master musicians) for the study. Interviews and observations were used as data collection instruments. Data collected from the interview were transcribed and analysed thematically, and data from the observation were also presented and discussed thoroughly by the researcher.

5.2 Summary

Results from the study indicated that responses from the respondents about the historical perspectives of Klama were remarkably consistent. This consistency reflects the strong communal transmission of cultural knowledge through family lines, elders and performance circles, which shapes individual understanding and promotes a shared cultural framework. According to the respondents, Klama songs have their roots in the deities brought back by warriors from *Gbugbla* during times of war, inspiring the Klama

songs. Klama songs have various themes, including worship, healing, and social values, and some address societal ills. Despite facing criticism and misconceptions, Klama plays a vital role in traditional ceremonies and is considered a key element of the Prampram tradition. Klama serves as a cherished tradition that brings prosperity and divine favour to the community, shaping morality, facilitating forgiveness and reconciliation, and promoting social harmony. Efforts are being made to preserve Klama for future generations, including involving more youth in the tradition and allowing video recordings during performances. The community's strategic shift in involvement from older members to youth, along with the allowance of video recordings, will ensure the continuity and safeguarding of the Klama tradition. This finding highlighted the fact that the community held Klama in high regard and would do anything possible to preserve it for future generations, since the responses from the respondents were remarkably consistent, with a clear convergence around the themes.

It was also found that Klama songs convey valuable life lessons and values, which include resilience, seeking guidance, humility, responsibility, community wisdom, emotional intelligence, empathy, self-awareness, regret, seeking help, appreciation, and gratitude. One of the themes captured was Community Bonds and Effective Relationships, which included values such as community support and rescue, shared experiences and unity, humility, respect for forces beyond our control, and warnings against jealousy and negative plotting. These themes can be used in the classroom to teach essential life skills and values, such as resilience, adaptability, seeking guidance, humility, responsibility, empathy, self-awareness, regret, seeking help, appreciation, gratitude, conflict resolution, community-building, relationships, and warnings against jealousy and negative plotting. This finding reflects the moral and social roles these

songs play in shaping the lives and conduct of community members, as well as the contributions of the dance to community peace and communal living.

Participants expressed deep frustration and dissatisfaction with some music teachers' neglect of indigenous songs and their focus on Western songs during lessons. All participants conveyed their strong disappointment and bitterness towards this unfortunate situation. This finding highlights a unanimous sentiment among the participants that music teachers have not recognised the relevance of harnessing Indigenous songs to make their lessons easier and more engaging. The participants emphasised the need for colleges of education and teacher training institutions to sensitise students to the importance of incorporating Indigenous songs in their classrooms.

Indigenous songs are valuable resources for teaching various subjects, such as numeracy and literacy, and promote cultural awareness and understanding. However, challenges in implementation included language barriers, teachers' backgrounds and training, an inadequate supply of indigenous songs, difficulty in interpreting complex rhythms, and a lack of a holistic teaching approach. This finding suggests that incorporating Indigenous songs into the classroom is a creative aspect of teachers, which means, the conscious planning of lessons in a creative way encourages students' participation during lessons.

Music plays a crucial role in preserving culture, and teaching indigenous songs in schools helps ensure they are preserved for future generations. Documentation of Indigenous songs is essential, and technology can be used to preserve and share them. The results also highlighted the importance of community engagement and participation in preserving cultural heritage, emphasising the need for inclusive and

collaborative approaches to cultural education. Overall, the study demonstrated the significance of Klama songs as a cultural resource and their potential to promote community values, cultural understanding, and social bonding in Prampram.

5.3 Conclusions

Klama songs from Prampram possess deep historical and cultural roots that are closely connected to community life, especially traditional rites such as the Dipo puberty rites. These songs are not merely artistic expressions; they function as living archives of the people's history, values, and worldview. Through oral transmission from one generation to another, Klama songs preserve collective memory, reinforce moral instruction, and sustain indigenous knowledge systems. Elders and performers serve as custodians of this heritage, ensuring that the meanings, contexts, and performance practices remain authentic while adapting gradually to contemporary realities.

A thematic analysis of ten carefully transcribed Klama songs reveals three major categories that structure their educational and cultural significance. The first category, life lessons and wisdom, captures songs that communicate moral teachings such as humility, resilience, respect for elders, discipline, and responsibility. These songs often use proverbs, metaphors, and symbolic language to instruct listeners indirectly yet powerfully. The second category, emotional expression and storytelling, highlights songs that narrate personal and communal experiences—joy, sorrow, love, betrayal, struggle, and triumph. Through storytelling, learners are exposed to empathy, reflection, and emotional intelligence. The third category, community bonds and collective identity, emphasizes unity, cooperation, social harmony, and communal support. Such songs reinforce the idea that individual identity is rooted in community belonging and shared responsibility.

The values embedded within these themes—resilience, humility, empathy, cooperation, and moral discipline—align strongly with sociocultural theory, particularly its emphasis on cultural tools as mediators of cognitive and social development. From this perspective, Klama songs function as cultural tools that shape thinking, identity formation, and social behavior. Through guided participation, discussion, and performance, learners internalize cultural meanings and develop higher-order thinking skills within their social environment. The songs, therefore, move beyond entertainment; they become instruments for cognitive growth, character formation, and cultural continuity.

To translate these findings into practical educational application, structured lesson plans and classroom methodologies were developed. These include systematic song selection based on age appropriateness and thematic relevance; guided lyrical analysis to unpack meanings and moral implications; and instrumental accompaniment to preserve authenticity and enhance musical understanding. Storytelling techniques are integrated to contextualize songs historically and culturally, helping learners connect past traditions with present realities. Technology integration—such as audio-visual recordings, digital lyrics display, and classroom playback—bridges traditional content with modern learning environments, making Klama more accessible and engaging to contemporary learners.

Teacher preparation is also central to effective implementation. Educators require orientation in cultural context, pronunciation, symbolism, and performance practice. Cultural immersion strategies, including community visits, interactions with traditional performers, and participation in live Klama performances, strengthen teachers' confidence and authenticity in delivery. Assessment strategies such as reflective writing,

group performances, role-playing, peer discussions, and creative reinterpretations allow students to demonstrate both musical competence and value-based understanding.

Integrating Klama songs into Ghanaian basic school classrooms enhances learner engagement, promotes cultural relevance, and supports holistic skill development—musical, cognitive, emotional, and social. While challenges such as language barriers, limited instructional resources, and gaps in teacher training exist, these can be addressed through targeted professional development, translation support materials, and the provision of instruments and technological tools. By embedding Klama within formal education, schools can preserve indigenous heritage while equipping learners with life skills that remain relevant in a rapidly modernizing society.

5.4 Recommendations

To begin with, efforts should be made by music educators in Prampram to utilise Klama songs to enhance student engagement, moral development, and cross-curricular learning. This could be done through a partnership with community members to build on the songs collected and transcribed in this study and create a comprehensive repository of Prampram cultural heritage.

Additionally, given the abundance of Klama songs in the community, music educators should try to collect more of the songs and conduct a comprehensive analysis of how the songs could resonate with the learners. Some of the songs collected could be preserved in libraries and on digital platforms.

Also, Music educators should utilise these songs as tools for imparting wisdom, knowledge, and community values to younger generations, given their emphasis on rich cultural values.Lastly, the curriculum planners, as well as other relevant stakeholders,

should consider integrating Klama songs into their music and cultural studies curricula, using the methodology developed in this study, to promote cultural awareness, understanding, and preservation. By implementing these recommendations, the preservation and promotion of Klama songs and their utilisation as valuable teaching tools will benefit future generations.

5.5 Suggestions for Future Research

Future research should investigate the impact of Klama songs on student learning outcomes and explore the potential of Klama songs in promoting cultural heritage and social cohesion. Again, authors who are developing e-learning materials based on indigenous stories and want to tell the Prampram story to children could use these recorded songs in the background. In doing so, the stories would be linked with the oral tradition of the people of Prampram for better understanding and appreciation.

Lastly, researchers with an interest in Comparative analysis could compare Klama's effectiveness as a teaching tool against other Ghanaian indigenous methods (e.g., Ananse storytelling, Adowa dance, Akan dirges).

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APPENDIX

INTERVIEW GUIDE

GUIDE FOR DATA SET 1 (KLAMA SONGS AND THEIR ORIGIN)

1. Can you tell me about your knowledge of the origin of Klama songs?
2. Could you share any historical or cultural materials you've encountered that provide information on the origin of Klama and its songs?
3. What are some of the different traditional accounts or narratives that have been shared within the community regarding the origin of Klama songs?
4. Can you provide descriptions of any ceremonies where Klama songs are typically performed, and elaborate on the significance of these events within the community?
5. Could you describe the instruments commonly used in Klama song performances, and share any insights into how these instruments are traditionally crafted or played?
6. Who are some individuals or groups that have made notable contributions to the development or popularization of Klama songs, and what impact have they had on the tradition?
7. In what ways have Klama songs evolved or adapted over time, and how have these changes been received within the community?
8. From your perspective, what are some of the key challenges or concerns related to preserving and promoting Klama songs for future generations?
9. Is there anything else you would like to share about the origin, cultural significance, or practices associated with Klama songs?
10. Can you elaborate on the specific meanings or messages conveyed through Klama songs, and discuss how these messages resonate within the community?
11. Would you be willing to share some examples of Klama songs through singing?

12. Could you delve into the rich history behind the Klama songs you've just performed, offering insights into their origins, evolution, and cultural significance?
13. How do these particular Klama songs resonate within the community and what roles do they play in preserving heritage or conveying important messages within the community?
14. Can you please sing some of these Klama songs?
15. Could you delve into the rich history behind the songs you just performed, offering insights into their origin, evolution, and cultural significance?
16. Is there anything else you would like to add about the Klama songs on the audio recording and transcription process?