

UNIVERSITY OF EDUCATION, WINNEBA

**NON-FORMAL MUSIC EDUCATION PRACTICES IN ASAFO MUSIC OF
AWUDOME KWANTA**

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MASTER OF PHILOSOPHY

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ii

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**NON-FORMAL MUSIC EDUCATION PRACTICES IN ASAFO MUSIC OF
AWUDOME KWANTA**

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

OCTOBER, 2024

DECLARATION

Student's Declaration

I, **Mawusinu Boampong Kwame Ansah**, hereby declare that except for references to other authorities which have duly been cited and acknowledged, this project work is the result of my own effort and that it has not in whole nor part been presented for any degree in this university or elsewhere.

Signature.....

Date

Supervisors' Declaration

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

Prof. Professor Eva Akosua Ebeli

(Principal Supervisor)

Signature:

Date:

Professor Priscilla Mary Dzansi-McPalm

(Co-Supervisor)

Signature:

Date:

DEDICATION

To the love of my life, Fafali, the gentleman, Rosninel and the memory of my beloved father, Semenu Yao Ansah

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ABSTRACT

This study investigated the non-formal music education practices within the *Asafo* music ensemble of Awudome Kwanta, Ghana, to identify pedagogical structures suitable for formal classroom integration. Guided by Vygotsky's Sociocultural Theory and the concept of "Cultural DNA," the research employed a qualitative case study design involving forty purposively sampled participants, including master drummers (*Ugafola*) and warlords (*Asafofia*). Findings revealed that *Asafo* operates as a sophisticated educational institution where recruitment is interest-driven and training utilizes cultural immersion through scaffolding and modelling within the Zone of Proximal Development. While the formal schooling education oftentimes involve more of the summative assessment, *Asafo* employs continuous formative assessment, where mastery is validated through real-time performance excellence and leadership roles. Despite its effectiveness, the tradition faces threats from Westernization and religious misconceptions. The study proposes an "Asafo-Informed Classroom Model," advocating for the adoption of role-based learning and peer-scaffolding to enhance the cultural relevance and sustainability of music education in Ghana. It concludes that integrating these non-formal structures into formal curricula preserves indigenous heritage while fostering a grounded musical identity.

Keywords: *Non-formal education, Asafo, Awudome Kwanta, Vygotsky, Scaffolding, Indigenous Music.*

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

This is a study into non-formal music education in Awudome Kwanta to unearth some of the pertinent educational practices within the indigenous music, Asafo. Non-formal music education according to Yang and Welch (2019) is “any organised out-of-school music education and training experiences that include, but are not limited to, community music education, non-professional music examinations, and family and private music education across all age groups” (p.23).

The study investigates how the members of the Asafo musical ensemble are trained to achieve mastery in performance; with a vivid look at the non-formal music education involving Asafo in Awudome Kwanta. It attempts to investigate the educational structures within the indigenous musical practice of Asafo; in terms of passing over the musical knowledge from generation to generation. The processes involved in getting the members (enrolment/recruitment of members), the duration of training, the actual designation of each trainer and member, the level considered to be a desired point of mastery, how progress and mastery is measured or assessed, how children who join the group are trained and how adult but new members are also trained. It also interrogates how the processes involved in the indigenous education can be replicated in the formal music classroom.

With the ultimate goal of music education being the total development of the learner, the implication is that the development of the learner musically both in and outside the school setting is a music educational point of interest. As the game songs are studied for their educational effects in the development of spatial concepts in music and across disciplines in the formal educational setting, the other indigenous musical traditions are also responsible for sharpening the students and making them total educated citizens in two ways. They prepare a foot stand for music in the learner before they go to school and or during school times; secondly, they add to the musical experience of the learner who is having a formal music learning and give a real location to the learners' experience within the musical context of their indigenous societies.

The study was conducted in Awudome Kwanta with a human population of 921 from which the participants for the study were drawn. Kwanta is a township located in the Awudome traditional area of the Ho-West District in the Volta Region of Ghana. The total land size of the community is 1500 hectares. The community is one of the seven indigenous settlements in the Awudome paramountcy; hence the attachment of Awudome to the name, making it Awudome Kwanta. The settlement lies at the foot of the Ueto range which is a portion of the Akwapim-Togo Range. When coming from Accra on the Accra-Ho main road and upon reaching Anyirawase, a visitor going to Awudome Kwanta needs to take the left turn, leaving the Ho main road (which is the right turn). The community lies between Anyirawase and Avenui. Kwanta's neighbours to the South East which is accessible directly by footpath is Tsawenu, though this community can be reached by road through Anyirawase when going to Ho. Ho-West District, within which Kwanta is located have the

following geographical specifications; it is located between latitudes $6.33^{\circ} 32''$ N and $6.93^{\circ} 63''$ N and longitudes $0.17^{\circ} 45''$ E and $0.53^{\circ} 39''$ E (Amu, 2015). The Ho-West District has the following geographical boundaries: The North Tongu District is to the South of the Ho West District and the Asuogyaman District to the South West. To the North is the Afadzato South District. The Ho Municipality, Adaklu District and the Republic of Togo are East of the district and the South Dayi District is to the West.

The occupations of the members of the community consists of subsistence food crop farming with crops such as cassava, maize, cocoyam, palm nut, peanuts, beans, and rice. The tree plants farmed consists of plantain, banana, avocado, orange and cocoa whilst the animals reared includes chicken, goats, sheep and pigs. Some of the inhabitants also engage in petty trading, palmwine tapping, brewing of Akpeteshie (local gin made from palmwine) and occasional fishing whilst a section of the youth also engages in the Okada business (commercial motor riding); finally, a handful of civil servants who often travel outside the town for work on daily basis also reside in the community. The products from the farms within the Kwanta township are sold in neighbouring markets such as Kpeve (in the South Dayi District), Dededo (a settler community in Awudome), Kpedze and Ho.

Kwanta has seven clans, namely, Nɔni Adzaviwo, Nɔni Foliviwo, Nɔni Buasapaviwo, Yorkpe, Atikpui, Avga and Tɔdome all of which give a total population of 921 (Ghana Statistical Service, 2021). Five Christian churches which includes the Church of Pentecost, Global Evangelical Church, Evangelical Presbyterian Church, Ghana (E.P.) and Mountain

of Oil Ministry can also be identified within the community. The E. P. Basic Schools which run from the pre-school level up to Junior High School (JHS) also aids in providing formal education to the children of school going age in the community. For their love for culture, tradition and music making, the community can boast of indigenous musical genres such as Bobobo, Gbolo, Gabaḡa, Aviha, Apinti and Asafo. It is the Asafo music that becomes the centre for inquiry in this study.

Asafo is an ancient warrior establishment (Turkson, 1982; Ansu, 1972; Acquah, 2013), with its unique musical ensemble. The musical ensemble is a sole preserve for the members of the group. Asafo musical performances are vigorous in nature and with songs that tell of valour and issues that are encountered at the battlefield. The performances on some occasions also see the display of magic as well as songs that give inciting comments about enemy warrior groups (Ebeli, 2017). The performances sometimes invoke fear in the observers and on some occasions too, they just look friendly with more aesthetic appeal.

There have been several attempts by scholars and music educators such as Prest, Nota, Battiste, Piercey, Archibald, Russel, Wasiak and Kennedy, to probe into the indigenous music of specified localities (Prest, 2021; Nota, 2017; Battiste, 2013; Piercey, 2012; Archibald, 2011; Kennedy, 2009; Wasiak, 2009; Russell, 2006). These probe for understanding the musical arts seems either to step-up advocacy for the inclusion of the traditional music in the formal curriculum or for the preservation of such musical arts (Prest, 2021; Nota, 2017; Battiste, 2013; Piercey, 2012; Archibald, 2011; Kennedy, 2009;

Wasiak, 2009; Russell, 2006). Around the mid-1930s, Zoltan Kodaly of Hungary attempts and made several collections of musical excerpts and sought ways to harness the indigenous knowledge for a smooth flow of music education (Agbenyo et al, 2022). Nketia also conducted a study on the approaches used by the indigenous master musicians in training the drummers especially in the Akan communities; in that work, he documents how the apprenticeship approach is used to raise the drummer to become an adept in that field (Bryan, 1999). Several years later in 1999, Bryan also studied and document the acquisition of drumming and singing skills in Anlo Afiadenyigba (Bryan, 1999).

Fast forward to the year 2002, Dzansi also made an in-depth study on the pedagogical approaches found in children play music and harnessed such approaches as suggested classroom resource for the music teacher (Dzansi, 2004). Greco in 2012 also made an impactful study of the approaches used by Ghanaian musicians in training the new musicians in the traditional contexts with critical looks at the pedagogy and the philosophy embedded within such approaches (Greco, 2012).

Whilst the above works and their publications have been among the major milestones of achievement in understanding the pedagogies of the specified musical traditions, they cannot be used to grasp a total understanding of all indigenous musical cultures. The Asafo music for instance being not recreational in nature may not be understood when placed within the context of the results obtained from the study of a recreational music. The studies and publications which were on Asafo also have a different focus and did not give consideration to the non-formal educational tenets inherent in the Asafo ensemble

(Turkson, 1982; Ansu, 1972; Acquah, 2013). It is therefore necessary we take a look at the pedagogy and the educational set up in Asafo as a separate phenomenon.

Another necessity for probing into the actual approaches to education within the indigenous musical arts (the study of non-formal music education) lies in the removal of inconsistencies that may result from the formal educational sector trying to adapt the particular ensemble to the 'classroom context'. This type of inconsistency was noticed by Yang in his study when he realized that the pedagogies being used at the indigenous side to teach Hua'er music was different from what the formal sector was using and this brought about a lot of challenges (Yang & Welch, 2019). Finally, when the indigenous educational system within a musical culture is understood, it can be a document for posterity to benefit from and also, aspects of the study can benefit other non-formal musical learning groups. Since the Asafo music of Awudome Kwanta has not receive any scholarly attention, this work will serve as a preliminary exposé to the ensemble in music education scholarship.

Finally, since most of the elderly and the earlier practitioners of the Awudome Kwanta Asafo are dying and being out of the system, it is necessary the details of the musical practice are obtained from them since the younger generation may not be able to give all the accounts of the musical practice as it was; they may be able to give some of the non-formal educational practices but some aspects that this study seek to document depend on the insights gained from the elderly. By the elderly, I mean the octogenarians and those above Seventy years that are in the ensemble.

1.2 Statement of the problem

While scholars such as Nketia (1963), Bryan (1999), and Greco (2013) have provided foundational insights into indigenous drumming and pedagogical approaches, there remains a critical deficiency in documented indigenous formal education strategies for most traditional musical forms. Specifically, Asafo music particularly as practiced in Awudome Kwanta is significantly underrepresented in Ewe musical scholarship. The core problem lies in the fact that these traditions are maintained solely through oral transmission among elderly custodians. As these practitioners age, the community faces the imminent risk of losing the structured instructional frameworks and ancestral narratives that define the Asafo ensemble.

The urgency of this documentation is underscored by the shifting musical affinities in Africa. Research indicates that "less than 27 percent of people in South Africa listen to music of African origin" (Herbst & Rijdsdijk, 2005 cited in Agbenyo et al., 2022, p. 11), while in Ghana, as many as 87 percent of citizens show a stronger affinity for contemporary genres like hiplife (Carl & Kutsidzo, 2016; Agbenyo et al., 2022). This decline in indigenous musical attraction threatens cultural identity, as Akuno (2003, cited in Agbenyo et al., 2022) asserts that familiarity with one's own folk music is a prerequisite for developing culture-relevant knowledge.

To cultivate an appreciation for Ghanaian music, the public must be taught their indigenous traditions through effective pedagogical models. However, the systematic processes involved in training musicians within indigenous formal education systems, such as the

Asafo, have received minimal scholarly attention. Existing Music Education literature frequently prioritizes how music impacts child development (Moreno, 2009; Hinds-Aldrich, 2012; Patel, 2014; Zhang, 2018; Jones et al., 2018; Hodijah & Kurniawati, 2020) or focuses on general curriculum adaptation (Agbenyo, 2021; Nota, 2017).

Consequently, a significant gap exists between the policy mandates of the International Convention on Intangible Cultural Heritage (Stobart, 2019; Grant, 2020) which requires the sustainment of indigenous traditions and the actual practical resources available to formal educators. Without empirical research to unearth the pedagogical strategies of the Awudome Kwanta Asafo, the official integration of indigenous music into the formal curriculum remains theoretical rather than practical. This study, therefore, seeks to problematize this lack of documented instructional data and provide a culturally-relevant framework for the survival and classroom application of Asafo music before its elderly custodians pass away.

1.3 Purpose of the study

This study was conducted into non-formal music education by investigating how Asafo musicians are forged from novice to mastery level giving attention to the recruitment of members, teaching strategies, assessment and recommends how these laudable tenets can be replicated in the formal contexts of education.

1.4 Objectives for the Study

The objectives of the study were to;

- i. Investigate the origin of Asafo music performance in Awudome Kwanta from ancestral narratives to its contemporary state.
- ii. Examine the pedagogical methods used in training members of the Asafo ensemble.
- iii. Analyze the operational and socio-cultural challenges faced by the Awudome Kwanta Asafo ensemble in the modern era.
- iv. Explore ways of applying indigenous formal music education practices found in the Kwanta Asafo within the formal music classroom.

1.5 Research questions

The following are the research questions that guide the study;

- i. What is the narrative origin of Asafo music performance in Awudome Kwanta?
- ii. What are the pedagogical methods employed in training the members of the Asafo group?
- iii. What are the specific challenges faced by the Asafo music ensemble in Awudome Kwanta?
- iv. In what ways can indigenous formal music education practices found in the Kwanta Asafo be applied in the formal music classroom?

1.6 Significance of the Study

The findings from this study will be useful to scholars who wish to have an insight about the indigenous formal music education especially about Asafo music. The work will also

be useful in understanding the origin of Asafo at Awudome Kwanta and give documentary evidence to same.

This research provides a documented framework of the pedagogical methods used in the Awudome Kwanta Asafo, filling a critical literature gap regarding oral tradition transmission in Ghana's Volta Region. By identifying these structured training processes, the study advances the discourse on indigenous formal education, successfully challenging assumptions that traditional music transmission is merely informal, accidental, or unstructured.

Furthermore, the study offers a practical intercultural model for integrating traditional Ghanaian musical structures into formal SHS and tertiary classrooms. This work serves as a primary source for future researchers investigating the evolution of Asafo narratives. It establishes essential baseline data on the operational challenges and prospects of traditional ensembles, ensuring the preservation of intangible cultural heritage.

1.7 Delimitation

This study is conducted in Awudome Kwanta in the Ho West District of the Volta Region of Ghana to investigate the Asafo musical tradition since it is one of the least mentioned in scholarship as an indigenous music among the Ewe, and also to investigate the educational strategies involved in the training of the entire membership and the new members.

The need to conduct a study on the educational tenets within Asafo music among the Ewe community has drawn me to Awudome Kwanta as a result of my ability to make a quick contact within the area.

1.8 Limitations

During the study, there were some challenges encountered by the researcher and are worth mentioning under this subsection. In the course of the study, I was told women also belong to the Asafo musical group, but I could not get the women as part of the group despite the claim. I tried getting to some of them but could not meet them despite several schedules and due to my limited time on the project I have to let go of that area. Also, part of the information I was given that could clarify some historical issues were considered highly classified and I was therefore cautioned not to include such in the write-up.

1.9 Organisation of the Study

This study is arranged in chapters; five chapters could be seen. Chapter one which is the introduction to the study embraces the background, the problem statement, purpose, the objectives and questions, the significance and stating it is the theoretical framework.

Chapter two sees the discussion of some of the relevant literature to the study whilst chapter three discusses the general methodology for the study with vivid actions that were taken.

Chapter four dilates on the findings and chapter five presents summary, conclusions and recommendations based on the findings from the study.

1.9.1 Operational Definition of terms

Asafouuvi: the smallest Asafo drum

Uuvifo: the supporting Asafo drum

Uuga/Asafouuga: The master drum in Asafo

Asafokpe: the Asafo horn

Kpɛɛ: A town in the Republic of Togo where the Awudome once settled

Tɔgbɛ: Old man, a title usually reserved for the elderly and a prefix added to the name of men who are traditional leaders.

Asafoga: Asafo bell

Asafofia: Asafo leader/chief who serves as warlord in Awudome communities.

Hadɔdɔla: The chief cantor/song leader (used instead of Henɔ which is the standard Ewe)

Adzatome: A name for Babel where it was believed the one language spoken by all of humanity got distorted for humanity

Evedome: Central Ewe. This is a name usually designated for the Ewe group living around Ho and those found around the Northern belt of Volta Region.

Eveawo: the people of Ewe (Eveland)

Nɔni, Atikpui, Tɔdome, Avga: Clans found in Awudome Kwanta

Ueto: The Ewe mountain, a part of the Akwapim-Togo range that is located around Peki, Awudome up to Kpedze township and Ashanti Kpoeta localities.

Non-formal music education: processes involved in educating indigenous music learners/makers.

Kalɛvu: A musical performance that is solely reserved for the brave.

Sɔheawo: The youth/all able-bodied men and women within the community.

NB: The terms used are not stated in standard Ewe but in the indigenous dialect of the group.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

This chapter reviews related literature to the topic of research and in line with the various themes generated in connection to the research objectives and questions so as to illuminate the discourse to the reader. The thematic lines are;

- i. Theoretical and Conceptual frameworks
- ii. Traditional music in Ghana,
- iii. Challenges faced by traditional music education in Ghana
- iv. Applying traditional music in the classroom.

2.1 Theoretical and conceptual frameworks

This study was guided by a theory and a concept namely, the sociocultural theory by Vygotsky (Vygotsky, 1978) and the concept of cultural DNA (McDougall, 2011). The process of non-formal music education as seen in this study was discussed under the sociocultural theory by Vygotsky (1978) in order to offer a balanced scholarly basis for the study. Also, the incidence of having similar musical tradition being manifest in different localities and settlements or linguistic areas is viewed and discussed from the concept of Cultural DNA as propounded by McDougall, (2011).

2.1.1 The sociocultural theory

This study adopted the sociocultural theory of cognitive development (Vygotsky, 1978) as its theoretical framework to negotiate meanings into how the non-formal music education is carried out within the indigenous setting. It asserts that, learning is mostly a social

process whereby development occurs through interactions with people who possess more knowledge or skill than the learner (Vygotsky, 1978). The theory explores the influence the social environment has on individual development with three concepts namely; the zone of proximal development (ZPD), scaffolding, and the use of cultural tools. This theory is relevant to the study because the Asafo music learning, just like other indigenous music instantiations depends on the social interaction between the learners and the more knowledgeable others (MKO) who are already masters in the music making.

The ZPD according to Vygotsky explains what a learner can achieve when that learner learns by interacting with others who are more knowledgeable. It went to state that; an individual can achieve higher laurels on their own or in isolation, but this achievement cannot be compared to what one can gain when one learns by interacting with the experts in that field. The ZPD illuminates what a novice can achieve when assisted by the MKO; affirmatively, the learners who are introduced to the traditional music achieves more since they interact with the MKO and they therefore do not act in isolation. The indigenous music performance to which they are introduced becomes a specialized social circle which the novice interacts with in terms of musical socialization. They are taught through scaffolding (another concept in the theory), by the use of burden texts, nonsense syllables and chunking of musical information before being exposed to real time public performances.

Scaffolding and breaking of information into bits and sections with the overall aim of achieving the ultimate goal, mastery, is affirmed by Lebaka (2019) when he broke non-formal music teaching and learning into stages as; the creative process, (creativity, participation, composing, communal undertaking, listening, storytelling and innovation), the associative process (imitation, collaboration, internalization, repetition, coordination,

demonstration and observation) and the mastery, which reflects in the creative product, aural recall, group performance, creative imagination and communication (Lebaka, 2019: 4). By the various stages stated and explained earlier, Lebaka (2019) corroborates the notion that there actually is a stage-by-stage and step-by-step teaching and learning of the indigenous music as is being given to the learners.

Another notable concept in the sociocultural theory is the use of cultural tools. According to Vygotsky, (1978), some of the cultural tools include the language of the people and other cultural artefacts. In the case of this study, the cultural tools are the songs that are used as realia, the musical instruments and the costumes. These cultural tools ensure effective learning since they are employed to enhance mastery as they are continually manipulated and used by the learners in the non-formal music education situations.

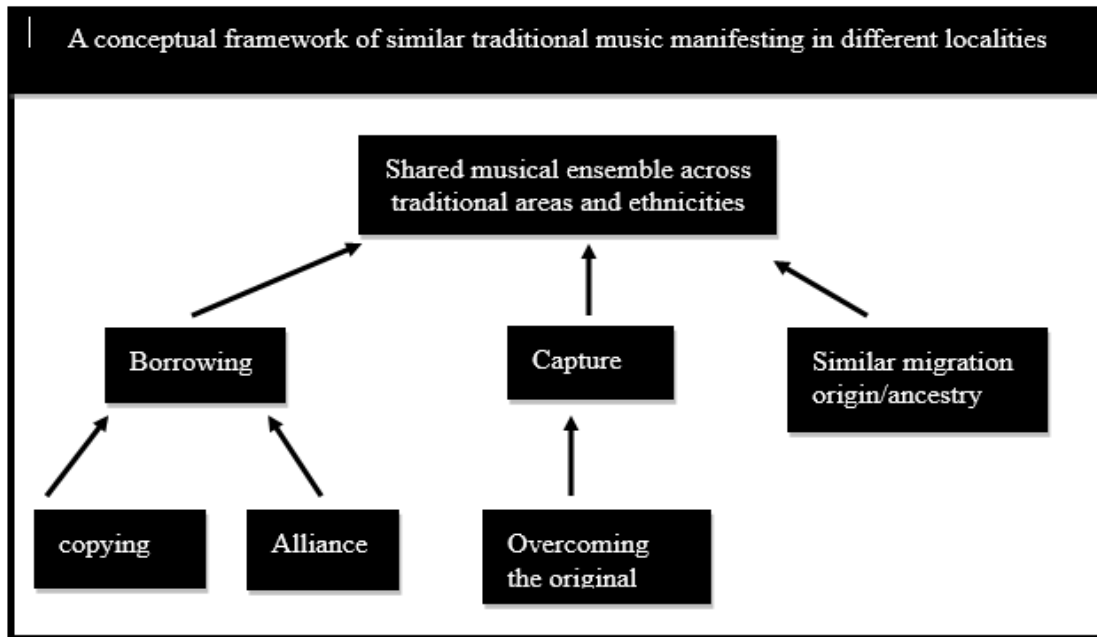
2.1.2 The Conceptual framework: concept of cultural DNA

According to the concept of Cultural DNA by McDougall (2011), society has a way of transferring its cultural information to its succeeding generations just as is seen in the case of DNA where genetic information is transferred to the younger generations. The elements of the culture such as music, food, language and many such elements become the metaphoric DNA from the lens of culture (McDougall, 2011)

Adapting the concept of cultural DNA for this study, I posit that, as the DNA stores genetic information and can be used to trace paternity and tell who someone's father is, so can similar elements of culture such as music, food, language and many such elements be used to point to historical unity, affinity or oneness among the people who practice such similar culture even if they live worlds apart.

Figure 1

The concept of Cultural DNA adapted for similar musical performance by different localities



The concept of Cultural DNA (McDougall, 2011) was therefore used to come out with a framework as shown in *fig.1* in order to explain the issue of different localities sharing or possessing similar traditional music. This has become necessary because, Asafo music that is being studied in Awudome Kwanta is a musical genre that exists in many if not all Akan communities as well as some Ewe communities; the concept of cultural DNA is therefore a handy one that I deem fit to use in my attempt to explain why a single musical genre can be found among different indigenous communities and linguistic groups. According to McDougall (2011), as genetic information is stored on the DNA of individuals and can be used to trace ancestry even across continents, similar cultural practices such as food and music

among others can also be used to connect those who engage in such cultural practices even though these people may live at different locations: the element of culture that is similar among the different communities now become the cultural DNA. In his own words, McDougall (2011) states;

DNA is the material that transfers genetic characteristics in all life forms. In this article, I use the metaphor of “cultural DNA” to describe a matrix or template that organizes the cultural information of a particular community and gives it coherence. Just as an organism’s DNA contains the instructions needed for it to develop, survive, and reproduce, cultural DNA permits human communities to pass analogous instructions to their successors, such as how to prepare food, practice faith, or provide for one’s young...I saw that cultural DNA patterns not only speech, work, music, cuisine, gender roles, home life and gossip, but also the building of relationship and networks, modes of political and economic organization, and the ways in which problems are solved (pp. 2, 6).

Harold A. McDougall (McDougall, 2011) used the term Cultural DNA to denote how a community’s cultural information is organized thereby giving that community some form of cultural coherence. It goes on to explain how such chunks of information are passed on to other members or shared with different communities (McDougall, 2011). The term was used metaphorically as a way of passing cultural information but not in strict medical or biological sense (McDougall, 2011:1). The concept of cultural DNA is adopted and adapted for this study as a way of explaining how different communities come to own similar traditional musical genre. As DNA can be traced, several factors are used in this study based on the model provided in Figure 1 to explain the existence of same musical genre among different ethnicities or similar linguistic groups living in different geographical locations. The concept of Cultural DNA as first used by McDougall (2011)

is different from how other anthropologists use it to denote genetic affiliation of individuals to specific cultures based on skin pigmentation (Seigler, 2018).

Based on the concept of cultural DNA as a way of connecting ethnicities, this study come out with concepts such as *similar ancestry* or *migration origin, capture and borrowing* (Figure 1) to explain how different localities come to own or share similar musical tradition.

I came out with the conceptual framework (Figure 1) as a derivative of the concept of Cultural DNA (McDougall, 2011), in an attempt to explain the incidence of similar musical ensembles being experienced in different cultures or different localities.

According to the conceptual framework in Figure 1, communities at different locations or within different ethnicities may share a similar musical ensemble. For example, Brekete music as found at the Northern side of Ghana, among the Ewe and Akan. The framework explains these manifestations as a result of three main reasons; the first one is through borrowing (Gbagbo, 2012) from the originators of the ensemble; Yeve music that runs across Nigeria, Benin, Togo Ghana and Gabon has its origin from Benin (Spiker, 1998). The borrowing occurs when the originating community has a musical tradition and same is copied from them by a neighbouring community or ethnicity, or through the formation of strong alliance between the originating community and the new community which hitherto doesn't have the ensemble; some alliances are sealed with the exchange of musical ensembles and instruments. The second explanation is ownership of a new musical ensemble by capturing it (Ebeli, 2010) from the originators who were formerly the owners of the ensemble; this instance occurs during wars and battle situations. The third incidence

of ownership occurs when two communities of similar linguistic grouping or different ethnicities share similar ancestry or migration history or origin; these two localities can be far apart but will still share similarities in their musicking. Annotated backing is given the diagrammatic expression that has been dilated upon from the conceptual framework above.

Dances may be copied from neighboring communities due to the beauty such dances possess and this is a harmless reason but solely for the aesthetic reasons. Some musical ensembles also come with their ritual or cult issues; once membership spread to neighbouring communities, the dances are also learnt and replicated in the new communities; the Yeve cult and its music is one such cultic ensemble which spread across almost all the Ewe communities in Ghana (Fiagbedzi, 1966). The second issue is through alliance formation with the owners of the dance/musical tradition (Gbagbo, 2012). As stated earlier, ownership through alliance formation also makes other traditional areas and ethnicities to become owners of musical ensembles; these alliance formations among the ethnic groups are cemented through the exchange of gifts such as gold, chieftaincy regalia, land, musical instruments or even human beings and such items served as proofs of the alliances (Gbagbo, 2012). In his own words, Gbagbo (2012) commented on how an alliance was formed by the Avatime paramountcy and some neighbouring traditional areas saying:

Under the rule of Osie Adɔbɔ Adzatekpɔ III, he established a diplomatic relationship with the chief of Boso, Nana Nyaku..... “Nana Nyaku presented a state sword, a drum, and a stool as souvenirs to the Avatime stool; Similarly, Okatsie Sam Mahunu confirms in a personal conversation that one such exchange was made between Togbega Dagadu, paramount chief of Kpando, and Osie Adzatekpor IV of Avatime when the later paid a courtesy call on the former at Kpando in early twentieth century. Osie Adzatekpor IV received a special umbrella in exchange for a signal drum (p.45).

The signal drum in the above scenario has become a property of the Kpando people and its performance context as is done by the people of Avatime will now be seen in the Kpando traditional area and the similarities will be there for all to see. The ownership of the above signal drum by the Kpando, based on the context of this discourse is by borrowing through alliance formation. Similarly, the Avatime traditional area possessing a musical instrument received from the Anum Boso traditional area have also become owners of the instrument and possibly the ensemble contextually through borrowing by alliance formation.

Ownership by capture (Ebeli, 2010) comes as a result of being victorious over the vanquished army who hitherto was the owner of the musical tradition and thereby usurping the musical tradition and making it one's own (the victors taking/seizing the musical tradition and thereby making it their own).

Light is also shared on another instance of the ownership of a musical culture in terms of capture by Ebeli, (as cited in Adzida, 2019) concerning the origin of Kete music from the perspective of one school of thought that; "Kete was played for the King Adinkra of the Gyamans and that, during the Asante-Gyaman war, the Asantes captured Kete drums and took them to Kumasi" (p.76).

Based on the historical perspective above, the ownership of Kete ensemble by the Ashantis is through ownership by capture; which means that, the Gyamans were the original owners, but ownership has changed to the Asantes as a result of their ability to capture this ensemble from the Gyamans in a battle event.

Sometimes, the 'assumed' powers possessed by the ensembles to bring unity, charm and victory makes these drums or ensembles to become targets during the war or battle

situations and the Asafo or the soldiers focus on capturing them as spoils of war in which there will be more pride for the victors. The ownership of the Apasimaka drums or the ensemble is also credited to the ‘ownership through capture’ (Ebeli, 2018) when it was believed to be unmasking where the Avatime and the Ewe groups of warriors were hiding for the Asante to have an easy location of their opponents. In her own words, Ebeli stated:

The ensemble when played directed the movement of Asante warriors and also serves as a source of protection for them. The Avatime combatants noticed that the Asante army could easily locate where the war was being fought and were sending more troops for re-enforcement as the *kokue* drum possessed the power of invincibility. The *kokue* drum also has the ability to vanish easily with the musicians to any spot where there was fierce fighting to assist the combatants (p.18).

Another narrative in line with the ownership of a musical tradition by capture according to Chernoff (1979) is seen as follows;

Atumpan drums, originally acquired from the Ashantis, are used by major Dagomba chiefs. My friend said that during a recent fight between the Dagombas and their Gonja neighbors, the Dagombas had managed to “capture” the Gonja State drums, a set of two atumpan and had carried them off to Kumbungu, where the chief who traditionally heads the Dagomba army sits. He told me that any time his Gonja classmates would try to assert themselves over his Dagomba classmates, the Dagombas would taunt them by saying, “If you feel so strong, go and collect your drums (p.196).

The narrative above also indicates how the “ownership by capture” is situated within the context of the possession of Gonja State drums by the Dagombas: This presents an instance of expressing superiority over a vanquished army or state. Ensembles gotten through the borrowing by capture instance are often warrior dances, their performance context also see

the new owners making enactments or mimes to prove how they capture the ensembles, whilst some of the drum patterns and song texts are also directed towards the original owners either to mock them or as a reminder of the origin of the ensemble.

It could be inferred that, common ancestral origin, borrowing and capture are a tripartite phenomenon that can separately be used or combined to explain the issue of commonalities in some dance traditions as far as song text, name of the dance, rhythmic similarities as well as instrumental organology are concerned among different ethnicities, linguistic or dialectical groups. Usually, these musical traditions may be borrowed and remain with their areas of acculturation. Just like Semarang Gambang music of Semarang people in Indonesia, which seem to be borrowed from the Javanese (Raaharjo & Arsih 2018). There may be a lot more musical traditions which are within areas that were not former originators of such musical traditions. As Asafo music can be found in almost all Akan speaking communities as well as most Ewe communities in Ghana it could also fall under one of the categories discussed within the framework in Figure 1

Besides the phenomena of musical commonalities between the Northern Ewe (Evedomeawo) and the Akan, the names of individuals (in Awudome, Ho, Peki and the neighbouring surroundings) such as Adom, Ansah, Peniana, Addae, Boamah, Asem, Asemsro as well as clans and musical instruments have linkages with the Akan dialectical groups. For example, the female vocal music in the courts of overlords or chiefs, “Osaye” in Alavanyo (Young, 2011) have similarities to the Oseeeye of Akan; the musical instruments, Atumpani (talking drum, same as in Akan), dawuro (the bell, same as in Akan), kretsiwa (Frikiyiwa in Akan) all bear similarities to Akan naming.

2.2 Traditional music in Ghana

There are many factors that surround the history of traditional music from the indigenous cultures in Ghana. Some of the issues are seen below.

2.2.1 Documentation of traditional music in Ghana

Traditional music in Ghana is documented by several authors (Teyi, 2010; Younge, 2011; Ebeli, 2017; Adzidah, 2019) and the basis for the documentation is mostly geographical, with the various regions being identified with some particular musical types/genres. Within the geographies, the various authors classified the dances as either ritualistic and non-ritualistic, and they further categorized them as being occasional, recreational and incidental. A prolific writer and ethnomusicologist, Ebeli compartmentalize the dances based on regions and further explained the utilitarian values of these dances. In that attempt, an explanation was made to give how some of these dances originate, giving different narratives with several perspectives by the cultural bearers themselves. In all the documentations that exist, it could be seen that some dances such as Apatampa, Bamaya (Ebeli, 2017), Misego (Kuwor, 2013) and many others were brought forth as a result of the special purposes they hitherto served in the various localities.

The documentation of the Ghanaian music, traditional music such as Apatampa, Bamaya, Misego and others which now become recreational and for entertainment purposes came as a result of restoration of social stability in one way or the other, whilst the occasional dances such as Adevu, Akpi, Kete, Asafo, Dipo (Younge, 2011) and many others are mostly introduced as a way of accounting for the rituals, hunting experiences and battles situations. Other dances that are least mentioned are the incidental music of the various regions and ethnicities in Ghana. The incidental musical traditions are called for during

performances of hectic tasks, plays, children's games and at times when putting a baby to sleep. Based on the regional classification by Ebeli (2017), the following are some of the traditional music noted for the people of Volta Region, Atsiagbeko, Agbadza, Bobobo, Apasimaka. Younge (2011) also identified Adevu, Akpi and several others as some of the dances among the Northern and forest area Eve groups. Upon sourcing for literature from several sources, it is interesting to note that, Asafo is not mentioned among the masculine dances of valour, such as Akpi, Adevu, Atrikpui and Apasimaka (Younge, 2011; Ebeli, 2017).

2.2.2 Historical perspectives of Asafo music

In almost every culture in Ghana, there is a great pride expressed by the people in how brave their progenitors had been (Amponsah, 2013); and there is an oral tradition expressed in music that attest to the war-valour-claims of these communities. Asafo music is one of such musical traditions that narrates and signifies the warlike qualities of some communities. Publications on Asafo music revealed that, it is a warrior music of Akan origin (Acquah, 2013; Turkson, 1982; Ansu 1972; Dor, 2005) of the olden days, driving the fighters in inter and intra tribal as well as inter-ethnic wars against opposing armies. I am of the view that, the Asafo music might not only be used during the battles but also during post battle situations such as celebrations within the communities as a way of entertaining the warriors and also for recounting battle situation narratives. Atsiagbekor was formerly a warrior dance but with the passage of time, and with tribal and intratribal wars being out of the scene, it was reorganized as a recreational dance (Ebeli, 2018)

Again, from the perspective of Turkson (1982), Asafo is an ancient warrior organization within all Akan ethnicities (pp1). Within Asafo, there is the association of certain

patrilineal groups within the companies (the Asafo companies). Asafo is a group and the group has a typical music that goes with it. Just as the term negros can be used at times to refer to the music and at the same time the body/group of people, so is Asafo. Asafo is by meaning, a group of people and the music the group uses to drive her activities is referred to as Asafo music or simply Asafo. Therefore, Asafo can be a group and at the same time a musical tradition. Membership is drawn from family lines and can be described as inherited since parents introduce their children to the group as a result of specified roles such parents play and orient their children to same (Ansu, 1972). Asafo music displays enactments from war with song texts that allude to such facts and happenings at warfronts. These war times dates back to pre-colonial, early-colonial and post-colonial times.

The Evedomeawo being the Ewe that centre around Ho and stretch Northwards to Hohoe (all in the Volta Region of Ghana) are the Northern settlers among the general Ewe group. The Southernmost Evedome communities that share boundaries with the Akan-influenced dialectical groups are Awudome, Peki, Kpalime and Tongor. Based on the accounts by Younge (2011), it could be seen that, the Evedomeawo have several shared cultural elements with the Akan; and due to the encounters with the Akan, Guan and other ethnicities, “the Evedomeawo have modified many of their musical styles” (pp. 96) probably to that of the Akan who wielded more influence during the precolonial times within the whole subregion. Delving into the commonalities, the Evedome, just like the Akan, use the heptatonic scale and give preference to it over the pentatonic scale which is dominant among the other Southern Ewe subgroups. This instantiation sees the seventh degree of the scale being maintained when ascending but lowered (usually flattened) when

descending. This similarity in heptatonic scale as shared by the Akan is described by Dor (2005) as hemitonic heptatonic scale.

In the context of musical traditions, similarities can be found in the areas of names of the ensembles, names of drums, phases within some musical traditions, the songs and song lyrics. The name Asafo, as a musical tradition among both the Akan and some Evedome communities, the fourth phase of Egbanegba as researched among the Alavanyo, being referred to as *dzedoɔ* or *nkomɔ* (Younge, 2011), the musical tradition, Apasimaka (Ebeli, 2017) all attest to the issue of commonalities among the Akan and Alavanyo (Akan and Eve).

2.2.3 Some musical traditions among the Northern Eve

A kaleidoscope of traditional music can be identified among the Evedomeawo in the Volta Region of Ghana (Younge, 2011): These includes but not limited to, Borborbor, Zigi, Pamprovu (bamboo drum), Tuidzi, Adabatram, Akpi, Adevu, Asafo, Gbolo, Akaye, Ampoti, Egbanegba, Agrumi, Gabada and Aviha. Younge (2011) classified some of these musical traditions as those that go with socio-cultural activities governing life-cycle events, religious music for deities (cult music), and vocal and court music. Apart from the recreational musical types that are performed for relaxation and enjoyment, most of the musical instances are attached to contextual reasons.

Among the Evedomeawo, some of the musical traditions are reserved for some particular gender, age and sociocultural groups, like Apasimaka being reserved for adults, and children do not participate in its performance because, some instances of Apasimaka performance are considered too vigorous for the energy level of children (Ebeli, 2017).

Other specially reserved dances or musical traditions for warriors and men of valour among the Evedomeawo according to Younge (2011) includes Akpi, Adevu and laklevu (Younge 2011). Ebeli (2017) also mentioned Apasimaka as one warrior dance or musical tradition found among the Avatimeawo. It is worth mentioning that, Younge in listing the musical traditions especially those that are attached to the warriors and the defenders (protectors) of the Evedomeawo was silent on Anikpi, Gbetornado (these two are sole reserve of the Gbi traditional Area, Hohoe), Adabatram, and Asafo. The Asafo is found in almost all the Evedome communities whilst Adabatram is found in only some of the communities such as the Asogli state (Ho and its traditional enclave) and her neighbours such as Taviefe, Matse, Tanyigbe, Lume, Dodome, and Hoe.

2.3 Nature of training traditional musicians in Ghana

The nature of training traditional musicians as the name implies deals with the educational principles, the philosophies, the recruitment or enrolment processes and the pedagogical approaches involved in the non-formal music education. This discourse is a useful approach to understanding how indigenous music education takes place and the relevance of this discussion have a bearing on Asafo of Kwanta Awudome since it is also an indigenous musical culture.

2.4.1 African philosophies of music education

Every educational system is built upon a particular philosophy and it will be necessary to discuss the philosophy that drives African music education and music making. It is believed and touted that, “music making in Africa is a communal activity” (Agawu, 2007: 8), and this communal activity seeks to induct members into the society in a well-groomed and socially acceptable manner. By the start of music, all members combine to participate

in the performance. This is the situation that brings all the members together with the numerous implications of bridging "differences among feuding parties. In Ghana, traditional music is not just about individual skill development, but also about fostering a sense of community and collective identity. Traditional music is often taught in group settings, where students learn from each other and from experienced musicians in the community. This communal approach promotes cooperation, collaboration, and a sense of belonging. The communal aspect of African music making can be seen in the tripartite act where "music" in Africa means, singing, instrumentation (drumming) and dancing; the three in that sense even provide a platform for communal expression since one person cannot engage in all these three aspects hence the need for the involvement of all. To educate upcoming youths of the society in the musical arts implies handing over the cultural heritage to them and education is first and foremost tasked to pass on societal values, systems of knowledge, and ideas of the particular culture within which the education is taking place to its younger generation.

To pass on the knowledge system, moral codes and ethics to the youth, education is the main system tasked to achieve this laurel; since music provides multiple instantiations, in Africa and for that matter Ghana, the indigenous societies use the musical arts in most cases to pass on these knowledge systems to their upgrowing generations (Raharjo et al, 2021). It is rather unfortunate that, from the beginning of Ghana's education system, attempts to bring onboard the education of our traditional music is oftentimes met with resistance in some cases (Flolu, 1994), apathy in others and at times lack of in-depth knowledge of same. Raharjo and his likeminded scholars expressed that:

Education serves as the enculturation medium carried out systemically within a family, school, and community. As the enculturation medium, every formal and non-formal educational institution is expected to inherit and instill the systems of knowledge, belief, ideas, and community cultural values where the education takes place (Raharjo et al, 2021p. 3)

From the perspective above it could be inferred that, when music education is ongoing, the real musical experiences of the community are passed to the newer generation. It is in this context that the indigenous ensembles of the communities take the upper hand in music education relative to the schools where formal education is taking place.

The performance of our traditional musical groups is often well organized and carefully coordinated. These performance feats and organizational abilities as seen within the “non-literate” groups have proven a lot of education that needs to be studied by the formalized educational study: The ensembles in most Ghanaian societies are organized as non-formal educational institutions. They engage in teaching and learning using informal approaches of enculturation, modeling and internalization. In some other instances, there appears a direct element of training, which serves as a build-up on the enculturation process.

Coteli (2019) has averse the advantages of modernization and technological advancement on the lives of the individuals. This is really true but it seems technological advancement is taking away that sense of communal living from the African society as it used to be (Agawu, 2007). For a musical culture to be appreciated, there is the need for that communal collaboration (Agawu, 2007), however, the music boxes, mobile phones and digital music studios have made it for one to easily isolate themselves and still enjoy any musical genre of choice (Tahiroğlu, 2021). This brings communal cohesion to an endangered position as Coteli (2019) in his own words has this to say:

An advantage of the modernization, technological improvements make changes in the public and private lives of individuals in every society. These changes can be sharp or subtle depending on the rate at which technological developments occur. In the technological age that we are in, we have experienced a sharp transition from mass culture to digital culture (p.2).

“From the mass culture to digital culture”, though cost saving is experienced as it may appear to the industrialists and business operatives, the digitization poses challenges to the communal polity and thereby present a platform for the delineation of people from their indigenous roots.

Agawu (2007) has this to present as a contrasting African philosophy against Coteli’s (2019) pose:

Ritual, narrative, dance, singing and the beating of drums and other instruments are typically motivated by an awareness of a primal togetherness, by the (imagined) presence of others, by a sense that the meaningfulness of an activity depends ultimately on the constraints imposed by its participatory framework. ‘I am because I belong with others’ is a fundamental belief that is affirmed frequently and in a variety of guises. The communal ethos does not deny individual agency; rather, it provides a forum for the performance of individuality through the enabling but also critical mechanisms of social interaction (p.2).

By juxtaposing the two arguments, it could be deduced that, the communal sense in the Performing Arts in the African traditional context holds supreme. Therefore, it is necessary the culture dictate the pace of technological needs rather than the other way round.

Finally, one key philosophy of traditional music education in Ghana is the preservation and promotion of cultural heritage and as a means of offering a holistic education to the members. Traditional music is seen as an essential part of Ghanaian identity and is valued for its historical, cultural, and spiritual significance. By teaching traditional music,

Ghanaian educators aim to safeguard and pass on the rich musical traditions of their ancestors. Traditional music education in Ghana is not just about learning musical skills; it is also seen as a means of holistic education. Traditional music is deeply connected to various aspects of life, including spirituality, history, language, dance, and social customs. By engaging with traditional music, students learn about these interconnected elements and develop a holistic understanding of home culture.

2.4.2 Apprenticeship

In many African cultures, learning traditional music involves becoming an apprentice to a master musician. The apprentice works closely with the master, observing, practicing, and receiving guidance and feedback. This hands-on approach allows for a deep understanding of the music and its cultural context. The apprentice learns through direct guidance and mentorship, working closely with the master to develop technical skills, musicality, and a deep understanding of the music. This relationship fosters a strong bond and a sense of lineage and continuity in the tradition (Nketia, 1963)

2.4.3 Musical enculturation and training

Indigenous education in Africa is concerned with passing group norms, values and accepted behaviours to the young; and the philosophy of music in the traditional setting in Ghana is to pass the musical skills to the younger generation. Since the culture in Africa is intertwined with moral values, it is required of every citizen of the communal polity to be an active participant (Bryan, 1999). The incorporation of cultural values and accepted norms in all aspects of the indigenous knowledge system explains why it was compulsory, for example in Afiadenyigba (Ghana) that, all members participate in drumming and singing lessons of the community (Bryan, 1999).

In Africa and for that matter Ghana, music practice is passed-on from parents to their children, usually at ages when these children are very young; this is at the unconscious level to the learners (enculturation) but at the conscious level to the parents. Another instance of the enculturation is again at the unconscious level to the children when they unconsciously participate, tap their feet, nod their head, clap their hands and join in all sorts of aesthetic expression of their musical culture (Ebeli, 2013; Hargreaves, 2011).

The enculturation trends are fine-tuned in the child when they are consciously taught to master the musical skills that were hitherto learnt unconsciously as a means of participating in the group practices of their culture.

Beside the generic musical enculturation that takes place within the Ghanaian settings, some musical cultures are also left open to only initiates, selected families (clans), gender groups and some age groups in Africa (Ebeli, 2017): This is reported about the Apasimaka music of the people of Avatime Gbadzeme (Ebeli, 2010) where children are not allowed to participate in this dance because of the very vigorous nature of the dance at some stages of performance; it implies that, children of certain ages cannot participate in some traditional musical ensembles unless they attain certain ages or they are initiated into the groups.

About the reserved musical traditions for initiates and clans, the Adevu is a typical example; according to Younge (2011), initiates and apprentice hunters undergo some rituals and are initiated into the hunting squad. Special rites are performed for new initiates before they become members of the Adevu musical tradition. In the initiating process, mature or grown-up members of the society or children above age ten are brought into the

caucus of performance. This makes their learning in the musical tradition more of a training process than enculturation.

2.4.4 Recruiting the traditional musicians in the indigenous community

Before teaching can take place, certain variables must be in place; these variables are, the taught, the teacher and the content. In the traditional setting of music education, the content is the music and methods of performance that the upcoming generation needs to be acquainted with; the teachers are the expert performers of the dances and songs and they are also the master instrumentalist (Darling-Hammond & Richardson, 2009); the taught are the younger generation and the novice that needs to be ushered into the musical circle of the community (Vygotsky, 1978; Amineh & Asl, 2015).

Within the indigenous communities in Ghana, new musicians and learners are recruited through various means and these modes of recruitment are specific to each community's traditions and practices. Some of the modes through which the musicians and learners are recruited are:

2.4.5 Apprenticeship and mentorship

The recruitment of musicians is typically done through a system known as "apprenticeship" or "mentorship" (Graham & Adams, 2003). According to Graham and Adams, (2003), this process begins with a young individual expressing interest in becoming a musician. They may approach an experienced musician within the community, often a family member or close acquaintance, and request to be mentored. The mentor then assesses the individual's potential and commitment to learning the craft. If the mentor agrees to take on the apprentice, a formal agreement is made between the two parties. This agreement may include terms such as the duration of the apprenticeship, the responsibilities of both the

mentor and apprentice, and any financial arrangements. The apprentice is expected to show dedication, respect, and a willingness to learn from their mentor.

During the apprenticeship, the aspiring musician learns not only the technical skills required for their chosen instrument but also the cultural and social aspects of music within their community. They are taught traditional songs, rhythms, and dances, as well as the values and customs associated with music performance in their village (Graham, 2006). The mentor plays a crucial role in guiding the apprentice's musical development. They provide hands-on instruction, demonstrating techniques and correcting any mistakes made by the apprentice. The mentor also imparts knowledge about the historical and cultural significance of the music, ensuring that the apprentice understands its context and meaning (Graham, 2006).

This traditional method of recruitment ensures the preservation of musical traditions within Ghanaian villages. By passing down knowledge from one generation to the next, musicians are able to maintain and uphold their cultural heritage. Additionally, this process fosters a sense of community and kinship, as the mentor and apprentice form a close bond through their shared passion for music (Graham, 2006).

2.4.6 General musical socialization

Musical socialization refers to the process through which individuals acquire musical skills, knowledge, and values within a particular cultural context. It involves the transmission of musical practices, traditions, and behaviors from one generation to another. Musical socialization can occur through various means, including family, community, educational institutions, and media. Research by Hargreaves, (2012) suggests that musical socialization begins in early childhood and continues throughout a person's life. Parents

and family members play a significant role in this process by providing access to musical experiences, resources, and opportunities for learning. They can introduce children to different types of music, encourage active music-making, and model musical behaviors.

Custodero (2007) highlights the importance of parental involvement in children's musical development. Joint music-making activities between parents and children can create meaningful connections and enhance language and literacy skills. Creating a supportive musical environment at home, where music is valued and encouraged, can also contribute to a child's musical socialization.

2.4 Challenges faced by indigenous musical ensembles in Ghana

This section deals with the challenges that face indigenous musical ensembles as is seen in Ghana and elsewhere. These challenges as seen in the context of one traditional music may be similar for the others too though some of the pertinent issues may be slightly different. Understanding these concepts can help in understanding some of the challenges Asafo music also goes through as a traditional musical ensemble in Awudome Kwanta. Some of the challenges are seen below.

2.3.1 Record keeping challenges

One pertinent challenge indigenous music faces in many parts of the world outside the Western domain is the absence of effective record keeping of the art. Indigenous music just like other indigenous cultural life of the people in Africa has problems of record keeping since the oral approach is heavily depended upon. This brings distortions in the history of such musical traditions and sometimes when the elderly members who have firsthand experience in the performance contexts pass on to eternity, the younger generations have fuzzy idea about the actual ways of going about such performances (Boamah, 2014,

Twumasi-Ntiamoah, 2022). It is only in recent years that some of the musical performances are being recorded on audio-visual storage devices for future use.

This problem of record keeping is not only limited to paper documentations but audio-visuals as well. It is in this vein that Twumasi-Ntiamoah (2022) states;

The neglect of constant technological interrogation in the drive to preserve audio-visual heritage material in Ghana has the potential to accelerate the physical, inadvertent destruction of ICH (Intangible Cultural Heritage) forms or oral traditions even more quickly than does actual non-participation in the rituals, songs, dances and stories of traditional village life (p.12).

According to Twumasi-Ntiamoah's view, other factors can affect the destruction and for that matter the extinction of the intangible cultural heritage of Ghana, however, the inability to keep digital records of such heritage is more of a threat than even the non-willingness of the citizens to participate in the arts. It is true that, recent surge in research by music scholars into the indigenous music has brought some of the Ghanaian musical forms from the indigenous sector into the limelight. However, more are yet to be given that attention and also given audio-visual documentation.

2.3.2 Rural urban migration

'Migration is considered as the movement of people from one geographical region to another, which may be on temporary or permanent basis' (Adewale, 2005 cited in Amrevurayire & Ojeh, 2016:1). According to Amrevurayire and Ojeh (2016), rural-urban migration takes great toll on the source region or the locality from which the migration is happening by making life difficult for the people since the active youth are those that usually exit such communities; as the youth move with their labour force, the elderly members of the community are forced to engage in strenuous activities that are hitherto

carried out by the youth. When this happens, the quality time the elderly often spend on other social activities of the indigenous setting is eaten into by the time spent in areas such as agriculture (music is one of such social activities).

The adverse effect of rural-urban migration on indigenous music cannot be underestimated. Like all communal activities, indigenous music is affected by population issues in its performances and sustenance. In villages, just like football, musical performances require some level of numeric strength for a hearty performance that espouses euphoria in the participants and others who experience it; this makes some performing groups in the indigenous localities to extend invitations to some of their illustrious cantors, drummers and dancers who are living in other distant settlements (Avorgbedor, 1992).

When the youth migrate from the indigenous communities to the urban areas in search for jobs and higher education, most of the musical performances suffer. It is observed that, the youth in the Ghanaian societies and for that matter African indigenous communities are mostly the active segment in the musical performances. The youth who variously act as the apprentices and active participants and are expected to uphold the cultural values and the musical culture of the communities are being forced by the nonexistence of social amenities to exit the indigenous communities and this results in the gradual fading of the musical performances.

With the repercussions of rural-urban migration on traditional music, the domains having the highest incursion is that traditional musical genres that have the active participants being the youth. Atsyagbekɔ, Bɔbɔɔbɔ and Asafo are examples of such youthful dances or traditional Ghanaian music practiced at the indigenous sector that suffers from rural-urban

migration by the youth, because, the youth play major roles in the instrumentation, dancing and singing or all the three aspects. In Avorgbedor's narrative about how rural urban migration, especially among the youth adversely affects indigenous music making in a segment of the Anlo community, he states;

The youth segment of the village population used to be very active in terms of the innovation of musical ensembles. These ensembles were formed either simultaneously or at different time periods within the two wards and from the two age strata (ie. 7-16; 16-30, active participants) of the youth population. As of now, such favourite ensembles as Babasiko and Kinka are practically out of the active repertoire. It is the repertoire from the youth domain which is most affected since the out-migration, as earlier described, is more intense among the youth (Avorgbedor, 1992: 4).

The rural-urban migration of the youth being a challenge to the indigenous musical culture as seen from Avorgbedor's submission has the potency of bringing a total weakening of the continuity of the musical culture of the people.

2.3.3 Distaste for the indigenous music

As members are initiated into the traditional musical ensembles and some also recruited or invited to join, there is a rejuvenation of the ensembles for posterity. While communities and movements are making conscious attempts to rejuvenate numerous indigenous musical forms, the case of Asafo music with the exception of Mando Asafo where a juniors' Asafo is now incorporated into the traditional praxis is different and it is being looked down as fetish (Acquah, 2013): The issue of the indigenous musical ensembles going extinct is not only being experienced in Ghana, it is a global issue as there are instances where foreign music intrudes to efface the indigenous musical traditions from many localities (Raharjo et al, 2021) since the youth are no longer being trained in such a cultures; others are also not

interested in learning the indigenous musical arts. This phenomenon has resulted in “a decreasing number of performers in such musical arts” (Raharjo & Arsih, 2018). The issue of modern trends in national taste and globalization which results in the extinction of musical traditions was raised by Stokes (2018), pointing out that, “music modernization is more likely to be westernization with a variety of genres that are massively spread over mass and social media, making traditional music pressed” (p.10).

In Stokes’s presentation that Westernization of the indigenous music will be contextualized by some minds as music modernization, he is not far from right. Though there are elements in the musical culture in line with the West that needs to be learnt in order to enrich the performance context of the African musical arts, it has become a norm to use the music from the West as a yardstick for the judgement of “good” and “bad” music in Africa, which to my observation is not helping the indigenous musical arts at all: the issue here is that, African music and for that matter Ghanaian music is an art form that has its own utilitarian value within our Ghanaian context and if it is taken out of context and judged, it will not have any ballast.

The issue of distaste for the indigenous musical arts by the youth also stem from the culture of comparison, a situation where the youth are comparing Western music and other foreign musical forms to the African musical arts. It must not be forgotten that, just as the ecology of the world is sustained as far as all animals, plants and humans live in harmony, with each other playing its key role for the sustenance of the environment, there is the necessity for maintaining a balance in the musical arts and ensuring that, no musical tradition goes extinct since all have their roles to play. With the premise of ecology of music, it entails

that, when a musical tradition is going extinct, there should be a quick salvaging project to address such situations of endangerment.

In view of the conflict modernity has with the indigenous cultural heritage, Agawu (2007) holds a different view by asserting that; “Modernity has not superseded tradition; rather, modernity has selectively incorporated the morphologies of tradition” (p.10).

Despite people’s criticism of modernity as a factor for the eroding the cultural values and traditions, Agawu (2007) holds a different view as to what modernity does to the traditions. He sees modernity as rather carefully selecting some of the useful elements of the culture and placing them within the contexts in which the modern indigene can have them being useful. In the same context, the aspects of the traditions that may not be useful are being left out. Dilating on Agawu’s argument, I am of the view that, modernity is imposing an undue stress on the indigenous traditions. Also, the people are measuring their cultural values by using modernization as a yardstick whereas, our traditions should rather dictate the aspect of modernization we should rather incorporate into our societies.

2.5 Applying traditional music in the classroom

This section boards extensively on the educational principles, the pedagogical approaches and all educational enquiry into the traditional music as is seen at the indigenous level and how beneficially the non-formal music education can be employed in the formal sector. The topical areas that will follow will throw more light for the reader to grasp the import of this discourse.

2.5.1 The pedagogical approaches in non-formal music education

Pedagogical approaches have to do with how teaching is done by the teacher so as to influence learning in the students or learners (Child Australia, 2017: 2). Siraj-Blatchford

(2002) asserts it is ‘the instructional techniques and strategies that allow learning to take place. It also refers to the interactive process between the teacher (practitioner) and learner and it is also applied to include the provision of some aspects of the learning environment including the concrete learning environment and the actions of the family and community’ (Siraj-Blatchford et al, 2002, p.10). Pedagogical approaches in any educational system helps in shaping how the learners gain knowledge retain it and apply it. In the indigenous communities, there are specially planned pedagogical approaches that ensures culturally relevant music education for the empowerment of the learners and for a better continuity of social order (Milner, 2010).

The non-formal music education in the indigenous setting assumes a pedagogy that ensures an all-round development of the individual. Moral codes are included in the music educational process, the songs, the dance steps and instrumentations go with social consciousness, teamwork, cooperation and respect for chronology. This implies that, the content of the music curriculum

Also, the assessment process in the non-formal music educational scene in the indigenous communities is not geared towards certification but rather towards performance excellence. In the non-formal music education sector, the novice who is the apprentice has an ultimate goal of becoming a master performer through undergoing the practical skills that are organized by the master trainer. Being able to perform with excellence is a way of assessing mastery and evidence to learning. Also, assessment is based on the audience’s approval; they judge a performance as good if it meets their satisfaction of beauty. “In indigenous Africa, the role of ‘on-looker participants’ as ‘connoisseurs who judge whether the performance meets their aesthetic standards’ is the norm (Mans, 2012, p. 30). Despite the

absence of paper and pencil testing it is evident that, the well-informed audience appreciates the apprentice performer's skills. The master also checks for strengths and weaknesses and draws the learners' attention for a better improvement.

Also, the learning content in the non-formal music education is kept and transmitted through oral means. It is not stored in books and dictated or written down for copying by the learners. The cultural bearers transmit these musical knowledge systems to the learners, the novice performers, the apprentice musicians are orally told what to do; the ritual narratives, the songs and all modes of instruction are given orally (Agbafe, et al, 2018, Lebaka 2013).

As a way of inculcating the musical culture to the new learners, the non-formal educators or the indigenous musicians (the cultural bearers) model the activities for the novice to imitate. Modelling is done by the experts and the new learners, recruits and apprentices follow the steps; sometimes, there is chunking of the musical information by the use of burden texts (nonsense syllables that are rhythmical based on the patterns that need to be learnt especially in instrumentation lessons) or mnemonics (Nketia, 1963; Wilson, 1999).

One other pedagogical approach that enhances creativity in the learner and helps the trainer to bring out the best in the non-formal music learner is improvisation. African music learning in the indigenous sector encourages improvisation, a phenomenon which encourages creativity in line with composition. Through improvisation, the novice musician learns to master the performances they are tasked with and also through that means they create their own novel musical artefacts. It makes learning the African musical arts less daunting and rather an interesting venture.

2.5.2 Indigenous music in the classroom

Extensive research has been conducted into adapting indigenous music for the enhancement of music education in the formal sector. Acquah et al (2015) suggested that, for the enhancement of creativity in music, children should be involved in musical activities in the music classroom. It therefore entails that the involvement of children and for that matter people in musical activities can make them very creative; and the provision of resources for this engagement or involvement is very crucial. One will appreciate the fact that, there is the need to provide adequate learning materials and context within which to practice the musical arts.

The traditional musical groups, both at the secular and religious levels help in giving a broader and extensive participating experience to the learners and the community participants (Bryan, 1999). Based on Bryan's work and findings at Afiadenyigba, Ghana, where drumming and dancing lessons are compulsory (as at the time of his study), musical instruments do not constraint the musical learning of the participants, and even up till today, the traditional and indigenous musical settings are more than willing to allow for the performers both under training and the adepts to manipulate the musical instruments and also have full participation in the singing and dancing instantiation; this is lacking in the classroom situations where there is inadequacy of materials for the learners to manipulate and the time table period limitation also hampers the progress of the musical child.

can come to terms with how the traditional musical groups both at the secular and religious levels help in giving a broader and extensive participatory experience to the learners and the community participants (Bryan, 1999).

Many studies try to find innovative ways of teaching music to children and students in general; a notable innovation that has transcended centuries is by Zoltan Kodaly (Agbenyo et al, 2022). As others are looking at how musical games will engender the love for learning music in the learners (Acquah et al, 2015), Kodaly's approach emphasizes a dualistic approach to bringing children into the learning of music by the use of folk songs as well as musical games of learners' native culture (Agbenyo et al, 2022). One very major argument for the folk song and musical game approach as touted by Zoltan Kodaly is that they aid in serving as readily available resource for composers who happen to be exposed to them. According to Kodaly (1964 as cited in Agbenyo et al 2022), "the compositions of every country if original, are based on the songs of its own people. That is why folk songs must be constantly observed and studied" (p13). With this previous argument, the readily available sources of the folk songs (since Alan Spurgeon described them as old songs in Agbenyo et al, 2022) are the communities' musical resources especially the "old songs" from the communities that the children are exposed to before and during the school going stages. The exposure of the children to these musical experiences especially the songs are as a result of the well planned musical educational strategies buried within the communal educational philosophies by the communities (though not written). The philosophies are mostly geared toward grooming and forging responsible citizens who will be equipped with adequate cultural capital to fit into the societies of their descent. The only gap that may be there for scholarship is to interrogate whether the engendering of musical enculturation agenda by the societies is being pursued consciously or not.

Categories of traditional music in Africa give birth to different songs. Going back to the previous paragraph with a critical look at the musical resources offered by the community

in terms of folk songs, one can refer to the types of songs that culminate into these body of songs that the children and the schools will be drawing from. These songs may touch on different socio-cultural issues in the community; which means that, the songs are drawn from different categories of musical traditions or ensembles. Songs are songs, but what brings about the songs? To answer this question, reference can be made to the categories of music that we have in the communities named under three broad terms as “occasional, recreational and incidental music” (Ebeli, 2017; Adzida, 2017; Teyi, 2010). The use of the folk music drawn from these three categories of African music in the classroom comes as a result of context since the lesson to be learnt, the concept to be taught and the skills to espouse depends on the right choice of songs. It therefore implies that; a folk song may be selected from one category or the other in order to suit the context and the embedded situation.

The folk music or folk songs of any African society draws its resources from the three categories of African music as named in the above paragraph. These folk tunes are taught, learnt and performed by the natives and used sometimes in context and at other times just for the sake of music making. In the classroom situation, the folk tunes are mostly just learnt or sung by the learners as they become a ready source of resource for music lessons. It should be noted here that, the Ghanaian learner as far as music is concerned is not a tabula rasa since the communities have their own musical polity. The students and for that matter the learners who are taught in the formal classrooms in one way or the other engage in music making at their community levels before learning music in the classroom. In a community where there are traditional ensembles for experiential benefit, the learner either consciously or unconsciously becomes a beneficiary. Students who hail from communities

rich in traditional music can be described as having a head start relative to the musical experience of their peers who may lack such experiences. The music learnt in the classroom and the music being experienced in the community complement each other; either way, one serves as a complement to the other depending on the one which makes more impact. For music to make meaning in the life of the learner, the learner must contextualize it and the traditional settings define the context within which the music should be placed; this is because, in Africa, music is true when it belongs to a context and the traditional ensembles bring forth their music and song pieces as a result of context (Flolu and Amuah, 2003).

Looking at the three categories of music that serve as reservoir for folk music in Africa which the schools are expected to draw from for learning purposes as advocated in the Kodaly system (Agbenyo et al, 2022), Asafo music is also one of them; and it belongs to a musical tradition which is highly institutionalized in most communities and have learning processes involved.

2.5.3 Making music education more community responsive

Education which aligns with the needs of society can be said to be community responsive. It therefore implies that, for music education to be community responsive, it should address the musical needs of the indigenous communities by making the learners to be able to fit into the musical space within the communities from which they hail

When learners are churned out from the schools and their skills acquired are not fit for any use in the society, then the educational system is fraught with issues of great concern: to avoid this, the educational system must be well structured to pass on the acceptable norms of the society to the younger generation (Raharjo et al, 2021). It is the quest to balance the

musical needs of the African society with the systems of formal education that brings inquiry into the traditional musical systems of teaching as found within the indigenous communities. There are instances where music lessons are skewed towards Western musical system (Flolu and Amuah, 2003, Acquah et al, 2015) and this calls for a clear-cut study into the traditional music and how the music is also being taught to the peoples within the indigenous community. Without a careful study and inquisition of how their mode of learning is done, it will be difficult to clone some of the methodology for use in the classroom and all efforts to master the incorporation will be failing.

Researching into informal music education practices can inform the development of programs and initiatives that support the professional development and training of aspiring musicians in Ghana. Informal music education can therefore be a pathway for professional musicianship and careers in the music industry. According to Ofori & Andoh (2017), programmes that are developed to assist in transmitting the cultural heritage of the nation are mostly centred around the formal sector, however, by researching into the informal sector of musicianship and music education and finding the actual happenings at the grassroots level pertinent to how the traditional musicians are trained, forged and made, there can be well tailored programmes to ensure a continuity in this training process so as to develop the musicians that may not have the opportunity to pass through the formalized music training.

2.5.5 Impacts of non-formal music learning in the lives of the people

Again, a reason why there is the need to research into the informal or the non-formal music education in Ghana is to study the impacts of the non-formal music education in the lives of the people (Akrofi & Amuah, 2014). Informal music education in Ghana extends beyond

musical skills development. It often fosters social cohesion, community engagement, and personal growth. Researching into informal music education can explore its broader cultural and social impact, such as its role in identity formation, social inclusion, and community development. This knowledge can inform policies and interventions that leverage the power of music education for societal advancement.

2.5.7 Documenting the indigenous music pedagogical approaches

Another benefit that can be derived from the study into the non-formal music education in Ghana is the documentation of the pedagogical approaches and methods (Agbafe, et al, 2018). Informal music education in Ghana is characterized by oral transmission, imitation, and experiential learning. Researching into informal music education can help identify and document these pedagogical approaches, traditions, and teaching methods. This understanding can contribute to the development of inclusive and culturally relevant music education practices and curriculum.

2.5.8 Access to music education

Researching into non-formal music education can shed light on its accessibility, effectiveness, and potential for reaching underserved populations (Anku, 2007). Formal music education in Ghana is often limited in terms of resources, infrastructure, and availability. Non-formal music education, such as learning through community traditions, family, or peer groups, can provide alternative avenues for individuals to gain musical knowledge and skills; there is therefore the need to carry out a comprehensive study into it and find out possible ways of using it to balance the backlog that the formal sector creates as far as educating the citizens is concerned.

2.5.9 Music as a Teaching and Learning Tool

In this context I will attempt to address two phenomena namely, music as a pedagogical tool (Edwards, 2019; Hansen & Bernstorff, 2002) and music pedagogy. Researchers have explored the use of music as a pedagogical tool in enhancing the learning of different subjects and have proven the efficacy based on the results such studies yield. The use of music to enhance memorization (Crowther et al, 2013), language acquisition (Dolean, 2016) and mathematical skills acquisition (Geist, & Geist, 2008) just to mention a few is widespread. A study by Edwards (2019) explored the use of music a pedagogical tool to enhance memorization and in another aspect of the same study, music was explored as a means of controlling students' behaviour or for effective class control. The results from the study proved that whilst using music to enhance memorization, there are some nuances such as an explanation of the cultural setting of the music that can be brought on board so as to speed up the memorization process. When music, which relates to relevant social issues is carefully selected to be used in the classroom setting, it aids remembrance and also engenders critical thinking in line with culturally relevant ideas (Moore, 2007 cited in Edwards, 2019).

The music pedagogy involves the processes through which the experienced performer inculcates the knowledge of music into the new learner of music. Some of the pedagogical approaches are; imitation, storytelling, modelling, and various assessment modes that are employed to enhance the teaching and learning process. In the indigenous setting, there is no actual testing as pertains to paper and pencil test, whilst in the formal school setting, there can be paper and pencil testing and documentation of the progress each learner makes.

CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter presents the methodology for the study. The areas covered include: research approach, research design, study population, the sample size, sampling techniques, instrumentation and procedure for data collection and analysis.

3.2 Research Approach

The research approach adopted for this study was qualitative. Due to the need to get a deeper understanding of the performance practice, the training methods and sentiments of the trainers, trainees and some members of the community (Creswell, 2009), the qualitative approach came handy. The intent of qualitative research is to understand a particular social situation, event, role, group, or interaction (Locke et al, 1987 cited in Creswell, 2012). It is largely an investigative process where the researcher gradually makes sense of a social phenomenon by contrasting, comparing, replicating, cataloguing and classifying the object of study (Miles & Huberman, 1984 cited in Creswell, 2009). This study being qualitative in nature documented Asafo music, a traditional and indigenous music of the people of Awudome Kwanta in a narrative manner with different qualitative research accoutrements in order to come out with conclusions so as to offer a clearer picture of the issues uncovered. Since music making triggers emotions, sentiments and social interpretation, the best choice of research approach to the indigenous study of it within the traditional context is the qualitative approach.

3.3 Research design

The research design adopted for the study was a case study. In line with the parameters set by the case study design, the researcher studied phenomenal issues pertinent to Asafo music as found in Awudome Kwanta. Attention was given to the pedagogical approaches that are employed in the music within the research community in order to develop a deeper understanding of such approaches and strategies. The understanding of these approaches will help inform non-formal music educators, and also give an insight to the formal music educators.

Creswell (2007; 2012) defines case study design as an empirical inquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident and in which multiple sources of evidence are used. A case study emphasizes detailed contextual analysis of a limited number of events or conditions and their relationships. A case study method was adopted for this study because the phenomenon under investigation is a real-life issue which needs an in-depth investigation and a focused attention. The researcher sought to present a detailed description on how the Asafo music come to stay among the people of Awudome Kwanta despite a similar traditional music being very popular among the Akan communities. Using a case study design for this study will also ensure a good understanding of some issues within the Asafo music which may not be easily understood with the choice of other research designs.

3.4 Population

The population for the study area was 921 (Ghana Statistical Service, 2021), all being the inhabitants of Awudome Kwanta (indigenes and non-indigenes). This covers the various

clans' territories in the community. All the seven clans existing in the town have imaginary borderlines. Out of this number, there were 482 males and 439 females, and these include both old and young. Since the basic schools were also in the community, they were part of the population, so were the teachers.

3.5 Sample size

The sample size for the study was 40 participants. The entire Asafo membership, being Thirty-Seven (37) men were included in the study since their performance in the group was observed as well as their views sought. Three other members of the community being one (1) elderly man, a woman and a teacher who teaches at the E. P. Junior High School were also sampled for the study.

About the elderly member of the community sampled, the members of the Asafo group believed he has an in-depth knowledge of the topic under study hence the recommendation. The woman and the teacher were also sampled to give account of what they know and feel about the existence of the Asafo group within the community. I was recommended that, since the woman is the mother of one of the youngest members of the group, she can effectively share her views on pertinent issues to the research. For the teacher, the informant recommended him because he normally always associates with the group as an observer whilst he is also an educator who can share his views on the impact of the indigenous music in the formal educational sector. Patton (2014) argues that the quality of the sample affects the quality of the research generalizations. Patton, however, further concludes that, obtaining an unbiased and information rich sample is the main criterion when evaluating the adequacy and quality of a sample (Patton, 2014).

3.6 Sampling Technique

A total of 40 participants were sampled for the study by the use of convenient sampling technique with the entire membership of the Asafo group forming 37 out of the total sample. All the members of the Asafo group were sampled by the purposive sampling technique since their performance and participation in the group was observed as part of the data collection process. Out of the 37 Asafo membership, the chief drummer (Ugafola), the chief cantor (Hadodala) and two warlords (Asafolia) were further sampled for a focused group discussion as a result of the roles they play in the ensemble. There were two warlords because, the township was divided into two by the main road and there is one warlord for each side of the road (the upper and lower side), and both of them participate in the Asafo activities. Purposive sampling allows for the selection of participants who are best positioned to provide in-depth and detailed information, bearing in mind that the sample includes individuals who have direct experience or expertise related to the research questions (Creswell, 2012; 2009).

The 3 participants in the study who were not part of the Asafo group were sampled through the snowball sampling technique. These remaining three (3) participants for the study were a woman, who was recommended as a fun of the group (but not a member), an elderly man, who was formerly the chief warlord for the community and a teacher. The elderly man was recommended by the members as someone who can shed more light on the practices within the Asafo group and can give other relevant information that may be a bit tasking for the younger generation to give. The school teacher who participated in the study was also recommended as being one of the teachers who stayed in the community over a decade and has observed a lot about the culture within the community. The researcher believed that, by means of observable characteristics or spoken affirmation the 40 participants sampled

for the study have relevant information to share about the Asafo musical tradition as practiced in Awudome Kwanta.

3.7 Instruments for data collection

The instruments used for data collection in this study were unstructured interview, observation and focused group discussion. The tools include, field notebook, audiovisual devices such as an audio recorder and a smartphone.

3.8 Procedure for Data Collection

To commence the study, I was led to the leadership of the Asafo group by a friend who is at the same time a long distant relative and a resident of Awudome Kwanta. The same person led me to the other three participants for permission to carry out the research. The day, time and the venues for conducting the interviews and observing the performances were scheduled appropriately with the participants. Prior to the community entry, an agreement was met as to the drink offering that will be taken by the Asafo group for libation and a cash amount for the procurement of some necessary items as rituals and custom demands. Upon entering the community, I presented the drinks and the cash amount before the commencement of the study. For the individuals involved who were not part of the Asafo group, I arranged for a different mode of compensation for them for the time spent. The study was conducted within three weeks from the 7th to 28th of July 2023; three weekends were used for this study. The first weekend was Friday, July 7th to Sunday, 9th July; the second weekend was July 14th to July 16th and the third weekend was July 21st to July 23rd; the researcher finally concluded crosschecking and other activities on the 28th July, 2023 which was a Friday

3.8.1 Unstructured interview

One of data collection methods I employed during this study was the unstructured interview sessions I run. The sessions helped in probing into issues that aimed at answering the research questions. Persons involved in the unstructured interview were seven, and the time spent on each was not of the same duration. The participants included four members of the Asafo group and three non-members. All participants in the interview process were notified before the time was due for such conversations. Permission was also sought from them during the process for an audio recording to be done and this was later played back to them for validation. On the first visit, I met five of the participants for the unstructured interview separately in their various homes as I was assisted by my research assistant. The remaining 2, being the boys (who were 10 and 12 years of age) were not met on the regular schedules with the participants but often after the group performances.

I dedicated Friday late afternoons (from 3:30PM to 5:00PM) to the conversations with the participants. The conversations I had with each participant lasted for not more than twenty-five minutes. But for the boys, we had our discussion briefly on individual basis on Saturdays during my first and second visit after the group performances. Due to delays in getting to the research site, I was only able to have a meeting with two of the participants for the unstructured interview on the first Friday.

One thing worth mentioning is that, during the course of the study, Togbe Foster (one of the Warlords) and Efo Jeff (the chief drummer) accepted to have mobile phone conversations with me on issues that I needed further clarification for. They granted the permission for the voice calls to be recorded and used only for the study.

During the conversations with the participants, I tried as much as possible to refrain from very sensitive issues like ‘great unspoken secrets’ of the community and tribal rumours. Another key point I took notice of during the unstructured interview periods was to keep to my interview guide so as to prevent digression from the topic of interest. I asked questions seeking for clarification for things that were said that I did not understand.

3.8.2 Observation

The observation during this study consists of real time observation of the activities and the observation of video recordings done during the period. This process lasted for the three-week period within which the research was conducted. From the 7th to 23rd of July, 2023 I was on the field and observed different activities in line with the research questions and objectives. During the period, I kept myself guided by the observation guide to enable me not to overlook anything that I needed to pay attention to.

During the first weekend (7th -9th July, 2024), I observed the arrival of the group members to the performance venue (which I later found out to be Efo Foster’s home) where they always rehearse. One thing I also observed on my first day was the total number of members present and the gender of the members as well as their age range. I was shown the dedicated room where the Asafo instruments and other regalia for the group are kept. I was observant of the arrival pattern adopted by the members and the commencement time for the real performances. Other things I observed during this first visit also included, how assistance was given the new and young boys of the group who showed interest in playing the drums and the bell/gakogoe (for the timeline). Again, on I observed the performance of the group and how the singing is coordinated (the well-known and less-known songs), how

the members of the society gathered to experience the performance of the group was something I also took notice of.

On my second visit to the community (14th-16th July, 2024), I was privileged to join the group to Awudome Tsito for a performance at a funeral for which they were invited (though this was not in my schedules but I saw it as an opportunity to learn more). They were to perform at the funeral of an old Asafo member who was deceased. At this place, I observed things such as turn taking during performance, courtesy, recognition of hierarchy, change of roles during performance and collaboration. This same second visitation enabled me to have the first sitting with the five-member focused group. During the discourse, I observed the participants' non-verbal cues such as facial expressions, body language and gestures. I also observed the group's performance and training procedures in general.

My observation on the third visit (26th-28th July, 2023) was centred on the group's performance process once again. But this time, I observed the dance performed by one of the young members, and the instrumental skills of some of the new members who were given the chance to perform on the instruments. The observation during this time also covered behavioural patterns of the performers, their mood, their gestures and other actions. I also observed those I have conversations with both on individual as well as focused group basis.

In general, I observed critically for performance excellence of the new members, and also check for the necessary assistance these new members were being offered. Again, as I continued with the observation, I allowed the research assistants to do a video recording for me; this was to enhance an after-performance observation for the validation of the

personal information gathered. The video recordings coupled with the observation notes taken by the researcher helped in the data collection process to provide an accurate representation of data. Audiovisual recordings were done during and after each performance session. Besides the performances that I observed, I also took notice of the nonverbal cues by the group and the people I interacted with during the unstructured interview processes. Some of these nonverbal cues included but not limited to facial expressions, uneasiness exhibited by body language, hand signals and nodding of the head to show approval or disapproval. I took notes of the things I observed to enhance further scrutiny at my less stressful time for an effective documentation.

3.8.3 Focused Group Discussion

On the 16th and 23rd of July, 2023 respectively, I held a 5-member focused group discussion so as to get a deeper insight into the issues pertaining to the study. The people sampled for the discourse were key personalities in the Asafo group from whom I sought answers for the research questions. The members for the focused group discussion were the *Asafofia* (two of them), *Ugafola* and *Hadoqala and Richard* (who was a member but doubles as my research assistant).

The two *Asafofia* were sampled because they being the warlords could explain a lot of issues that the ordinary members cannot explain. They also have the prerogative to open up on issues that the members do not have the authority to talk about. The *Ugafola* and *Hadoqala* variously coordinates training of new members in one way or the other. This calls for their inclusion in the focused group. Finally, Richard being my research assistant and a member of the group was included by self-nomination.

Meetings for the focused group was held at two venues. The first focused group discussion was held at Togbe Foster's residence under a shady tree. The meeting lasted for 43 minutes whilst the second one was held at Togbe Busapa's residence in his sitting room and lasted for 40 minutes.

As part of the process, the researcher introduced the members to the task ahead, stated the ground rules and rolled out the discussion. The researcher moderated the discussion and ensured each member was able to come out with his views on the topic being discussed. Icebreakers such as puzzles (alobalowo) and riddles (adzototo) were used to keep respondents relaxed and motivated. The questions posed were open ended, stimulating a good flow in the discussion process. I refrained from reacting to responses, and was aware of my body language (e.g., nodding, raising eyebrows) and the possibility of observer bias. Active listening skills, such as parroting back answers or asking for clarification, were employed.

3.9 Trustworthiness of the Study

Trustworthiness criteria is often used to establish the quality of qualitative studies. Johnson and Christensen (2012) suggested four constructs which can act as guides in aiding the determination of trustworthiness in research undertaken as: a) credibility b) dependability c) confirmability d) transferability.

3.9.1 Credibility

Credibility refers to the extent to which research findings are believable and appropriate as well (Creswell, 2012). In order for my research findings or results to be credible, I engaged the study participants for long in the course of conducting the interview, investing sufficient time to become familiar with the setting and context, to test for misinformation,

to build trust in the data collected. Also, member checking was done, after the transcription, the researcher returned the data to the participants to check for accuracy and resonance with their experiences in order to establish the trust of the research study's findings.

3.9.2 Dependability

Dependability refers to the consistency and reliability of the research findings and the degree to which research procedures are documented, allowing someone outside the research to follow, audit and critique the research process (Kuranchie, 2016). The researcher selected a case study design which allowed the participants to come out with their lived experiences on the research phenomenon (participant experiences). Again, the researcher used unstructured interview questions which aligned with the research questions to collect the data from participants. Again, the researcher also observed the participants to juxtapose their verbal reportage as against their behaviour cues; performances were also observed for the attribution of meaning and explanation to unspoken phenomena. The observation and the unstructured interview served as a way of interpreting a balanced data. The interview items were presented in a manner which enabled the researcher to reshape all the questions before administering them. Dependability also includes the aspect of consistency and the flow of procedures, results and their interpretations (Lincoln & Guba cited in Kuranchie, 2016).

To increase dependability, the researcher trained two Research Assistants (Ras) who are graduates for a period of two weeks to assist in the photography, audio recording and transcription of the interviews into words. Lincoln and Guba (1985 as cited in Kuranchie, 2016) opined that the process of allowing for external audits is aimed at fostering the dependability of the data presented during the research process. In the present study, to

foster dependability the researcher allowed the two companions to evaluate the accuracy of the transcriptions and to evaluate whether or not the findings, interpretations and conclusions were supported by the data.

To ensure that the data were dependable, the analysis of interviews were analyzed with the help of two RAs who supported the researcher to analyze the data. In the course of the analysis, the two RAs and the researcher agreed on the interpretation of what the participants said. The researcher and the two RAs used one week to review participants' interviews to foster dependability. Lincoln and Guba (as cited in Kuranchie, 2016) suggests that dependability can be established through the establishment of appropriate enquiry decisions, review of interviewer bias to resist early closure, the establishment of categorical schemes and exploration of all areas, resistance to practical pressures and findings of both positive and negative data triangulation.

3.9.3 Confirmability

Confirmability is the degree of neutrality in the research study's findings, this means that the findings are based on participants' responses and not any potential bias. To avoid bias in the data collection process and its accompanying interpretation, the researcher made sure there is no involvement of personal feelings to the data as a researcher. Conducting qualitative research in an area with which the researcher is familiar raises several issues of confirmability (Creswell, 2007). To foster confirmability and to gain the trust of the participants and their willingness to support the researcher's role as a neutral researcher, there was a role definition and identification by the researcher before and during the data collection process and a full explanation of the purpose of the study to the participants.

3.9.4 Transferability

Transferability refers to the degree to which the results of qualitative research can be generalized or transferred to other contexts or settings. I gave a detailed description of all participants and an in-depth explanation of the inclusion and exclusion criteria for selecting participants, a description which included their age, gender and roles. Transferability concerns the aspect of applicability (Lincoln & Guba, cited in Kuranchie, 2016). Lincoln and Guba (cited in Kuranchie, 2016) further explained the provision of a detailed description of the participants and the research process; to achieve transferability, the researcher provided a vivid description of the participants in Awudome Kwanta to enable the readers assess whether the findings are transferable to their setting; this is the so-called transferability judgement.

3.10 Ethical Considerations

This current study was subjected to certain ethical issues. As it was stated earlier, all participants reported their verbal consent regarding their participation in the research (McMillan and Schumacher, 2010). At the same time, the members of the Asafo group and other selected participants were asked to feel free to withdraw from the research if they felt uncomfortable. The aim of asking sampled participants to feel free to withdraw was to reassure participants that their inclusion in the research was voluntary and also to protect their rights. Participants were encouraged to participate voluntarily, and participants were informed that they could withdraw from the study at any time, if they wish to do so. It was also communicated to the participants that; the research was for study purposes only and so was it used.

It is worth mentioning that, the participants expressed their willingness in having their names documented within the research since aspects of the work will be serving as a historical evidence for the group.

3.11 Data Analysis

All data collected using observation, unstructured interview schedules and focused group discussion sessions were analysed qualitatively after transcription. I listened to the audio tapes as the conversations were in the local language Ewe, and did a careful translation which I transcribed into English. Creswell (2014) explains that this analytical strategy requires the researcher to organize or prepare the data, immerse himself in and transcribe the data, generate themes, and describe them. With this strategy, the researcher organized the data along the lines of the various instruments used and the responses given by the respondents so as to identify consistencies and differences. By organizing the data, the researcher logged according to dates, time, when and with whom they were gathered while considering confidentiality.

After organizing the data, the researcher transcribed the recorded interviews. According to Creswell (2012), transcription is the process of converting audio tape recordings or field notes into text data. Here, the researcher listened to each tape repeatedly to familiarize himself with the conversations and carefully wrote them down in the words of the participants. The researcher carefully read through the data repeatedly so as to help reduce the voluminous data for analysis and clarity. Qualitative data were analyzed in themes. In analyzing the interview data, the raw data was transcribed into word, cleaned and the responses from the participants identified with pseudonym codes. This enabled the researcher to easily associate specific responses to the appropriate interviewee. Data

collected from the interviews, observation and focused group discussion were given verbatim transcription. The transcription was done by playing back the recorded version of the responses with references from the scripted points. The transcribed data was read back to the participants to make further corrections, if any. Data were categorized in relation to the research questions raised and analyzed descriptively using thematic analysis approach. Inferences from literature and other relevant studies was drawn to support the findings. The verbatim expressions of some participants were indicated at some instances. As the study is about the non-formal music education in line with Asafo music as practiced in Awudome Kwanta, the researcher touched on issues that were put under the context of the tradition of the locality.

The data obtained was read through severally to identify patterns. These patterns were then organized into themes which aided in the analysis process. The themes derived were used to answer the research questions.

CHAPTER FOUR

DATA ANALYSIS AND DISCUSSION OF FINDINGS

4.0 Overview

This chapter is a presentation of the data, analysis and discussion of the findings. The data, findings and discussions were done in a narrative format under themes carved out of the various research questions.

4.1 Demographic Characteristics of Participants

The demographic characteristics of participants considered during the study were age and gender. The consideration of these demographic features of the participants was necessary in order to authenticate the consistency and validity of aspects of the data gathered. Historical issues (which of course deals with age) are best given with increasing age whiles rituals in Africa are sometimes given gender consideration (Nketia, 1963; Mbonyingingo & Ntiranyibagira, 2020). Further the table presents a description of the participants as to whether they are members (members of the Asafo group) or non-members (not belonging to the Asafo group).

Table. 1

Gender distribution of the participants

Gender	Members	Non- members	Total	Percentage (%)
Male	37	2	39	97.5
Female	0	1	1	2.5
TOTAL	37	3	40	100

Source: Field Survey, 2023

Table 4.1 presents the gender distribution of the participants for the study. It could be seen that, the members sampled from the Asafo group were all male. The issue at grounds was that, the entire membership present or those that availed themselves during the course of the study were the ones considered for the study. Therefore, there was no special consideration for the male against the female members. The Asafo membership during the study was 37, representing 92.5% of the total number of participants. The non-members side has 1 female and 2 males, putting the percentage of the non-members at 7.5% of the total sample. The 37 participants from the Asafo group (the entire membership) were considered for the study because, their performance, group compartment and physical features will be observed for a better understanding of the research questions. Only the male membership was available during the entire study period though the researcher was told women were also members of the group. The researcher noted with conviction that, Asafo is a male dominated group (Acquah, 2013; Bentum, 2006) and the Kwanta Asafo is no exception. The philosophy underpinning the restriction of the number, or total prohibition of the women from joining warrior groups/activities among the Eve according

to Kuwor (2013) was that, they love their wives and women, hence their unwillingness to allow them participate in such harmful industry which can bring inevitable harm to them. He states, “Anlo men have a responsibility of saving, keeping, helping and loving their wives and this largely accounts for women not permitted to be at the battle field” (Kuwor, 2013. p.151-152).

Table 2

Age distribution of participants

Age range	Members	Non-members	Total	Percentage (%)
1-15	2	0	2	5
16-30	3	0	3	7.5
31-45	12	1	13	32.5
46-60	14	1	15	37.5
61-75	4	0	4	10
76-90	2	0	2	5
91-105	0	1	1	2.5
TOTAL	37	03	40	100

Source: Field Survey, 2023

From table 4.2, 2 (5%) of the participants were within the age range of 1-15 and 3 (7.5%) were within 16-30 age range. 13 (32.5%) were within age range 31-45. Along the table, 15 (37.5%) of them were within age range of 46-60 whiles the age range 61-75 presented 4 (10%) of the participants. Further, the age range of 76-90 gave 2 (5%) participants and

finally, the 91-105 age range has 1 (2.5%) person. The table has been split into two (members and non-member) to present the characteristics of the age range of the members and non-members. It could be seen from the table again that, there were 2 children in the Asafo group (the age range 1-15) and 3 young men (age range 16-30). Majority of the members were within the age bracket of 31 to 60years, an implication of the need for a combination of energy and bravery in Asafo; strength is attributed to this age bracket and fearlessness is also an added value due to the experience the people within this same age have acquired.

The non-members have the oldest participant for the study; and this is in the person of the old man (Tɔgbe Buasapa) who I according to my enquiries happen to be the retired Asafobia (warlord). His retirement/inactiveness can be attributed to his age. It could also be said of the membership of the Asafo group (as at the time of conducting this study) that, there were a smaller number of members below the age of 30.

4.2 Research Question 1

What is the narrative origin of Asafo music performance in Awudome Kwanta?

Three themes were developed based on the data collected to answer the first research question. These themes are; the origin of Awudome Kwanta Asafo, membership of Asafo and the need for the music in the group and the overview of Akan names within the Asafo culture in Awudome Kwanta.

4.2.1 The origin of Awudome Kwanta Asafo

The history of Awudome Kwanta Asafo was given based on the narratives of Tɔgbe Buasapa (Tɔgbe Lɔɔ) and Asafobia Foster and have been captured here.

It was narrated that, in the olden days, there were no chiefs for the Awudome group (as was the norm among the other Ewe groups due to the hard experience they got from having a totalitarian leader, Tɔgbe Agɔkɔli). They were therefore managed by warlords, Asafofiawo (Asafofia, for singular and Asafofiawo for plural), who possess supernatural powers. These warlords were responsible for organizing the hunters (who were also scouts) and warriors within the community for protecting the settlements. The first named elder and warlord was Tɔgbe Adzesi Dzaga, who led the Awudome group on their migration journey from Dɔtsie until they reached a location, few kilometres from where we now have Sokode Bagble. At this place he handed over the mantle of leadership to Tɔgbe Zagrigo. The new leader led the larger Awudome group in a battle against the Akpafu and Lolobi at the foot of the Akwapim-Togo Range; a fight in which the Asafo succeeded in driving the settlers away.

Upon reaching Kwanta, the various Awudome groups separated to form new townships as we see today. However, Tɔgbe Zagrigo who hailed from the Atikpui clan of the Kwanta wing remained the first Asafo warlord of the Kwanta Asafo group until he journeyed to his ancestors. There were two more leaders who succeeded him before Tɔgbe Buasapa, became the next successor. Tɔgbe Buasapa who is now aged (103 years old as at July, 2022), therefore delegated his duties to Asafofia Foster. Asafofia Foster acts for Tɔgbe Buasapa who is the main Asafofia and at the same time the leader of the Dzigbe (upper section) clans. Asafofia Mortey (Frank) on the other hand takes charge of the Anyigbe (lower section) clans.

With the explanation above, it means, in Awudome Kwanta, two Asafo leaders are in charge of the Asafo group. However, the Dzigbe (upper clan) leader is the main leader and the Anyigbe leader is the deputy.

The musical instruments also underwent some changes over the years since the movement from Kpele as can be clearly stated saying:

At Kwanta, the first master drum (Asafovuga) that was in use was one made of a big gourd with a stretched animal skin and was played with two hook sticks. Later, the Asafovuga was changed into a cylindrical drum made from a carved wood and a stretched skin and was played with two sticks but we are no longer using that one. We are now using a new Asafovuga and it is smaller than the previous one; we also use one stick and the hand in playing it (Togbe Buasapa, 7th July, 2023 at Awudome Kwanta)

This shows that, Asafo music as practiced in the community is not static but rather going through phases of transition.

4.2.2 Membership of Asafo

When asked who qualifies to be a member, the researcher was told all men in the community were qualified to be members. The respondents even said all members in the community especially the men are members of Asafo. “Asafo mean the youth”, therefore any youth especially the men are automatic members of Asafo (Jeff, the chief drummer, at Kwanta Awudome, 14th July, 2023). Based on the response, I realized Asafo membership may include both active and passive members. The active members were those that actively involve themselves in the musical activities and daily routines of Asafo. The passive members include all the youth within the community as the chief drummer said were automatic Asafo members. Enquiries by the researcher revealed that, even though

membership was opened to women, they do not take active part in the group's activities except on special occasions.

As was revealed that membership is opened to all youth (sɔhiɛwo), it came out that, the youth according to the definition of the respondents ranged from 8 years till one cannot take active part in the group's musical and other physical activities. Meanwhile, Amu (2015) defined youth to be "all able-bodied men without children and elderly men who served as base for troop mobilization" (p.39). Tɔgbe Buasapa therefore being less active (though he can walk and sit in state councils was no longer considered a youth. This coupled with his age, 103 years was the reason why he delegated his leadership role to Asafofia Foster. However, the elderly who cannot participate actively still serve as reservoirs of knowledge to the group or better still as patrons.

4.2.3 The need for Music in Asafo

Concerning the musical activities of the group, the researcher asked why the group being a warrior organization decided to include music in their activities since fighting at battles was not a music making phenomenon. The explanation offered was that, according to Ewe philosophy, music binds a group together and provides a platform for self-expression with Asafo not being an exception. Therefore, without the music, the group cannot stand. Tɔgbe Buasapa declared the need for music in the group by citing examples of groups that use music just to bring members together. An example of such groups was the welfare group that is popularly called Ekutsiɔfo among all Ewe communities in Ghana. These groups meet on Sundays to raise funds; they contribute fixed amounts on regular basis specifically in aid of funeral support for any member that may pass on into the afterlife. As part of their regular meetings, they perform Agbadza to which Atsimevu is added even though the

group is not a musical group. Togbe was therefore surprised the researcher asked for the need for music making by the Asafo group and this was the statement he made:

Ah! It is music that makes our traditional institutions to exist. If there's no music, the group cannot be. Asafo must also play their Asafo music. The name of the group is Asafo and their music is also Asafo (Togbe Buasapa, 14th July, 2023 at Awudome Kwanta)

He continued to reiterate the need for music in the group and some specific functions the Asafo music play by saying:

every community have their Asafo and their Asafo music, including the songs and the drum patterns. In the Absence of drumming (Asafo music), when the warriors go for battle, one may get lost. But there are some drum patterns and some songs; when these songs and drum patterns are performed, members can easily identify the direction and location of their group or squad.

With the statement made by the respondent, the usefulness of music by the warriors was in no uncertain terms established. The Asafo drum patterns and the songs have the signal they give to members who belong to the group. Some of these messages announce the presence of important personalities within the vicinity, some give adages that inform members to be cautious of the type of skills to display in the dance arena and finally but not all, some of the musical signals invoke bravery in the members as it warns also of difficult pending situations. It was obvious that, the music performed by the Asafo company serves a lot of purpose such as being a unifying force for the members both at home and at the battlefield. In the present that wars seem to be no more, the music is used to recount history about some of the bravery of the ancestors who fought for the land. However, one mind boggling thing I managed to uncover was how Asafo music was performed during the battle

situations. Does it mean the drums are beaten at the battlefield? I asked the Tɔgbe Buasapa and he responded thus;

Sometimes, it is played, and when the drum is beaten for a while to urge the warriors on, there is a pause. This pause allows all warriors to fight with full concentration. However, you must note that, fighting in a battle is a struggle, and you can't be playing your drum and be shooting at the same time. It is the drum beat that is used to assemble the warriors at the battle field. Upon gathering/assembling, the squads and special flanks will be assigned their various posts. During the gathering for the assigning of the posts, the drum is not sounded again. When the time comes for regrouping again, it is then the drum is beaten. The war horn is also blown/sounded for these gatherings. Sometimes when regrouping is done by the use of the Asafo drum and horn and it happens that a member has strayed off, upon hearing the horn and drum severally, that member can trace the location of the (our) group. That is why the drum, horn and songs are needed in Asafo. But note that, when the battle is being fought, the drum is hidden and guarded. Prior to the resolution of our conflict with our neighbours, Peki, our Asafo music is played when we move for battle. The Uugafola controls the assembly and signals of the group under the instruction of the Asafofia (Tɔgbe Buasapa, 14th July, 2023 at Awudome Kwanta)

The narration by the respondent who have lived to witness some battle situations (according to his own submission) sum up the roles Asafo music play during battle situations. From the last sentence in the old man's response, it was obvious why the drums are hidden and guarded if we draw inference from the beginning of the response. One implication for jealously guarding the drums was that, once the enemy lays their hand on your Asafo drum, it can be used to summon all of you and mislead you into a trap. People also believe in the superpowers of the drums of warrior factions (Ebeli, 2017) and therefore appreciate the urgency in protecting these instruments/ensembles. However, the notion that every community have Asafo is debatable since some Ewe communities don't have Asafo

but they have different warrior musical ensembles that are named differently though such ensembles may perform functions that Asafo does in Awudome Kwanta.

It is to be noted based on a conversation with Tɔgbe Buasapa and Asafofia Foster that, even as late as the year 2003, as part of the larger Awudome militia, the Kwanta Asafo was involved in battles with Peki. This made most of the members above the age boundary of 30 to experience the roles Asafo play in battles (even if they were not first-hand witnesses).

4.2.4 Use of Akan expressions within the Asafo culture in Awudome Kwanta.

During the studies, it was realized by the researcher that there exist some expressions within the context of Awudome Kwanta Asafo music that were similar to Akan Asafo. For example, the name Asafo in itself is a name more institutionalized among the Akan. I was told Asafo means the youth but it is also the name given to the musical ensemble. Apart from being referred to as Asafo, the youth is also referred to as *sɔhiɛwo* (in Ewe). Another notable Akan musical expression in Awudome Kwanta Asafo is seen in Figure 2

Call: Oseeeee iyeeeee, Response: Yeeeeeeee, iyeeeee.

Figure 2

Akan expression in Awudome Kwanta Asafo song

The figure displays two staves of musical notation. The top staff is labeled 'Cantor' and is in 2/4 time. It features a melody with lyrics: 'O seee i yeeeee yeeee i yeeee'. The bottom staff is labeled 'Chorus' and is also in 2/4 time. It shows a rhythmic accompaniment consisting of chords and single notes, primarily in the lower register.

from Akan and stated that, it was not adopted from Akan, rather, the name has been part of the Awudome spoken language. He stated that, some of the linguistic similarities that Awudome have with the Akan has never been a borrowed element of the Ewe speech. Rather, he stated that these speech similarities were as a result of the original one language that the whole human race had as found in the creation story in the Book of Genesis (Genesis, 11: 1-9). Tɔgbe went on to say that, he was told all of the black race once settled at a place called Adzatome where they were building a strong tower. It was during the construction of this tower that there was a confusion and upon the visitation of Mawuga (Ominipotent God), the languages got mixed up and everyone went his way. However, different linguistic groups had a fragment of other languages within their spoken language. The verbatim explanation by Tɔgbe has this to state;

You see, when the Akan speak, there are some things they say which is the same in our Ewe. There are some vocabularies we also use which are the same in Akan. The fact is that, the Ewe and Akan have been together at...I will say Babel. So, we all have some linguistic similarities. During our migration, legend had it that we had several contacts. Some of these contacts lasted several years. I'm sure these contacts resulted in linguistic similarities among us (Tɔgbe Buasapa, 7th July, 2023 at Awudome Kwanta).

The Adzatome and Babel were all referring to the same location according to the narratives gathered. The story of the tower of Babel with all of human race occupying the same locality and speaking the same language is a popular narrative that can be found in the Book of Genesis (Genesis 11:1-9). This same narrative seems to be the baseline and argument why there are linguistic similarities among the Awudome and the Akan. The idea of borrowing the names or learning the musical tradition from the Akan as could be seen in the case of some other traditional areas (Ebeli, 2017) was denied by the two respondents

who the researcher consulted. Asafofia Foster stated in a conversation he had with the researcher that neither the music nor the ways of Asafo as practiced in Awudome Kwanta was copied from the Akan; “our musical traditions are not Akan, we have not learnt them from the Akan” (Asafofia Foster, 14th July, 2023 at Awudome Kwanta) he stated.

However, the narrations by Tɔgbe Buasapa pointed to the fact that, beside the issue of Babel, the Akwamu, being of the Akan group had been in constant contact with the Awudome dating back to the pre-colonial and the colonial times. The interactions that existed with the Akwamu at those periods could also possibly be the reasons for the elements of Akan language and musical practices that are found within the Ho enclave of the Ewe group (which includes Awudome as a whole and Kwanta in specific). In a conversation with Tɔgbe, he added these statements:

Another point of our being together with the Akan is during the colonial times. The Awudome and Peki were put under the British rule. The British joined the Awudome, Peki, Kpalime and Tongor with the Anum, Bosso and the Akwamu. This combined administration saw a union in trade and culture (Tɔgbe Buasapa/Lɔɔɔ, 7th July, 2023).

The first argument made here was premised on the fact that, both the Akan and Ewe stayed in Babel hence their similar cultural elements especially the music. This argument can find a grounding in the theory of cultural DNA (McDougall, 2011). This concept explains that, as the DNA has genetic codes that can be used to trace paternity and tell who someone’s father is, so can similar elements of culture such as music, spoken language, dressing, food and many others be used to point to historical unity, affinity or oneness among the people who practice such similar culture even if they live miles apart (McDougall, 2011).

In one way or the other, it is possible that, when two people coexist, ideas are shared. In our schools, in communities and work places, people share ideas, people learn ways of doing things, and people are taught patterns of speech and even foreign languages. This brings a reexamining of the conceptual framework seen in Figure 1 of Chapter Two where similar musical knowledge can exist among and even across cultures through borrowing (copying and alliance formation), capture (overcoming the original owners in battle and seizing their ensemble) and similar ancestry/migration origin. With the claims that Awudome and other Akan were once together at Babel, then it could be they fall under the similar ancestry variable of the musical commonality framework. However, based on other comments recorded during the research, it was realized that the people have constant interactions with the Akwamu, and the Asante and therefore, the variable of borrowing of the musical culture can also come to play. In borrowing, the borrowing group may copy the musical performance style from the original owners or may have the music handed over to them through the formation of alliance and the music will be the object used to seal the alliance.

Looking at the issues encountered, two factors were at play in the manifestation of Asafo in Awudome Kwanta (and Awudome as a whole) and among the Akan speaking groups in Ghana and they are: common ancestry (or migration origin) and borrowing (through alliance formation as well as copying). These constant contacts and interactions can shape the musical terrain of the two different groups that come together. However, one thing that was clearly established is that, the warrior tradition of Awudome Kwanta was in existence even before they settled at their present location.

Data from the focused group discussion sessions revealed that, there is another name that the Asafo musical group was known by and that is 'Tɔdzro'. However, this name seemed to be more of an appellation for the group since it has an added phrase which is 'Tɔdzro meɖeagbe'o, nemenye Atsiafueoi, anye Gbaga yo' and this literally translates "an ordinary river does not roar, the roaring may either be from the Sea or River Gbaga". River Gbaga is a renowned river in Togo that is noted for its mysterious roaring sound at regular intervals throughout the day. I am therefore of the view that, though the Asafo musical group has the name as Tɔdzro, that name has been an appellation that the group goes by. And this appellation may be a way of restating the greatness of the musical ensemble as well as the valour the members are known for.

In trying to know the original name for the group since the beginning of history, data from the focused group sessions and interviews that were triangulated revealed another name, 'Kalevu'. A name which literally translates to mean, drum of the brave (music for the brave). From my understanding of this name, kalevu is an umbrella term for all musical traditions that are associated with the brave and warrior factions in the Evedland. However, there may be more than one type of kalevu existing in a single community. For example, in the Asogli state of Ho, there is one kalevu which goes by the name, Adabatram, and in the same Ho township we have Asafo. In Hohoe (Gbi Nyigbe), a particular community has their kalevu that goes by the name Akpi and the same community has another kalevu that goes by the name Gbetornado. With the analysis drawn, it could be noted that, kalevu is a descriptive or universal term used for the musical ensembles that are associated with bravery and it is not all kalevu that are referred to as Asafo. Therefore, Awudome Kwanta having their kalevu as Asafo gives it a specific naming under the generic kalevu, which of

course becomes the universal set. And on the other hand, Tɔdzro becomes an appellation to the ensemble just like the way many people have their official names but respond to their nick names which at times is synonymous to appellations.

Therefore, from the data gathered and inferences made, Asafo remains the actual name for the ensemble in Awudome Kwanta whiles kalevu is seen as the genre and Tɔdzro is considered as the appellation for the group. Again, the similarity in the name Asafo among the Akan and the Ewe and for that matter Awudome Kwanta has to do with borrowing by copying and similar ancestry or migration history.

4.2.5 Acculturation and enculturation

The data gathered from the Awudome Kwanta Asafo reveals that the transmission of musical knowledge is a complex interaction between enculturation and acculturation. According to Herskovits (1948), enculturation is the process by which individuals are conditioned by their own culture. This is evident in the indigenous formal education within the ensemble, where younger members internalize rhythms and oral traditions through active participation.

However, the findings also indicate that this internal process is being impacted by external cultural contact. As defined by Redfield, Linton, and Herskovits (1936), acculturation involves "changes in the original cultural patterns" (p. 149) resulting from continuous first-hand contact between different cultural groups. In this instance, the contact with Western-style education and global digital media has created an acculturative effect, where the youth's musical preferences are shifting away from traditional structures. This analysis suggests that the current state of the Asafo ensemble is not merely a result of "informal" learning, but a structured enculturation process that is currently competing with powerful

acculturative forces from the modern school environment.

4.3.0 Research question 2:

What are the pedagogical methods employed in training the members of the Asafo group?

This research question seeks to investigate the educational strategies being used in Asafo music of Awudome Kwanta. The musical education being done within the Asafo group can best be situated under the context of non-formal education or non-formal music education (Yang, 2019; Verma, Doharey & Verma, 2020). For education to stand, it must be based on the needs of the learners, and the society as a whole. And in every culture, there are ways of handing over the indigenous knowledge system (which of course includes their music, spoken language, and many others) to the younger generation in order to perpetuate these elements (McDougall, 2011). Therefore, the Asafo group seeks to develop musicianship in the young as well as the adult members who join the group. The members who join the group also have the desire to learn the musical ways of the group. With these reciprocating needs, the need of the group and that of the members becomes aligned.

For any educational institution to exist, there must be the taught, the teacher, the resources and the approaches. These four will be discussed in line with the field data collected in order to provide answers to the research question two.

4.3.1 The teaching and learning resources

For teaching and learning to be effective, the availability and judicious use of the teaching and learning resources play a very essential role. Teaching and learning resources observed within the context of Kwanta Asafo includes both the human and nonhuman resources. For

the performance of Asafo music and training within the context of the group, I have identified some material resources which includes the musical instruments, the learning environment, the storehouse of the musical instruments, the instructors and the learners.

Being an African traditional musical ensemble, the Awudome Kwanta Asafo relies on African musical instruments. Based on the classification of African instruments under four groupings as Aerophones, Chordophones, Idiophones and Membranophones (Hornbostel, 1961; Ebeli, 2018; Wanderi, 2019) Kwanta Asafo has instruments that cut across only three of these groupings. Some of the instruments used by the group were membranophones, idiophones and aerophones. The membranophones (drums) of the group were; the Asafo Uuga (Asafo master drum), Asafo Uuvi (Asafo small drum), Uuvi-fo (the Asafo supporting drum) and two Donɔ (the hourglass shaped drum). This brings the total number of drums in the group to five. Images of the drums can be seen in Figure 4.

Figure 4

The Asafo drums (membranophones)



Asafo Uuvi (A), Asafo Uuga (B) Uuvi-fo (C), and two Donɔ (D and E)

The second category of musical instruments we have based on the African classification of instruments is idiophones. There is one idiophone in the ensemble, and that is the Asafogaa

(the bell) shown in Figure 5. The third category of musical instruments for the group fell under aerophones and according to my observation, it was tubelike in nature (made from either brass or animal horn); the Asafo kpe, the Asafo horn shown in Figure 5.

Figure 5

Asafoga (bell) and Asafokpe (horn)



Besides the material resources (non-human resources), there were also human resources as I dived into the study. Such resources included the trainers and the support team within the group as well as the learners. During the study, it appears as if the Uugafola was the master trainer for those who seek to master the playing of the drums but from time to time, other members who have the sense of rhythm also support those who were learning the instrument playing. I will say all these people were part of the resource team for the group and therefore helped in the teaching of the instruments. On the side of singing too, the chief cantor (hadodala), became the trainer in that aspect whiles at the aspect of the dance, various individuals assisted in shaping what a novice dancer should do (the discussion of the processes involved will follow in the next subsection).

4.3.2 Recruitment of members

In trying to ascertain how the learners or the new members access the group and join in the musical training, I had some conversation with the two Asafofia and the Wugafola as well as the two youngest members (who were at the ages of 10 and 12). As is done in the formal educational institutions where there are enrollment drives and advertisements to encourage members to join these institutions, I tried to find out how membership for the Asafo group was recruited. My focus was on the musical training aspect as to how the new learners of the music were recruited. To get an answer to how members got recruited into the group to learn the music making, I asked those I interacted with how they happen to find themselves in the Asafo group. The same question was reframed for the various persons I interacted with. I tried to find out if their membership and learning of the music making was out of freewill or compulsion.

In trying to find out how members of the musical group became members, it was realized that, none of the members was coerced into joining the group but out of freewill. A conversation with the Uugafola revealed that, his father was also the chief drummer in the group, he therefore inherited the skills of the father. Though his skills were polished as he continually joins the father in the musical activities. This implies that, the chief drummer's father was also a member of the Asafo group. About the two young boys who were members of the group, I engaged them in a conversation and one of them told me his father is a member of the group and his father is Asafofia Foster. The other boy who was the second youngest in the group (12 years) also confirmed his uncle is a member of the group, so when he (the boy) expressed the interest to join, he was given the chance to join the group. To ascertain how one of the boys happen to become a member of the group, I asked

him why he joined the group. He told me his father is one of the Asafofia in the community (as narrated earlier), and it is in their home the group meets. Therefore, anytime the group performs, he has been learning the songs just as is done by many people when the radio set plays and they learn the songs. So, from infancy, he learnt the bell pattern of Asafo and can sing most of the songs. In an interaction with the participant, this was what he said:

I remember when I was seven years, I told my father I want to be part of the group and he declined. He told me I was too young to join but I should wait and when the time is due, he will allow me to join. But anytime they bring out the Asafo drums and the bell, I get closer to the people and join them in playing some of the rhythms and I also help them in packing the drums back into the room. So, when they are about to perform and some of the players of the smaller drums are not there, I join them in playing until the one who is expected to play arrives. Now I am 10 and since age 9, my father allowed me to always be part of the group. I think he feels I am now okay to be part of the group (Dziedzorm, 15th July, 2023 at Awudome Kwanta)

This shows that, Dziedzorm joined the group not by coercion but by volition born out of intrinsic motivation to learn. The cultural environment has been an enabling factor that facilitated the honing of his musical abilities. On the other hand, the narration by Efo Jeff the chief drummer points to the issue of family inheritance. Actually, the young boy did not mention his father to be a drummer, but the boy has learnt to work his way around the drums. From my observation, I realized the boy's father sings very well in the Asafo and he sometimes led the singing even though he was not the Hadoɔɔala (the cantor) for the group. This reveals that, the drumming abilities that the boy was acquiring or has acquired was not as a result of inheritance but by the enabling environment and can conveniently be referred to as enculturation (Herskovits, 1955). Based on Herskovits and other likeminded scholars, "enculturation includes being socialized into the language, behaviours, identity,

socio political, historical knowledge and values of one's ethnic group" (Hakim-Larson and Menna, 2016:39). Another conversation with the Asafofia Mortey to enquire how he happened to join the group revealed his grandfather was the previous warlord for the lower part of the community Awudome Kwanta is divided by the main road into two; one side lies along the Ueto range and is called the upper town, Dzigbe, the lower part being at the down side of the road is called Anyigbe. Both Dzigbe and Anyigbe have different clans that are resident within their confines and there are two warlords (Asafofia), one for each side but the Asafo group remains one. A conversation with one respondent reveals that, the Asafofia of the Dzigbe clans is regarded as the senior and that of the Anyigbe is seen as the assistant. Therefore, the Dzigbe Asafofia is called the Asafofia and the Anyigbe Asafofia is called Asafotse, but I observed that attention is not given to these details in the daily running of the affairs of the group. I believe when highly important issues are being dealt with before these details will be considered.

Figure 6

The two youngest members in Kwanta Asafo



4.3.3 The pedagogical practices

The musical pedagogy has been a central focus of this study, and this was given a vivid look to check exactly how the indigenous musical knowledge was being transferred from the more knowledgeable others (MKO) to the upcoming generation that need to sustain the practices. According to Kapur (2020), pedagogy is the encompassing term that is concerned with what the instructors do to influence the learning of others (p.1). I observed and also had conversation with the participants concerning how the members manage to have their musical training and the kind of support the new members were given to be able to fit into the musical culture of the group. After enrollment into any educational institution, there is the need for training and the training is done by those that are designated to carry out such activities

From my observation, there were three aspects of the musical training in the group which consist of the instrumentation, singing and dancing. Training in each of these aspects is tailored in a special way.

4.3.3.1 Teaching and learning how to play the musical instruments

Upon entering the community and getting myself introduced, my work commenced immediately since the participants were expecting me a day before. I went to have a conversation with the old man who was a centenarian (103years). He told me how old he was and also narrated some of his life experiences in line with the Asafo group to me. Some of the narrations were not subjects of this discourse and hence cannot be presented here.

About the Asafo musical training, I observed that, on the first meeting which was on Saturday, the 8th of July 2023, the group met. I was earlier at the venue before all the members arrived since I was made aware of the venue. My research assistant led me to the place before the scheduled time for arrival

was due. I observed then that, the younger boys of the group and some other members came to the venue earlier than the rest of the members. As they arrived, one of them went to alert the Uugafola (the chief drummer) who then directed that permission be granted for the drums to be brought out. As the drums were brought out, the chief drummer also arrived at that time and he started directing them to play some rhythmic patterns on the drums. One of the boys who was older and in his late teens took over the master drum and two of the younger boys were on the supporting drums. From time to time, the master drummer was instructing them on what to play and the patterns they should play. After some time, he left the scene briefly and as the other members arrived, they sat and waited for the group to be well assembled. But as the boys played, these members who arrived also took their time to correct the younger boys who were playing. I enquired if all of the people who corrected the boys on the drums patterns from time to time were drummers too. “Ah! Ne uuɔ le zɔzɔ nyuiedɛ ko woɛɲutɔ woanya; woa see l’a lãme” (Ah! If the drum pattern is moving well, you will know, you will feel it in your body), one of them remarked. This implies that, they were all not drummers but because they can tell if the beat being played is falling in place or not. With time when all the members assembled, the younger boys were asked to stop the drumming and the elderly ones who appeared to be the masters took over from them (researcher’s personal observation, 8th July, 2023 at Awudome Kwanta, Asafofia Foster’s residence).

My enquiry found out that the bearer of the bell occupies a very important stage during Asafo musical performances. This is because, it is the bell that synchronizes all the instruments. Once the bell goes off the timing, the drummers and the singers will be thrown into confusion. The bell player, though playing a very portable and the smallest instrument was given much attention.

4.3.3.2 The use of modelling, observation and imitation

Modelling, observation and imitation plays a very crucial role in drumming and general musical education in the African traditional setting. Akuno (2005) cited in Akuno (2019) avers that;

Imitation is a primary way of content assimilation that is used extensively in learning situations. The oral nature of indigenous African musical content transmission makes imitation an invaluable tool for teaching music literature and concepts. This relies on a good model, one who has a fine grasp of the music material that is to be learnt. One benefit of modelling that leads to learning through imitation is the learners' contact with the music concepts through listening first before they attempt to re-produce them (Akuno, 2005 cited in Akuno, 2019; Owino, 2019).

In modelling for musical learning in the non-formal music education, it is expected of the model to be very good in the performance practice so as to be able to impart those skills into the novice learner. As stated by Akuno (2019), the model sets the pace and the novice first listens to what is expected to be performed and then works their way around it through imitating the same process presented by the model. During my time with the Kwanta Asafo group, I observed the chief drummer instructing the novice players on how to play some of the intricate rhythmic patterns by the use of modelling. He will play the rhythmic pattern for the small boys to observe and later ask them to take over the drum sticks and follow suit. During this process, the elderly people who were also in the group and showed interest in the drumming lessons also made it a point to come earlier than the approved performance period so that they can benefit from the early drumming lessons. During these sessions, the person in charge of the bell keeps the timeline playing to ensure all rhythmic patterns are played in conformity to the bell.

4.3.3.2 The use of repetition

Repetition also formed an integral aspect of the training of the novice learners who were under the drumming lessons. As I mentioned earlier, the drumming lessons begin earlier than the normal meeting for performance. Therefore, all who had the interest in drumming usually come earlier and the younger ones often take the responsibility of sweeping and arranging the sitting materials for the performance. After the arrangements get done, the chief drummer will play the required rhythm and the younger boys and the other learners present were expected to constantly play this pattern over a relatively long period without stopping. The bell player as usual keeps the ostinato going and the drummers use it to keep themselves in check. When I enquired (so as not to have any bias) about the reason for the repetition of the pattern over a long period, I was informed it enables them to remember the exact pattern they were given. According to the chief drummer, other reasons why the learners were required to repeatedly play their patterns over a long period was to build their endurance on the instrument, build an internal sense of beat and also give them the art of consistent beat on the instrument.

One thing that I noticed was that, apart from the *ƉonƉon* and the *Asafouuga*, the other smaller drums do not play variations. It was therefore necessary for the learners on the *Asafouvi* and *Uuvi-fo* to repeatedly play their rhythmic patterns to build the endurance and consistency that was needed for long-duration performances.

4.3.3.3 Guiding the learners' hands and the use of burden text

Another technique the chief drummer and his other assistants used in assisting the novice learners master the drumming techniques was to guide the hands of the novice drummer. The novice drummer's hand was guided in this way; the master will stand behind the

learner and stoop over to hold the wrists of the learner and move it to play the drum pattern. This process was just like the master puppeteer trying to manipulate the movements of the puppet. Another way of guiding the hand movement of the novice drummer was by standing behind them and tapping the beat on their back (shoulders). By so doing, the learner knows which hand to move and which hand to use to strike the drum and for how many times.

Burden texts were also used to get the sense of rhythm into the system of the learners. When asked the relevance of the burden text, the chief drummer told me it was easier to play any kind of rhythm by the hand once the mouth masters it. And mastering a rhythmic pattern by stating it in the mouth is very easy, “numeɔu medoɔ agbloɔ” (drumming in the mouth cannot witness loosening of the tuning pegs), he said. This statement implies that, whatever drum pattern or tune one is asked to play by using the mouth will be played without mistake. Similarly, the burden texts (nonsense syllables) aided in achieving their ends. Figure 7 displays one rhythmic pattern and its nonsense syllables for playing the Asafouuvi.

Figure 7

Burden text for Asafouuvi (Small Asafo drum)



From Figure 7, either the burden text from the upper line or that of the lower line can be used.

4.3.3.4 Teaching and learning how to sing the songs

According to my observation, Asafo songs were learnt through listening and imitation. The cantor sings the songs through and invites the chorus into the singing process. There is no special time for learning the songs as is seen in the case of the drum patterns. Learning of the songs takes place within the performance context.

“How do you teach the new members how to sing your Asafo songs?” This was a question a question I posed in trying to find out how the songs were learnt by the new members who the group intended to pass on the musical tradition to. The Haḍoḍala, who is the cantor told me how the songs in Asafo were composed and learnt and also how easy these songs were for anybody who joins the group. This was a statement he made:

About new members, the songs are relatively short. We therefore don't need to sit them down and train them separately. The learning takes place during the performance. Within five minutes, all can master the song.

With observation and careful listening, I found out that, the songs were mostly either in a call and response or cantor and chorus format. Therefore, the singers had a less tasking role to play during the singing session. Moreover, the songs as stated by the Haḍoḍala were relatively short, some come in four-worded phrases while some even have fewer words than four. This coupled with the easy-to-remember melodies aided even the new members to remember and also keep up with the performances as soon as they joined. Other reasons why learning of the Asafo songs were not tasking at all were stated by some of the members of the focused group discussion and captured thus;

Response by Member 1

For us the Asafo, our songs are based on occurrences. We don't just compose songs. We don't write our songs in any book and be referring to. Whatever happen in

Kwanta today, we will think about it and use it to compose. We don't have a hymn book but our songs are based on events and some happenings.

Response by Member 2

Because our songs come from immediate happenings known to all or some selected few, the learning of the songs become easy. Before you know it all the members pick up the songs. Our songs are not lengthy.

Response by Member 3

Some people who don't even know how to sing these songs are fast in joining the singing once the song is sung through once or twice.

Upon recording the performances, and even joining in singing some of the songs which of course were very easy to learn and remember, I notated some of them. From Figure 8 to 19, I included the songs which I felt were relatively short and easy to learn by anybody, in less than a minute.

It should be noted here that, the standard Ewe is not used in the song texts since the songs were copied verbatim.

Figure 8

Short Asafo songs

Agbedodoe woa tsia?

(Are you going to be alive?)

Awudome Kwanta Asafo song

Transcribed by

AMBK

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of three staves. The first staff contains the melody with lyrics in Ewe: 'Wo kpo mu si deee a - gbe-de-le woa tsia? a-ye'. The second staff is a blank staff with a few notes at the end. The third staff contains the melody with lyrics in Ewe: 'a-ye e a - gbe-de-le woa tsia?'. The fourth staff is a blank staff with a few notes at the end.

SONG IN EWE

Wo kpom si deee

Agbedodoe woatsia?

Ayeeee,

Ayeeee

Agbedele woatsia?

ENGLISH TRANSLATION

As you see me and run

Are you going to be alive?

Ayeee (vocables/response)

Ayee

Is there any survival left for you?

Figure 9

Ndetsio be dzagbe

(The era of morning rain)

Awudome Kwanta Asafo song

Scored by MBK Ansah

field records, 2023

8 A ga ŋuo t'ò be ha n de tsi'o be

6 dza gbe de ee n de tsi'o be

6 ee a ga ŋuo t'ò be ha

11 dza gbe de ee n de tsi'o be

11 ee a ga ŋuo t'ò be ha

16 dza gbe de ee a ga ŋuo t'ò be ha

SONG TEXT IN EUE

ENGLISH TRANSLATION

Agan̄u t̄owo be ha

The mountain slope dwellers' song

Ndetsi'ò be dzagbe dee

In times of morning rain

Agan̄u t̄owo be ha

The mountain slope dwellers' song

Eeee ndetsi'ò be dzagbe dee

Eeeee in times of early morning rain

Agan̄u t̄owo be ha

The mountain slope dwellers' song

Figure 10

Yawoe

(Yawo is the name of a male Thursday born)

Awudome Kwanta Asafo song

Scored by AMBK

The musical score is written in 2/4 time with a key signature of two flats (Bb and Eb). The melody consists of eighth notes, many of which are grouped in triplets. The lyrics are written below the melody. The bass line consists of chords, with some triplets. The score is divided into two systems, with measure numbers 5 and 8 indicated at the beginning of each system.

SONG TEXT IN EUE

Yawoe Yawoe Yawoe Yawoe Yawoe Yawoe

Yafe megbɔ'o de

Yawoe Yawoe Yawoe Yawoe Yawoe Yawoe

ENGLISH TRANSLATION

Yawoe Yawoe Yawoe Yawoe Yawoe
Yawoe

He's gone home and never return

Yawoe Yawoe Yawoe Yawoe Yawoe
Yawoe

(Yao is the name of a male Thursday born. The 'e' is added to Yawo for emphasis)

Figure 11

Mizikpi n'ova

(Allow them to come)

Awudome Kwanta Asafo song

Scored by MBK Ansah

field records, 2023

The musical score is presented in two staves. Both staves are in the treble clef, with a key signature of one sharp (F#) and a time signature of 2/4. The first staff begins with a repeat sign and contains a melodic line with notes for 'Mi', 'zi', a dash, 'kpi', 'n'o', and 'va'. The second staff also begins with a repeat sign and contains a rhythmic accompaniment of eighth notes, with notes for 'Mi', 'zi', a dash, 'kpi', 'n'o', and 'va'.

SONG TEXT IN EUE

Mizikpi n'o va

Mizikpi n'o va

ENGLISH TRANSLATION

Allow them to come

Allow them to come

Figure 12

Baba ɔ̄ kɔ̄ ɔ̄ dzi

(Termite mound has formed on him) Awudome Kwanta Asafo song
Scored by MBK Ansah
field records, 2023

The musical score is written for two staves in 2/4 time, with a key signature of one sharp (F#). The melody is primarily eighth notes. The first staff begins with a treble clef, a sharp sign, and a '3' above the first three notes, indicating a triplet. The lyrics 'Ba - ba - ɔ̄ kɔ̄ ɔ̄ dzi' are written below the first staff. The second staff begins with a bass clef and a '3' above the last three notes, indicating a triplet. The lyrics 'Ba - ba ɔ̄ kɔ̄ ɔ̄ dzi' are written below the second staff. Both staves end with a double bar line and repeat dots.

SONG TEXT IN EUE

Baba ɔ̄ kɔ̄ ɔ̄ 'dzi

Baba ɔ̄ kɔ̄ ɔ̄ 'dzi

Baba ɔ̄ kɔ̄ ɔ̄ 'dzi

ENGLISH TRANSLATION

Termites have formed a mound on the person

Termites have formed a mound on the person

Termites have formed a mound on the person

Figure 13

Asafo ɔ ye

(It belongs to Asafo)

Awudome Kwanta Asafo song

Scored by MBK Ansah

field records, 2023

The musical score is written in 2/4 time and consists of three staves. The top staff is the vocal line, featuring a melody with eighth notes and triplet markings (indicated by a '3' above groups of three notes). The lyrics are written below the notes. The middle and bottom staves are accompaniment staves, with the middle staff showing a bass line and the bottom staff showing a treble line, both with eighth notes and triplet markings. The score includes repeat signs at the end of the first and second phrases.

SONG TEXT IN EUE

Nuɔ le go lo me

Asafo ɔ ye lo

Nuɔ le go lo me

Asafo ɔ ye lo

ENGLISH TRANSLATION

There's something in the pouch

It belongs to Asafo

There's something in the pouch

It belongs to Asafo

Figure 14

Ɖevioo n'oo mlɔanyi

(The children should stay sleep)

Awudome Kwanta Asafo song

Scored by MBK Ansah

field records, 2023

The musical score is written for two staves in 2/4 time with a key signature of one sharp (F#). The first staff contains the melody with lyrics 'De vioo n'oo mlɔanyi' underneath. The second staff contains a harmonic accompaniment with lyrics 'De 5 vioo n'oo mlɔanyi' underneath. Both staves end with a double bar line and repeat dots.

SONG TEXT IN EUE

Ɖevioo no mlɔ anyi

Ɖevioo no mlɔ anyi

ENGLISH TRANSLATION

The children should sleep

The children should sleep

Figure 15

Aɔɔabi

(The stuff is cooked)

Awudome Kwanta Asafo song

Scored by MBK Ansah

field records, 2023

A - da - da bi de du la me lio

A - da - da bi du la me

A - da - da bi a da da bi

lio A - da - da bi du la me lio

SONG TEXT IN EWE

Aɔɔabi de eɔɔa me li o

Aɔɔabi de eɔɔa me li o

Aɔɔabi de eɔɔa me li o

Aɔɔabi de eɔɔa me li o

ENGLISH TRANSLATION

The cookie is cooked, no one to eat

The cookie is cooked, no one to eat

The cookie is cooked, no one to eat

The cookie is cooked, no one to eat

Figure 16

Amedzro baɖa le kpɔ gbe

(The evil guest will experience it)

Awudome Kwanta Asafo song

Scored by MBK Ansah

field records, 2023

A me dzro ba ɖa le kpɔ gbe 'gbe loo

i yee ba ɖa

yie a me dzro

ba ɖa le kpɔ yie

SONG TEXT IN EWE

Amedzro baɖa le kpɔ gbe egbe loo

Iyiee! baɖaa, baɖa le ekpɔ gbe

ENGLISH TRANSLATION

The evil guest will experience it today

Iyiee Evil/bad, evil will see it

Figure 17

Awawa yo

(It is Wawa: wawa is the name of a soft white wood in Ghana)

Asafo song from
Awudome Kwanta
transcribed by AMBK

The musical score consists of two staves. The top staff is labeled 'Call' and the bottom staff is labeled 'Response'. Both are in 2/4 time with a key signature of three sharps (F#, C#, G#). The 'Call' staff has a treble clef and a common time signature '8' below it. The lyrics under the 'Call' staff are 'Wo dze me dze'o' followed by a six-measure repeat sign (boxed '1, 2, 3, 4, 5, 6') and then 'ee wo dze me'. The 'Response' staff has a treble clef and a common time signature '8' below it. The lyrics under the 'Response' staff are 'A wa-wa yo wo-dze me dze'o A wa-wa yo', with a six-measure repeat sign (boxed '1, 2, 3, 4, 5, 6') above the first part of the response.

SONG TEXT IN EUE

Wo dze medze o
Awawa yo
Wo dze medze o
Awawa yo

ENGLISH TRANSLATION

Splitting it was futile
It is Wawa (a certain soft timber)
Splitting it was futile
It is wawa

NB: This song talks about the fact that, despite the softer look of the tree, it has been fortified and cannot be easily lumbered. The song does not necessarily speak of the wood; it's a proverbial statement.

Figure 18

Ame'ovio yo lo
(That is a child of the people)

Awudome Kwanta Asafo song
Scored by MBK Ansah
field records, 2023

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment line on a bass clef staff. The lyrics are written below the vocal line. The first system includes a first ending bracket labeled '1, 2'. The second system starts with a measure rest for the vocal line. The third system starts with a measure rest for the vocal line.

System 1:
Vocal: A - m'o vi yo lo (1, 2) A m'o vio me le ma
Piano: A - m'o vio yo lo yo lo

System 2:
Vocal: wuio me le ma wuio
Piano: A - m'o vi yo lo yo lo

System 3:
Vocal: (rest) (rest) (rest) (rest)
Piano: A - m'o vio yo lo yo lo

SONG TEXT IN EUE

Am'ovio yo lo
Am'ovio yo lo
Me le mawui o
Am'ovio yolo
Me le mawui o

ENGLISH TRANSLATION

That is a child of the people
That is a child of the people
I don't have to harm him
That is a child of the people
I don't have to harm him

NB: "Harm" as used here means "to kill".

Figure 19

Yɛ de Amakye aba

(We have brought Amakye)

Awudome Kwanta Asafo song

Scored by MBK Ansah

field records, 2023

Yɛ de'A - ma - kye a bao Yɛ de'A - ma - kye'a - bao - -

1 yee 1 yee

SONG TEXT IN AKAN

Yɛ de Amakye aba oo

Iyiee

Yɛ de Amakye aba oo

Iyiee

Yɛ de Amakye aba oo

ENGLISH TRANSLATION

We have brough Amakye

Iyiee

We have brough Amakye

Iyiee

We have brough Amakye

4.3.3.5 Teaching and learning the Asafo dance

Data gathered during the study indicated that teaching and learning involves, modelling, observation imitation and practice. There are basic dance movements in Asafo as practiced in Awudome Kwanta (and I believe at other places too) that all members can display when the music is being performed. Other movements are exclusively performed by experts who have experienced different situations during battles or similar life challenging situations. These exclusive movements and dance patterns are performed by those who go through such experiences only. Also, for a dancer to step into the stage or the dance circle to

perform, that dancer must listen to the song being sung before deciding to join the stage in dancing.

Now talking about how the new learners get to master the dance steps and decide which movement to use and at what time to use it, modelling plays a crucial role here. Simple dance steps are performed and the new members watch and later when they step onto the stage, they imitate such steps. The prompting which is in the form of a nod indicates whether they should get onto the stage or not. However, talking about the smoothness or a good flow in the dance steps, the individual's giftedness comes to the fore. When I asked the participants in the focused group whether the members are taught how to add stylistic moves to their basic steps in Asafo, he answered and said;

“It's just like how we go to church and at church, no one teaches no one how to dance to praises songs. You just have to be moving on the rhythm, the same way in Asafo too, no one actually teaches you how to perform the dance (Asafolia Foster, 7th July, 2023 at Awudome Kwanta).

Some people are born good dancers and they display beautiful moves when dancing on stage. However, the models who were the members of the Asafo team or the elderly members especially keep watch over every dancer. When the dancers (especially the novice) want to overstep their bounds by making unnecessary display of forbidden moves, they prompt the person out of the stage.

“You can know a lot of dance moves but you will be taught when to dance and when not to. Beginners will also be taught the type of gestures that are allowed for their maturity in the ensemble” (Asafolia Frank, 7th July, 2023 at Kwanta Awudome).

This explains that there is a stage one can attain before performing some moves in the dance circle. Those same models, in this case the elderly members of the group can allow

a particular member to go on stage and perform his moves but this comes in strict accordance with the kind of song being sung.

there is a song which states *anyigba dzedzo, afɔkpa towo n'ova* “the ground is hot, sandal bearers should come” If this song is raised and I start displaying my swordsmanship (in the traditional way) and you see me and you try to follow suit, you may end up getting wounded. This shows though the ground is hot, you are not wearing sandals or you are not a sandal bearer” (Wugafola, Jeff, 14th July, 2023 at Awudome Kwanta)

This song cannot be danced to by all the members especially the novice or the new member who just joined. Asafofia Mortey commented on this particular song and said;

...the *afɔkpa* (sandals) too is not referring to an ordinary sandal, this refers to the experience level of the members. And the level of ancient and indigenous wisdom the member possesses can be referred to as the sandals.

Members are expected to listen with rapt attention before performing their actions and this is a lesson given the new members. It was relayed to me that, there is training at every stage of the Asafo performance, even on the dance stage, there is training that goes on. To clarify how training is sometimes carried out to members during the performances, I asked how was that done and the focused group members said this;

Member 4

We prompt them on the stage with gestures and signals. This is training of a sort. You must understand the signals we give; this is also a training to the members. Training goes on in every aspect of the Asafo performance.

Member 5

There are some kinds of songs and when these songs are in session, it's only some special members who are authorized to enter the stage. Children and new members are not allowed to dance to such tunes.

I inquired why it should be that some songs are reserved for only some particular group of people to dance to and one of the respondents said;

Member 5

‘Ahaaaa! ‘Sesemakan’amenovi yo’ (it’s about one’s inability to share one’s bravery with a sibling).

All talking at once:

the heart in my chest is different from your heart.

Member 1

And it is the level of my heart/bravery that determines my bravado and actions.

From all these indications, it means members who joined were made aware of some of the dos and don’ts that exist during the performances. The training within the performance context can go with gestures. Facial expressions and body language were some of the modes of communicating to the members, especially the new members to prompt them on what they should or should not do.

There are some songs, and when these specific songs are being sung, it’s only some specific people or elders who will enter the stage and dance to it. Once the songs are tuned, everyone knows it’s this or that person who is being summoned for a performance... therefore, when such songs are tuned and you enter the circle, and we know you don’t know anything about that song, we have to quickly take you off the stage by quickly giving you a signal. As a way of signaling you out of the stage, an elderly member of the group or the leader will enter the stage and brush his body against yours. He may sometimes whisper to you in the process (Hadodala, 7th July, 2023, Awudome Kwanta).

A novice may not know about how specific songs represent specific individuals and when these songs are sung, only selected few are allowed to dance to it. However, by observing

and being patient, they will get to find out about these unwritten rules. Some of the rules are taught to the members once they join, in order to prevent them from falling victim to rule-breaking.

4.3.4 Non-musical issues incorporated into the musical lessons

The group incorporates lessons about life, ethics and morals into their training and this gives a holistic training to the members both old and young. For example, one learns that, in the course of dancing in the circle, the elders can signal you to exit the stage. In this case, tolerance and respect for elders is given and exhibited. One also learns to be alert and circumspect during performances; this is a virtue that will help in all aspects of life.

Another general life lesson that the music making process in Kwanta Asafo teaches to the members is how to discern from wise sayings and also to use same. The usage of the wise sayings will enrich the linguistic abilities of the member who uses them whereas the understanding of them will enable the members discern real intent of spoken words and know hidden truth behind such statements. Finally, the understanding and usage of wise sayings, idioms and proverbs as is experienced in the Asafo music will enable members to communicate with each other as well as those who have knowledge of such terminologies without being understood by lay men. This can help in coded messaging to escape dangerous situations.

Also, through the songs, the virtue of bravery is taught to the members and this helps in other aspects of the individual's life. Talking about bravery, there were some lessons I was told can be given the members in challenging situations so they won't be afraid, not even in the presence of danger. For example, I observed when the young boy took a dagger and used it to perform various actions on the dance stage. I'm not saying young children should

be using knives for display wherever they are, but the usage of it for self-protection and being unafraid of it is something I think was taught the boy. As the saying goes, ‘don’t try this at home’, I don’t think anybody who observes the performance of the Asafo group is by any means expected to start displaying such moves at home. Similarly, I don’t think the young boys and even the elderly members of the group were permitted to be displaying such moves with knives at home.

4.3.5 Motivation and assessment strategies

In every learning situation, assessment plays a key role in informing whether progress is being made. Motivation on the other hand helps in sustaining the attention of the learners, even in some cases, motivation attracts learners to the scene of learning. In the Asafo musical training as studied in Awudome Kwanta, the motivation and assessment strategies identified are described in this subsection.

For the learner to be motivated in a learning process, the learning must be meaningful to them. In the African music learning context, lessons are tailored to cater for every stage of the learners’ life. Children learn how to sing children songs, later on they learn how to sing play songs for their musical games. Similarly, work songs are learnt to aid in the vocations and for the development of career of the African (Blacking, 1967; Akuno, 2019). Music making becomes meaningful to the African learner since it is connected to every aspect of their daily life. Once the context is meaningful and useful, the learner is motivated. This is in line with the statement “it is when learners make music that music learning becomes desirable” (Idamoyibo & Akuno 2019: 250)

During my brief connection with the natural musical space in Awudome Kwanta, I tried to find out the motivation that kept the musical group members going and that which

sustained the interest of the new learners. By observing the group and asking few questions, I realized the mere membership of the musical group was a great aspiration for the members. The younger ones who joined and performed with the group carried that air of pride because they were with the “masters”. The younger ones who associate with the group felt they were not even worthy to be members of the group, therefore being able to associate with them seems like a great honour. I noticed this because, in a conversation with my research assistant, he told me he was not old enough to be in Asafo. When I further asked him then how come he performs with them, he told me he is a citizen of the community so they all join in the music making. This means he had the interest but he felt he has not reached the stage to be a qualified member. If he were not to have the musical interest (self/intrinsic motivation), he would not fully associate with the group.

The feeling of relief and fulfillment when the instrument is handed over to a novice performer to perform as part of the main group for the first time is a commonplace to everyone. The novice often aspires to earn that confidence of the master trainer and be given the role to perform. At Kwanta during this study, a particular song was being performed to which at my age and based on the lyrics of the song, I dared not enter the stage to dance, but the 12-year boy was given the signal to enter the stage and dance. I observed to my astonishment when this boy took a knife, moved onto the dance stage and started displaying different skills. Even though this performance I just described was to impress me as a newcomer (that was what I felt), I realized the boy had that sense of elation because he had the opportunity to put up a show. This type of fulfillment (not only because of the use of the dagger in dancing as I described) of performing in a very important musical group of the community drives the learners to aspire to learn more and also remain faithful

to the teaching and learning processes in the indigenous musical groups. The prestige and the inner feeling when one joins in the indigenous musical performances was reiterated in Zapata's account when she wrote:

In a community where the people that learn to drum because they want to, the question of why they want to learn to drum arises. The answers were varied and numerous. Often times one person having multiple reasons for learning to drum. Their answer help to demonstrate the role that drumming plays in the community and attitudes towards drumming. Nana Banafo became a drummer because something inside him told him to play the drums. Nana Banafo's talent was given to him from God and it was God who led him to the drums. However, when we discussed why he thought that boys in the community might be interested in learning to play he mentioned that the boys wanted to be like him. They respect him (Zapata, 1998, p. 22)

“Something inside” him told him to play; by this statement, Nana Banafo in the write up was referring to the intrinsic motivation aspect of the performer.

In other cases, the teacher or the trainer also motivated the learners to aspire to greater heights with spoken words and through actions. I observed the chief drummer giving the learners a pat on the shoulder, clapping for them and passing nice comments about them when they were rehearsing.

Another motivation factor that I discovered was that, the learners, especially the young ones who engaged in getting trained in Asafo music had their usefulness in their school during cultural festivals that the schools compete in. A conversation with the teacher who was a participant during this study corroborated the relevance given those group of students who mastered the indigenous musical skills when he stated;

personally, I like the idea of training the children because, they are being trained to appreciate their culture...even during culture festival for the schools, these two boys were a great asset in the dances (Mr. Kwesi Mensah, 21st July, 2023 at Awudome Kwanta).

This account by the teacher is true for many communities where the students join their indigenous musical groups.

When it is time for cultural festivals, most schools in the Ghana resort to going in for the local resource persons. Therefore, some the schools that are blessed to have students who are adepts in the performances do not get themselves stressed and on the other hand, those students who become the champions on the instruments and in the dances get that reverence that they so yearn for. The respect from the teachers and colleagues also gives the students the desire to learn the indigenous musical ways of their communities.

The community or the observers also motivate the performers when they put up a good performance. I observed the observers who stood by on my last visit to the community clapping their hands and praising the young performers when the chief drummer gave them the opportunity to have a free performance. They passed beautiful comments about the performer(s). About motivation, some musical groups and their members especially the best performers are sometimes given monetary rewards (Zapata, 1998), when they put up exceptional performances (even though I have not observed this scenario at Kwanta during my study). Sometimes money is placed on the forehead of a dancer who displays graceful movements on stage or the cantor who sang so beautifully or the virtuoso player of the local drum. For those who are not very young and at the school going ages, their motivational factor becomes the fulfillment of that sense of belongingness, and the sense of being able to contribute their quota in the musical arts of their community.

4.3.5.1 The assessment strategies

Green (2001) argues that exceptional skills in music-making are the only evidence that show the competency of a music teacher. Green's assertion likened to the teacher in the

indigenous context can be said about the music learner too. Observation during this research revealed that, there is no formalized assessment method used by the trainers in assessing the learners' competency in Asafo musical training. However, different avenues were used by the trainers to assess mastery and proficiency of the learners.

One of the assessment modes used by the chief drummer to assess the competence of the instrument players was to allow them play over a long period to see if they will keep to the regular timing. Once they are able to maintain the sense of pulse without going off, it is assumed competency is being achieved. In his own words wugafola Jeff said this about one assessment module;

if someone is taught how to play the Uuvi (Jeff continued), he must learn it and master it well under supervision. What the trainer can do to ascertain the mastery of the drummer is that, he must allow all the learner to play his instrument alongside the other instrumentalists. When he is able to play over a period with accurate timing and without any error, then he can be considered a good player (Jeff, 15th July, 2023 at Awudome Kwanta)

This describes the practical assessment strategy used by the trainer since competency has to do with real-time performance. The assessment, based on this narration is done by listening and observing the learner to either check hand movements or listen for the proper blending in the rhythmic cycle.

Concerning the assignment of grades and certification, the indigenous musical industry as I witnessed in Awudome Kwanta assign no grades, neither do they certificate members (as no Ghanaian indigenous musical group does that). However, when one becomes proficient on the instrument as required by the chief drummer or the group, that person is allowed to perform during group performances and not only during rehearsal periods. Clapping for

the performer by the group, the trainer and the public beside being a motivation also serves as evidence backing the good performance ability of the learner.

Another incidence I observed which I think is worth mentioning here was that, the chief drummer can be playing for a while and then ask a learner to come and replace him. After the learner takes over, it was expected of the learner to fit into the general rhythmic cycle. This was done to the 10-year-old boy on the Asafogaa and the Uuvi respectively. Same switching of roles was used to test the other young boy of 12 too. From my point of view, I think this scenario also offered a testing moment in the training of the learners.

“A good drummer is allowed to play the drums at functions especially when we realize you can perform for a long duration without any mistake”. That was the remark by the chief drummer and this was corroborated by his supporting drummers to which I can’t agree less.

4.3.6 Applying Vygotsky’s Sociocultural Theory (1978)

Applying Vygotsky’s Sociocultural Theory (1978) to the context of Asafo music learning and teaching in Awudome Kwanta, we can identify that, individuals who join the musical group were a bit knowledgeable about some aspects of the music. For example, the two boys claimed they learnt some of the Asafo songs at a very tender age. By learning the music on their own at tender ages just by listening and observing the performers took them to the level of self-learning. But upon joining the group, they were taken through training (even though it is non-formal in nature) and this helped in honing their skills in the musical performance of Asafo. This is in line with the Zone of Proximal Development (ZPD) which explains the higher laurels an individual can get to when learning is gained from more knowledgeable others (MKO) as compared to what one can gain when having self-tuition.

Again, the contexts of scaffolding were experienced according to the data obtained during the study. Different contexts presented learning by scaffolding. When the lessons were given to the learners in bits, when the instrumental skills were learnt by different techniques bit-by-bit until mastery is achieved, we say scaffolding is used. Moreover, as burden texts were used to present chunks of the whole instrumental skills and specifically the drum patterns, we can evidence scaffolding.

4.3.6.1 Learning by Cultural tools

Asafo music as was taught and learnt during my brief study was channeled through the use of the cultural tools, music and with its peripherals such as the songs, the instruments, the dance and gestures. Besides the gestures were wise sayings, proverbs and abstract concepts such as bravery, patriotism and civic education.

To zero in attention on Vygotsky's sociocultural theory, the adept Asafo music practitioner was seen in the personalities such as the Vugafola, the Hadodala, the Asafofia and other experts in the group who helped honed the skills of the new members. The whole Asafo group served as models to the younger generation and those who had the desire to join the Asafo group. The experts in the group through their performances served as models and the novices and the younger generation get themselves conditioned and even have positive biases for the Asafo music. These novices participated at the unconscious level as was confessed by one of the respondents when he said he learnt the songs of Asafo and some basic rhythmic patterns of Asafo even before joining the group.

Upon joining the group, the respondent in question then became an active participant at the conscious level. This active participation will make him an eventual adept Asafo music practitioner. This same respondent at the adept level with the passage of time will become

a model whose activities will serve as a modelling situation for a community member or a younger child. The cycle will continue into perpetuating Asafo music or any other music from the indigenous arena.

4.4.0 Research question 3:

What are the specific challenges faced by the Asafo music ensemble in Awudome Kwanta?

The results on the challenges faced by Awudome Kwanta Asafo musical group is presented here with data based on the unstructured interviews, focused group discussions and some observations made four themes have been developed based on the coded data in order to address the research question.

4.4.1 Prejudice and distaste for the indigenous music

Distaste for indigenous music has been a major challenge militating against many such art forms in countries all over the world with Ghana not being an exception. It was no news at all when a study was conducted and the results indicated 87percent of the Ghanaian youth prioritizing pop musical genres, against the traditional/indigenous music (Carl & Kutsidzo, 2016). This preference for music of foreign origin and a blend of foreign and Ghanaian styles against the indigenous has become a menace that is killing the spirit of indigenous African music making in the Ghanaian communities.

The distaste for the indigenous music was uncovered during my course of study but not really related to preference of foreign music; it was linked to the Christian religion. My enquiry revealed that, some Christians hate to see anything traditional and also get involved with same. When tried to dig deeper into the notion Christians ascribe to the Asafo music, I was told they (most Christians) feel Asafo music belongs to those who were not “born

again”. They see the music to be heathen (Acquah, 2013) and therefore do not have the motivation to associate themselves with the group. Knowing this issue of referring to Asafo music as heathen, I asked same about the perception of others in the community towards the group and was told;

“That same mindset is here too. It is everywhere, they always claim we practice juju” (a chorused response from the focused group members, 14th July, 2023 at Awudome Kwanta).

The irony of this whole Christian brouhaha is that, despite the prejudice against Asafo and the name-calling, the rhythms of Asafo instruments and their accompanying song structure is being used in the Christian churches all over Ghana. This adaptation is seen in other countries too as is seen in the case of edonga dance in Uganda (Ekadu-Ereu, cited in Akuno, 2019)

Another reason stated for some community members’ dislike for the Asafo music and the group was the role the group plays in enforcing the traditions and customs in the community. This appears like an imposition of traditional rules on everyone whereas the people feel they are not obliged to observe some customs. Asafofia Foster explained a reason for the dislike shown by some of the community members towards Asafo when he stated:

There are some practices and rituals that we perform which some members of the community are not comfortable with. For example, during funeral and burials of chiefs and some elderly members of the community, everyone is expected to keep their animals locked up. If your animals roam the streets during these events, the penalty is the animal will be caught by the Asafo. It will eventually be killed and eaten by the Asafo. A person who falls victim

to this practice may not be happy with the Asafo group and the members.

(Asafofia Foster, 14th July, 2023 at Awudome Kwanta)

In the context expressed by Asafofia Foster, the Asafo serves as overseers of some rules in the community and for that matter, others hate them. But this is normal of every law enforcement agency. However, this may pose a challenge to the group when the group needs the cooperation of the general membership of the community in some situations. It is true that members of the community who fall victim to the scenario expressed by the Asafofia above may not even like any close relative to join the Asafo group once that is within their power (that is where the challenge of membership attraction comes in).

4.4.2 Financial challenges

Issues concerning the non-availability and inadequacy of funding is a commonplace for groups that delve into the indigenous arts all over many African communities (Ekadu-Ereu cited in Akuno, 2019). As already, stated, my findings came out with financing as one of the major challenges faced by the group. I realized this was true because, the community is a relatively small one and from the look of things, the likelihood that less than 5% of the total population of the group is into formal employment is high. Therefore, when it comes to raising of funds for the group, I believe there may be problems here and there. Besides, there were the aged group who may not have reasonable source of finance and this may also pose a challenge to fund mobilization. A statement made during one of the sessions of the focused group discussion revealed the existence of the issue of finance as captured in the following extract:

Oo, actually, we have some challenges and the one that I know of as a little child (by this, he was referring to himself as not being the originator of the group) is finance. When we need money for any programme, it is difficult for members to contribute such monies. They will eventually

contribute but it's difficult for the mobilization to be done. (Focused group discussion, 15th July, 2023 at Awudome Kwanta)

I have listened to audio recordings of the musical performances of some Asafo groups from the Volta Region, and I think having the financial muscle can aid in such ventures as going to the studio for the recordings. Therefore, beside the music making in the community during programmes, Asafo music groups may aspire to do things that may be unfulfilled because of financial difficulties.

4.4.3 Rural Urban Migration

‘Migration is considered as the movement of people from one geographical region to another, which may be on temporary or permanent basis’ (Adewale, 2005 cited in Amrevurayire & Ojeh, 2016:1). According to Amrevurayire and Ojeh (2016), rural-urban migration takes great toll on the source region or the locality from which the migration is happening by making life difficult for the people since the active youth are those that usually exit such communities; as the youth move with their labour force, the elderly members of the community are forced to engage in strenuous activities that are hitherto carried out by the youth. When this happens, the quality time the elderly often spend on other social activities of the indigenous setting is eaten into by the time spent in areas such as agriculture (music is one of such social activities).

My findings revealed rural-urban migration as one thematic area that posed an adverse effect on the Asafo musical group. The members lamented about how when some of their performers often travel to the urban the musical life of the group get disturbed even though they easily regain their posture. In Avorgbedor’s narrative about how rural urban

migration, especially among the youth adversely affects indigenous music making in a segment of the Anlo community, he states;

The youth segment of the village population used to be very active in terms of the innovation of musical ensembles. These ensembles were formed either simultaneously or at different time periods within the two wards and from the two age strata (ie. 7-16; 16-30, active participants) of the youth population. As of now, such favourite ensembles as Babasiko and Kinka are practically out of the active repertoire...it is the repertoire from the youth domain which is most affected since the out-migration, as earlier described, is more intense among the youth (Avorgbedor, 1992: 4).

The rural-urban migration of the youth being a challenge to the indigenous musical culture as seen from Avorgbedor's submission has the potency of bringing a total weakening of the continuity of the musical culture of the people.

One of the members during our discourse also had this to say about the exit of members of the group from the community;

As I already said, when some of our drummers or members travel, new members are trained to take up their roles so we are always ok. When those members who travelled out return, they remain Asafo members, we perform and become ok. (Focused group discussion data, 23rd July, 2023 at Awudome Kwanta)

This gives the evidence of the members of the group travelling out of the community. The assertion that the group gets ok because members are trained to take up their roles is a bit questionable. This is because, even though new performers (especially drummers) will be trained, the group will surely feel the absence of the old performers who left the group since everyone has their personal and natural giftedness. The same question about how the group feels in connection to the exit of the members was reacted to by another member in

this way; Oo, we don't feel it like that, but it disturbs us somehow (Focused group discussion data, 23rd July, 2023 at Awudome Kwanta). Another member confessed the migration issue “shakes” the group. I have captured some other comments by some of the members of the focused group when they complained about rural-urban migration saying;

Member 3

For example, when people exit the community and for that matter the group and we get an emergency invite for a performance, we are compelled to make a do with the younger and new drummers especially. We have to quickly polish these drummers and performers.

Member 5

Sometimes, some of the Asafo members of our neighbouring townships are invited especially the drummers, in case we are short of drummers. But not anybody at all can be invited, rather those who know our specific drum patterns.

Inviting drummers and performers from the neighbouring communities when rocked by the shortage of performers in one's group is not a phenomenon that is practiced only in Kwanta; it is a quick fix that many performing groups use. For the youth segment migrating to the urban areas, it was evident that their main reason is the search for job and the quest for higher education.

4.5.0 Research question 4:

In what ways can indigenous formal music education practices found in the Kwanta Asafo be applied in the formal music classroom?

Research data from this study has come out with some educational strategies used by Awudome Kwanta Asafo in their musical training process for the sustenance of the group.

Some of the strategies are expressed in the coming paragraphs with possible ways of adapting them for the formal music education classroom.

4.5.1 Communal learning

I observed the Uugafola (chief drummer) instructing the younger and novice learners on the drumming techniques. However, he intentionally often leaves the scene from time-to-time to enable the learners have less stress (I did not mistake this for laziness or unseriousness on the part of the chief drummer). The brief periods of his absence also saw some members of the group who were arriving offering assistance and correction to the learners. This communal way of learning can also be adopted in the formal music classrooms. In the real classroom, the teacher who may not know some particular traditional music genres should make provision for peer tutoring as well as invitation of the cultural bearers. By peer tutoring I mean some of the students could be very resourceful in some of the traditional musical types and those students can be allowed to assist in the teaching and learning process. On the other hand, when the teacher is even knowledgeable in the traditional musical types, they can still give some breathing space to the learners in the course of the learning process for the learners to assist each other. This will build that communal sense of belongingness in them.

4.5.2 Presentation of learning in chunks

The Asafo songs as I noticed were easy to learn as a result of their fewer worded nature. The formal music education class can also adapt to this type of song formation or use the composition techniques to come out with their own short worded songs to enhance active participation of learners. This is because, the fewer the words of the song, the faster the

pace of learning and higher the willingness of the learners in participating. Recall will also be enhanced when the words of songs used during lessons are relatively fewer.

4.5.3 Holistic and culturally relevant learning.

Music learning in the indigenous setting (as I observed in the context of Awudome Kwanta Asafo) encapsulates real-life lessons (to include the nonmusical aspects of life) as part of the process that came through the song lyrics. Even the dance process on the stage teaches moral codes. I also realized the music being learnt was what the community practices, therefore, the learners were learning so they can be of importance to the community. Same can be done in the formal education setting by fusing moral codes, ethics, civic education and patriotism into the music lessons and the music making processes in the schools. Also, lessons in the formal classroom can be directly linked to the expectations of the communities so as to give that utilitarian value to the lessons being taught and learnt.

4.5.4 Exploration of learner interests

Both adults and younger ones who joined the Asafo group decided on their specific areas of interest. Some decided to be part of the chorus while some decided to learn the drumming skills; this gave them the joy and zeal to participate without harbouring the feeling of being compelled to act against their will. In the formal music classroom, since learners are of mixed abilities and talents, the children can be allowed to manipulate the available musical instruments and participate in the music making process by choosing their areas of interest like singing, instrumentation and or dancing as I observed on the field. The basic target for music education is to make the learners music lovers (Reimer, 1989). This implies that, if learners get involved in music lessons which are of practical

nature without restriction as to which aspect to participate in, their interest can be heightened.

4.5.5 Assessment strategies

The assessment strategies I observed were formative in nature. Assessment was ongoing while learning was still ongoing; this was not even mentioned to the learners as a period of testing. The formal music education class can also adopt this type of assessing the learners so that, learners' performances are observed and their progress in performance should be observed. The observation periods can also be informal so as to create a stress-free environment for the learners. Once a learner has the feeling of being assessed, the tendency of making errors gets high, also stress often set in.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Overview

In this chapter, the summary and major findings from the study are presented. The conclusion, recommendations and areas for further study are also included. The study was conducted into non-formal music education by understudying Awudome Kwanta Asafo, in the Ho-West District of the Volta Region of Ghana.

5.1 Summary

This study investigated the non-formal music education practices within the *Asafo* indigenous musical tradition of Awudome Kwanta to unearth pedagogical structures for potential replication in formal classrooms. Guided by Vygotsky's sociocultural theory and the concept of "Cultural DNA," the research employed a qualitative case study design, utilizing unstructured interviews, focus group discussions, and participant observations of forty purposively sampled individuals. The primary objective was to document the historical trajectory of Kwanta *Asafo*, examine the strategies used to train members from novices to masters, and identify the challenges threatening the ensemble's survival in a modernizing society.

The findings regarding the history and transmission of the ensemble revealed that Awudome Kwanta *Asafo*, also known as *Kalevu* (music for the brave), serves as a vital cultural repository for the community. The study established that the ensemble's presence in the locality is a result of historical factors such as common ancestral migration and

"ownership by capture" during past warrior encounters. Crucially, the research found that recruitment and training are deeply social processes where "More Knowledgeable Others" (MKOs), such as the *Vugafola* (master drummer) and *Asafofia* (warlord), use modeling and scaffolding to initiate new members into the group's musical and social hierarchies.

In terms of educational strategies, the study unearthed that *Asafo* training is characterized by an "active-participatory" approach where learners are not compelled but choose specific roles—such as drumming or singing—based on interest. Assessment within this non-formal context is entirely formative and ongoing; progress is measured through real-time performance excellence rather than formal testing, which fosters a stress-free environment for mastery. However, the ensemble faces significant challenges, including a lack of interest among the youth due to the influence of Westernization, digital music culture, and the "fetishization" of indigenous arts, which has led to a dwindling number of active practitioners among the younger generation.

To bridge the gap between indigenous and formal music education, the study concludes that the pedagogical tenets of *Asafo* can be effectively integrated into the formal music classroom. By adopting the "scaffolding" and "role-selection" strategies observed in the field, teachers can create more inclusive and practical learning environments that cater to the diverse interests of students. Ultimately, the study advocates for a paradigm shift that recognizes indigenous music not just as a cultural artifact, but as a dynamic educational resource capable of fostering cultural identity and communal cohesion in contemporary Ghana.

5.2 Conclusion

Based on the findings from the research and in line with the research questions, it could be concluded that:

The study concludes that the historical trajectory of the Kwanta *Asafo* is a testament to the resilience of "Cultural DNA." The ensemble is not merely a musical group but a living archive of the community's migratory history and military prowess. By establishing that the group originated through ancestral inheritance and territorial defense, the study confirms that indigenous music serves as the primary vessel for preserving communal identity and historical memory in Awudome Kwanta.

Regarding the recruitment and training processes, it is concluded that the *Asafo* tradition operates on a highly effective, though unstructured, pedagogical framework. The transition from novice to master is achieved through a "naturalistic" immersion guided by the principles of scaffolding and the Zone of Proximal Development. Because participation is voluntary and interest-driven, the training avoids the rigid pressures of formal schooling, suggesting that intrinsic motivation and social imitation are the most powerful tools in indigenous music education.

In relation to assessment and mastery, the research concludes that "excellence" in the *Asafo* context is defined by communal synchronicity and the ability to perform under the pressure of public festivals. Unlike formal education, which relies on periodic written or practical exams, *Asafo* assessment is continuous and formative. Mastery is recognized when a performer can move from the periphery of the ensemble to a leadership role (such as a lead singer or master drummer), proving that performance-based assessment is an effective measure of musical competence.

Finally, the study concludes that there is an urgent need for pedagogical integration and cultural revitalization. While the *Asafo* tradition is currently threatened by modern religious and digital influences, its "active-participatory" methods offer a transformative blueprint for the formal music classroom. By incorporating indigenous roles like the *Asafofia* (warlord) and *Vugafola* (master drummer) as instructional models, the formal education system can bridge the gap between traditional heritage and modern academic training, ensuring the survival of the *Asafo* spirit for future generations.

5.3 Recommendations

Based on the findings from the research, the following recommendations were made.

Based on the findings regarding the narrative origins of the ensemble, it is recommended that the Awudome Kwanta traditional authorities establish a local community archive to preserve their unique oral histories. Rather than relying on national repositories, the community should utilize digital documentation to safeguard their specific lineage. This ensures that the authentic narratives remain intact and accessible for local educational initiatives and future ethnomusicological researchers.

Furthermore, because the study established that *Asafo* training succeeds through naturalistic immersion and the use of "More Knowledgeable Others," formal music educators should pivot away from rigid, teacher-centered instructional methods. It is recommended that they adopt the *Asafo* model of peer-mentoring and collaborative learning within the formal classroom, allowing advanced students to scaffold novices within their Zone of Proximal Development. This approach replicates the highly effective

and organic transmission processes observed in the indigenous setting, making music education more interactive and learner-driven.

To address the challenges identified in the third research question—specifically the financial constraints and the lack of youth interest caused by Westernization and religious misconceptions it is recommended that the National Commission on Culture (NCC) initiate community-based revitalization programs. These programs should include public "Asafo workshops" led by the *Vugafola* and *Asafofia* to educate the youth and religious groups on the intrinsic cultural value of the ensemble. Repositioning *Asafo* as a sophisticated knowledge system rather than a "fetish" practice will help mitigate these challenges and ensure the sustainable transmission of the community's musical legacy.

Finally, regarding the application of these strategies in formal education, it is recommended that, although the Curriculum Research and Development Division has integrated indigenous frameworks into the national curriculum, there remains a gap in practical classroom implementation. It is recommended that the GES organizes specialized workshops to train music teachers on the specific pedagogical application of these indigenous formal strategies. This move from theoretical policy to practical classroom mastery will ensure that the existing curriculum goals are effectively achieved in schools nationwide.

5.4 Suggestions for future research

Based on the findings of this study, it is recommended that future research investigate the pedagogical impact of non-formal music education within the Awudome Kwanta Asafo on

school-aged participants. Specifically, such a study should assess the utilitarian and developmental outcomes of community-based music education to determine its efficacy in enhancing the holistic growth of younger members.

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APPENDICES

APPENDIX A

Observation Guide

- a. Name of the group
- b. Number of members
- c. Gender of the members
- d. Number of non-members observed
- e. Gender of the non-members
- f. Who teaches the drumming?
- g. Who teaches the singing?
- h. Who teaches the dancing?
- i. Are the songs long or short?
- j. Are the songs easy to learn?
- k. Are the songs difficult to learn?

Training strategies in use for the new learners

- a. How is the singing taught?
- b. How is the dancing taught?
- c. How is the drumming taught?
- d. How does the various trainers show approval for hard work and excellence performance?

Observation guide during the group's performance

- a. In which order do members enter the stage?
- b. Who opens the floor for the dance?
- c. What accoutrements do members use on stage?
- d. What are some of the musical instruments used by the group?
- e. Are members punctual What attire do members put on?
- f. Do members use any prop?

- g. What are some of the props used by members?

APPENDIX B

Interview Guide

In which age range do you fall? (Members of Awudome Kwanta Asafo only)

Interview guide for Tɔɔbe Buasapa aka Tɔɔbe Lɔɔ

- a. Tell me all you know about Asafo in Awudome Kwanta.
- b. What roles do the Asafo group play in the community?
- c. What is the purpose of music in the group?
- d. Why do you have Akan texts in Asafo music in Eve land?
- e. Where did Awudome Kwanta learnt the Asafo culture from?

Interview guide for the two youngest members

- a. What motivated you to join the Asafo music ensemble?
- b. How old were you when you joined?
- c. How did you learn the performances?
- d. What are some of the things you like about the group?
- e. How different is musical training in Asafo from the normal school music class?
- f. What are some of the things the trainers in Asafo do that you will like to recommend for teachers in the normal class to use?

Interview guide for the non-members

- a. How long have you been in this community?
- b. How relevant is the engagement of children in Asafo music performances?
- c. How relevant is Asafo to the community?
- d. Based on experience, tell me the challenges the Asafo group faces.
- e. What are some of the activities the Asafo engage in that you seem not to like?
- f. As a community member, tell me some of the positive things you have been hearing about Awudome Kwanta Asafo.
- g. Tell me some of the negative things you have been hearing about Kwanta Asafo.

- h. What are some of the teaching strategies used in training the members that you will like to recommend for formal educational use?

Interview guide for the experts (Chief drummer, Cantor and Asafofia)

- a. What is the original name for the group?
- b. What are the names of the instruments used in Asafo?
- c. Which of the instruments plays the leading/master role?
- d. Tell me something about the props and costumes used in Asafo
- e. Who qualifies to be a member?
- f. How do you encourage members to join the group?
- g. How do you train the new members musically?
- h. How do you package the tasks for beginners and other learners?
- i. Tell me some of the rules that beginners must obey.
- j. Tell me some of the rules observed by the group.
- k. Apart from learning to perform the music, tell me some of the things Asafo teach.
- l. What is the average age for a person to join?
- m. What are some challenges faced by the group?

APPENDIX C

Focused group discussion guide

- a. When did Asafo start in Kwanta?
- b. How many members do we have in the group now?
- c. How are children involved/recruited into the group?
- d. Are members expected to have some qualities before joining the group?
- e. What musical qualities must a member possess?
- f. What informs the choice of lyrics for Asafo song compositions?
- g. Who teaches the songs and dances to the new members?
- h. How do you assess performance excellence in the learners?
- i. What are some of the challenges the group faces?
- j. Are there rules in dancing to Asafo tunes?
- k. Are there some forbidden acts in Asafo performance?
- l. Do we still need Asafo in today's life as a military group?
- m. Why do we need music in Asafo if its formation is for defense?
- n. What roles does Asafo play in the community?
- o. Why do we still need Asafo today?