

## METHODOLOGICAL PROBLEMS OF RESEARCH IN TRADITIONAL MUSIC AND ITS IMPLICATION TO PRIMARY EDUCATION IN GHANA

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### ABSTRACT

*Traditional music studies in most instances has leaned on models experimented extensively by earlier scholars providing a framework for current researchers who are often times confronted with numerous challenges which of course should not mutilate or interrupt the project. The paper exposes student researchers to practical ways of approaching the constraints they are prone to encounter and possible dimensions of outlets. These and many other steps will help to penetrate the musical storehouse of the contemporary traditional musicians identified to be creative individuals who act both as repositories of old works and creators of new works that historicize current events, experiences and values. This paper aims to identify problems that researchers encounter in their quest to gain insight into traditional musical types. The write up also shows how research reports in traditional music could provide empirical resource materials to primary school teachers in Creative Arts.*

### Introduction

The growing acceptance of the study of traditional music in Africa in the field of musicology and ethnomusicology has brought traditional music studies to the lime-light. Consequently, research into traditional music in Ghana has received a higher momentum and is being undertaken by those fascinated by it and who want to gain insight into it as well as those who belong to the musical traditions.

Inquiry into traditional music calls for a contextual setting for the observation and documentation of music events in respect of the nature and significance of the occasion, the setting of the specific context of the situation, the auditory and visual components of the event, the participants, and the interaction occasioned by it. According to Kulbir, (1984) research is an endless quest for knowledge or unending search for truth. It brings to light new knowledge or corrects errors and misconceptions and in an orderly way adds to the existing body of knowledge. While knowledge obtained by research into traditional music demands a deliberate effort to collect information, sift, analyze, put it together and evaluate it, the main task for an ethnomusicologist in such complex activities is to document music but not the entire culture and to focus on music events but not the entire range of events in a community.

The study of traditional music in Ghana is not a recent development though its impact is largely underestimated. The music of indigenous societies

may have a short history. But studying it can shed light on recent historical and cultural trends as well as perceptions not only in modern traditional societies but on traditional musical arts by African music makers.

Consequently, ethnomusicologists have traditionally focused on indigenous musical genres. More recently, traditional musical trends in Ghana have become subjects of inquiry in our institutions (Ebeli, 2003 & Bubuamah, 2001). A substantial number of works by students of African music have shown cultural dynamism and processing due to urbanization, inter-ethnic as well as pan-African intercontinental contacts (Nketia, 2005). Nevertheless, their efforts to inquire, document and disseminate traditional musical knowledge are not without challenges.

The quest for knowledge in Ghanaian traditional music coupled with a prolonged stay in the Central Region of Ghana has stimulated investigations into Apatampa, a dance performed by a group of Fantis in the region. This brought to bare some challenges students have to grapple with, doing traditional music research. Earlier experiences in Winneba to study "mp" music of the Effutu's, Apasimaka, a war dance performed by the people of Gbadzeme-Avatime a traditional area in the Volta Region of Ghana, and an ongoing study of Totoame music performed by the women of Avatime provide insight for this paper. Personal interactions with students in the field of African music, colleagues and documented accounts in journals, articles and

books were valuable sources of data. The purpose of this paper is two folds; Firstly, it discusses the methodological problems confronting African students and scholars in ethnomusicology who are endeavoring to research and document traditional musical arts for posterity. Also, it examines the extent to which some of these problems could be reduced. The paper gives the primary school teacher insight into adopting an integrated approach to teaching traditional music. What then are the methodological problems encountered by students in African music, is the question that propels the discussions in this paper.

Field work is the hallmark of many social sciences. Unlike the historical musicologist who gleans data from archives, the ethnomusicologist does not only uses data from archives but also collects and document data from living informants. The endeavor comes with several hitches from accessing literature on the topic, to soliciting information from respondents, to observing the music in its cultural setting, to handling recording equipment, to analyzing the music and data. This paper will sensitize educational policy makers and practitioners to consider ways of minimizing the credence of these predicaments on students and researchers who are helping to globalize the Ghanaian traditional arts through research.

### Written Documents

Research in traditional music lends itself to a multifaceted process and like all scholarly work; it can present major challenges to the researcher taking anything from a cursory to an exhaustive look at a subject. Post (1992: 403) observes and furnishes us with a wide range of research resources available to scholars delving into traditional music studies in these words:

while research for many ethnomusicologists involve fieldwork, during the preliminary search for information, and at all stages of data compilation and writing, students and scholars work with library collections, are in contact with archival resources and research centres, and sometimes seek information from national and international organizations.

Prior to the spread and use of online materials, students and scholars in Ghana and several African countries did not have the privilege to access

libraries and materials online unlike the western world.

Pioneers in the field of ethnomusicology in Ghana have studied and left documented materials on a few Ghanaian dances (Nketia, 1963; Sarpong, 1977; Anku, 1992; Agordoh, 1994; Koffie, 1994; Agawu, 1995; Kongo, 1997). A lot more, however, is required to cover areas untouched for publication. Accessing literature on Apatampa to cover origin/history, performance practice, costume and make-up, song repertoire and instrumentation poses a lot of difficulties. The unavailability of data is due to the limited access to printed material on the topic either in soft or hard copies.

Post (1992:406) echoes this challenge that researchers face in her assertion that, "it is not always easy to access the previously listed materials". The availability of traditional music materials in the reference tools such as library catalogues, bibliographies, indexing and abstracting sources, online databases, and archival finding aids are inadequate to furnish the researcher with the necessary information required. In this regard, historical and the contemporary import of the background information on Apatampa, *Ɔmpɛ* and several others were not available. Although abstracting and indexing services are now available on print and electronic media unfortunately, there are limited information on *Ɔmpɛ*, Apatampa, Apasimaka and Totoame.

One of the difficulties in accessing the phenomenon of traditional music in written form arises from the impossibility of developing any depth of historical perspective (Agordoh, 1994, 2002). Beyond the range of living memories what has been discovered sometimes consists of no more than a musical instrument, or a portrait of people using musical instrument. For a historic view into the performance of traditional dances like *Ɔmpɛ*, Apatampa, Apasimaka, and Totoame, one is compelled to turn to the linguist or local historian who depends on memory and does not show much interest in the trend and practice of music. Currently, informants or respondents are only able to say what they experienced since their childhood days and/or recall what they have been told by their ancestors. There are very few written documents about the bulk of traditional music performed in our communities. Lack of written documents poses a challenge in tracing the origin or history of Apatampa. As a result, four different stories were collected in connection to the origin of the dance (Ebeli, 2010).

Hence the researcher would have to sift the information to arrive at coherent deductions. And so, in the classroom, these stories could be dramatized in class to enhance language development of the learners. Also, scenes of the stories can be sketched, drawn and colored for appreciation as part of Creative Arts lessons.

### Participant Observation

In like manner, Myers (1992) observes that field work provides the eyewitness report and is the foundation upon which all results rest. She admits the endeavor comes with numerous challenges that are foreseen and unforeseen, mundane and artistic. Even though field techniques may of necessity differ from society to society perhaps more broadly between literate and non-literate societies (Merriam, 1964) the field method remains essentially the same in over-all structure no matter what society is being investigated. A study of traditional music by a student is determined by his/her own formulation of method, taken in its broad sense. Thus, one project may be directed toward the specific task of recording music sounds alone, another toward problems of music aesthetics, and still another to the question of the sociological role of the musician in society.

In the search for data and literature on Ghanaian traditional dances, field trips were made to different parts of the Central region of Ghana including Ajumako, Anyan-Abasa, and Kweikrom to interact with music makers and users at their respective places of abode. The information was needed as part of the course material being developed for the study of Ghanaian traditional dances in schools. Such initiative bears strong relationship with Sachs, (1962); Nettl, (1964); Myers, (1992); and Nketia (2005) who also acknowledge that the main strategy used in ethnographical field work is participant observation, which requires the researcher to live in the community to participate in the daily life, especially in musical activities, and to record observations while he/she solicits comments from the community members. This might sound simple but it comes with a huge financial cost to sustain the researcher's stay on the field in terms of accommodation and other logistics. Such constrains deter a lot of students, especially undergraduates, from undertaking projects in areas outside their communities. And so, learners at the basic level of education could be encouraged to encounter music in their traditional environment where possible.

Their observations could then be reported in class and stored as class journals.

Living with the community to study is a big hurdle for undergraduate and M.A. students in Ghana since an individual cannot abandon his/her course work or job to spend even three months with the community under study. In the case of this category of students the only time at their disposal is the vacation period. Unless a researcher is sponsored financially it is difficult to comply with the statutes of participant observation in any of the four capacities: complete participant, participant as observer, observer as participant and complete observer.

Participant observation is generally credited with reducing 'reactivity' (Myers, 1992). Nevertheless, researchers of traditional music will experience different behavioral patterns from performers depending on the contextual setting. For instance, the performance of *mp* during a festival by the local adults is quite distinct from a performance put up solely for the researcher, and further distinct from a performance organized by students during a cultural festival. It is therefore argued here that participant observation has its limits established by the context of performance and the effect of 'reactivity' is determined by the context of performance. In the context of a festival or funeral, performers do not notice the presence of a researcher and so express their feelings unreservedly through music. The effect of 'reactivity' may be obvious in a smaller group performance such as the one organized for the researcher. One of the leaders of a group which organized *mp* performance for observation in Winneba commenting about their high level of discipline and orderliness had this to say:

Madam, we have prepared this performance exclusively for you and are eager to meet your expectation to make you happy so that you will become our patron. Besides, during a funeral or festival the occasion allows every one to enter the arena to express themselves hence we lose the choreography designed for the occasion.

It is evident in the above situation that the presence of the researcher exerts more impact on performers in smaller group performances than larger groups. In larger groups, most of the performers may not be aware of the presence of the researcher more

especially if he/she dresses to suit the occasion like the community members. In recent times, recording gadgets find their way to local arenas and venues of durbars, festivals and funerals. Therefore, performers have developed familiarity with them and the presence of a Ghanaian researcher is gone unnoticed to the crowd except to the leaders of the ensemble. Excerpts of such field recordings should be considered as potent audio-visual materials in the classroom especially in metropolitan areas where learners are not exposed to traditional musical activities in their immediate environment.

Another fundamental issue that confronts researchers is the issue of language and bi-musicality. The American musicological approach stressed mastery of a foreign musical language, bi-musicality (an analogue to bi-linguality), through extended stays in the field for a year or more (Hood, 1982; Myers, 1992). Language plays a very important role conducting research in traditional music since the researcher cannot solicit data and present his/her findings without language. Participant observation is more effective by practicing on the field but many component skills can be practiced at home.

All interaction with respondents is by means of a language. Therefore the researcher needs to understand the language of the tradition under study which can be made possible through extended stay on the field. Reports from colleagues and most students in African music studies indicate that learning a new language in adult life is very difficult, although creditable. The use of interpreters is sometimes not effective especially when working with oral tradition. Even though this is not a comparative study my observation is that universities in Ghana and other tertiary institutions do not have available courses and study kits to translate local languages into English as pertains in the developed countries. This hampers the smoothness of the study as understanding a culture is the result of fluency in the language. Personal experience and interaction with colleagues reveal that when the level of comprehension and expression improves, informants raise their level of discourse, and insight into the culture unfolds spontaneously.

Furthermore, in as much as the field worker is expected to bring back from a trip some physical material, he/she is equally expected to acquire the ability and knowledge in the musical culture being visited. The expertise of the field worker can be

tapped in the capacity of a resource person by basic school teachers where they are handicapped. The individual who then wishes to develop bi-musicality as his goal needs to approach the field work in a different way practically. For Nettl (1964) the ideal for a field worker is to learn all (or as much as possible) of a culture. This principle is beyond the reach of a Ghanaian student in African music. From personal experience for instance, the musical culture of the Fanti at Anyan-Abasa is so much that an individual researcher cannot cover the volume of work in a single project. The components of Apatampa musical culture from rhythmic patterns on instruments, song repertoire, dance movements to costume all together form an omnibus knowledge to be captured in a single study. What compounds the problem is the irregularity of the contextual setting for the performances. Consequently, the researcher would have to arrange for tutorial sessions that exert a financial toll on the individual. The concept of bi-musicality in studying traditional music was highlighted and endorsed in an investigation on Apatampa. As a native of Ghana who has learnt to speak Akan language of the Ashanti, Fanti language was quite a comfortable medium to communicate in; singing of Apatampa songs, doing the apatampa dance as well as the instrumental skills were quite straightforward to learn. However, there was a terminology 'tekua' (an African head gear made from locally dyed fiber decorated with ornaments) which dragged the conversation with an informant unusually until a picture was brought in to concretize the description of the costume used in Apatampa dance some years past. Ntekua (plural) are not common in recent times so, an outsider to the tradition who might not have seen one may find it difficult to imagine what it is. Pressing the discussion further, it is worth noting that, the essential links between music and the rest of life have pushed ethnomusicologists to shift their attention to the application of methods from various allied disciplines. Consequently, many recent articles according to Myers (1992) describe, for instance, Mongolian music in the terminology of linguistics, interactionism, phenomenological sociology, information theory, thus saying nothing of the musician whose music is under discussion. Myers (ibid) quoting Nettl (1984) indicates that as a result of international exchange and renewed ethical awareness, indigenous performers and informants were given recognition for their contribution to music scholarship. She cites an instance in which a

performer was encouraged by a researcher to write his own study (autobiography by Frank Mitchell in collaboration with American scholar David McAllester and Charlotte Frisbie). In a similar exercise, Ampene (2005) presents the biography of Nana Afua Abasa; founder and a pre-eminent Nnwonkoro singer of Manhyia Tete group as part of his study. Research on musical genres held in oral tradition become a challenge because information about a genre or about a practicing musician is so little or unavailable. Consequently, the student researcher embarks on the field without advance knowledge about the subjects of study. Learners at the primary school could therefore be guided to write short profiles about music personalities they know and these reports could be kept as class reports.

New approaches of field investigations have emerged from technology with the upsurge in the proliferation of information technology. New methods have also stimulated more rigorous musical ethnography, for example, the ethnography of musical performance (McLeod and Herndon 1980) and the micro-ethnographic analysis of the musical event of the Kpelle of Liberia (Stone 1982). It is worth noting that researchers from developed countries who draw on technology to advance their projects have the equipment and the manipulative skills required for their effective use in the field and desk work.

Comparatively, some undergraduate student researchers in recent times resort to the use of their mobile phones to capture sound and pictures, compromising quality of output. This happens due to lack of financial support for research in traditional music. It smothers the students' ability to procure recording gadgets. Alternately, many of the students either borrow or hire the equipment and face the dilemma of editing the material due to technical reasons. During the initial visits to the field to document apasimaka music and dance of the people of Avatime these problems were made manifest. They include financial problems and lack of technical knowledge in handling the camera. A rented video camera and a qualified technician had to join the trip to capture musical performances on the field. Succinctly stated, acquisition of equipment and lack of technical knowledge to process the pictorial and sonic information brings a lot of stress to the student. So, teachers in charge of ICT programs at the basic level are encouraged to expose learners to experiences of capturing and

editing sound with pictures.

Furthermore, recording (audio and video) as well as photography are very crucial to researching traditional music but not without a few setbacks. In most cases a general power outage caused by a rainstorm or technical hitches could run down the battery of the camera. Such experiences leave the student researcher with no other options than depending on the audio recorder for the rest of the interactions. Also, a major difficulty with video recording on the part of respondents is the reluctance of some elderly people to be captured on video. They feel their trust will be betrayed if the video is played later. Hence, they have a preference for audio recording to be transcribed by the researcher. In some cases some of the respondents in the rural areas hold a perception that every scholar who comes seeking traditional information with pen and paper in hand or with recording apparatus is doing so in exchange for foreign currency. As a result the enthusiasm to assist in the project as well as their expectation of a reward package is high. It is therefore suggested that recording sessions of classroom musical activities should be exciting moments for learners. Their voices could be captured and played back in class for appreciation.

A different quandary emerges in obtaining data when the musical structure seems complex; especially, a performance of several Apatampa singers with diverse harmonies, varied instruments and shouts of jargons. Such a performance would be difficult to transcribe. Hence, a laboratory recording whereby individual instrumental patterns are played subsequently may be necessary although at an extra cost. In some cases the gift package from the researcher attracts more respondents and participants.

### **Interview**

There are as many interview styles as there are interviewers, interviewees, topics and cultures. The kind of interview type to be employed may depend on the control the researcher wants to exercise on the project. These range from conversation (informal interview) to semi-structured open-ended interviews (informant is encouraged to expand topics) to highly structured formats (interviewer follows a written guide and controls the pace and direction of the conversation). During one of the studies in "mp" music, a few drawbacks showed up during informal interview which requires that all

the interactions be written up in field notes that same day. By this technique, some of the vital information may be lost since the researcher will not be able to recall every bit of the conversation especially unfamiliar names and terminologies.

On the other hand, the respondent, particularly the elderly may not remember the facts mentioned earlier when the dialogue is pursued further with recording equipment. Notwithstanding, it has been observed in some instances that the respondents feel more relaxed and are more eloquent during informal interview sessions than the semi-structured ones during which recording is done.

Confidentiality is another problem faced in studying traditional music. Some of the informants may seek recognition in the final report while others may raise objection to the idea. In one of the interaction with an informant for the study on Apasimaka dance in Gbadzeme, it was noticed that the informant sounded very diplomatic. He explained that:

You are recording my voice and I need to choose my words with circumspection. I may say something that may cause trouble for me or my children. Some people may not understand that these are historical events passed on to us by oral tradition and are meant to educate us.

From personal experience in four different locations (Gbadzeme in the Volta Region, Winneba, Anyan-Abasa and Ekwamkrom in the Central Region of Ghana) it was observed that respondents are careful to present facts and express their opinions concerning changes in musical culture and attempts made by traditional authorities to sustain traditional music despite exogenous forces.

### Focus Group Discussion

Focus group discussion is found to be an appropriate tool that affords dialogue, sharing of ideas, impressions and views with utmost openness such that not only is information gathered and shared, but it affords participants the opportunity for discovering shared problems, prospects and challenges which allows friendship to develop (Sabini, 1991). One of the challenges with this method, however, is that huge quantum of data is often produced which is usually not easily quantified and that makes it difficult to generalize conclusions. Sometimes, hostile reactions could develop between participants discussing sensitive

issues, thus, making the discussion difficult and less productive. Despite the challenge of fluidity of information from respondents, such interactions serve as a link between the school and the community. This promotes greater respect from the learners for the traditions and the people of the community (Nketia, 1999). Learners should therefore be encouraged to engage themselves in asking and answering questions.

### Data Analysis

For Bresler and Stake (1992) data analysis is an art form. In their perspective, data analysis is also an informal and overwhelming task for most qualitative projects. One of the major challenges facing ethnomusicologists according to Blum (1992) is further development and refinement of methods of stylistic analysis that can identify and utilize pertinent physiological acoustical and psycho-acoustical data. In most cases traditional musical performances are a blend of multiple activities. The researcher would, therefore, find it difficult which aspect to listen to at a particular time as he must not only be highly trained music analyst but also have previous experience in traditional music performance, interpret it and notate it.

Among the other problems with traditional music, notation with emphasis on singing and drumming in its field context seems nearly impossible. In some cases musical genres are performed only once during a research visit and some performers may be reluctant to replicate a performance as it becomes necessary for notation. This is an advantage to the researchers as he/she preserves traditional musical performances on video, since it makes what happens more objectively accessible to the researcher and others. The implication is that information from data analysis in traditional music gives both teachers and learners clearer understanding of a musical genre and provides learners with vocabulary to equally discuss other musical events.

Concluding, research on topics in oral tradition presents too many data to keep records of and too few that support prevailing impressions. In view of these challenges Myers (1992) citing Hornbostel agrees with him that transcription and analysis can never be wholly 'objective' but some of the analyst's biases may be corrected through careful attention to recurrent features in a single recording and in repertoires.

### Crossing the Barriers

Instead of focusing on the limitations of researching traditional music in Ghana, the fact is acknowledged that Ghana's illegibility in music literature is a construction and hypothesize that to 'think' and 'read' Ghanaian traditional music culture beyond adowa, kete, bamaya, atsiagbekor, etc is imminently possible. Most students delving into virgin topics in traditional music are aware of some of these problems which give them acute and oppressive sense of invisibility with respect to the world at large. African systems of research in traditional music are illegible for the specific reason that local students and scholars want to approach their studies within the confines of a Western way of knowing. We, therefore, need to develop and experiment a search for the kind of framework and epistemological locus through which African culture (Ghanaian traditional music) can be made available and explicit to academia and society at large.

In view of the foregoing discussion, we may want to consider a cross disciplinary approach for studying traditional music in which different epistemological processes are made to overlap and confront each other as equals. In particular, we may want to advocate a strategy to bridge the gap between music and literature in the context of research in African music. Blacking (1971), Nketia (2005) and Agordoh (2002) indicate that music is akin to language. Although this is not the spotlight of this paper, the argument for an interdisciplinary approach originates from here.

It has been noted that music occupies a place in African culture that corresponds to the Western category of literary work, and so African music should be considered an essential component of the study of African languages and literatures. To say in some sense, music in Africa is literature. The collaborative search and documentation of musical traditions in our languages will, therefore, boost accessibility of material about traditional music in libraries and educational institutions. Moreso, academic programs should expose students to techniques for accessing materials in libraries, archival and information centers. Government institutions responsible for cultural development and Music departments in tertiary institutions must be willing to embark on ethnographic studies that will pave the way for in-depth traditional musical studies. This can be achieved through collaborative

efforts to establish links with scholars in the various parts of the country especially, areas whose music is unknown.

Field work for a researcher demands a kind of observation. The commonest in studying traditional music, participant observation, is said to reduce 'reactivity'. However it is not always the case especially in smaller group performances. We must bear in mind that however closely our appearance and behavior match the norms of the community; a student researcher outside the locality is always an outsider and performers would want to please the researcher. Therefore a festival or durbar as the setting for study would be a more realistic context to experience traditional music without neglecting other occasions arranged by the researcher. On the other hand, students investigating in areas outside their localities should be encouraged to establish pleasant professional relationships with earlier researchers or scholars with emic background to reduce the time spent on the field and its accompanying high cost of lodging and traveling expenses.

To say that the purpose of ethnomusicology cannot be accomplished by tourist-like visits is unexceptionable (Nettl, 1964). Probably we may not have to subject every bit of the study to prolonged stay on the field. We may engage our relatives in some of the situations for data. For instance, we would pay nothing to our relatives to sing traditional songs for us. In the nutshell, we need attitudinal change towards data collection in traditional music. Furthermore, institutions should encourage scholars in music to launch investigations into their own culture while being cautious of objectivity. Much as Nketia (2005) believes that an outsider does not have a good chance of bringing out the essentials of a musical culture as a trained, native, insider, the researcher with emic background should maintain the required standards and safeguards to be employed if he/she was working in another culture.

With regard to the subject of interview, we would want to consider if the administration of interview with pen and paper in hand or a tape recorder is the most suitable technique for eliciting information. Interview techniques may have to be occasionally alternated with formal interviews after which notes will be taken by the researcher. Such complementary procedures will definitely fill the

gaps created by one method while generating a conducive atmosphere for elderly respondents who might not be comfortable with recording devices. On the other hand, the question of confidentiality has no single solution (Myers, 1992). Informants, respondents and community members hold different opinions on this issue, but transparency and consultation for approval from the respondents in advance to the action might provide a safe egress. Also, if a copy of the final write-up is deposited with the leaders of the community, it is likely to yield satisfaction and generate more enthusiasm in participants in subsequent projects.

Taking account of analytical processes, the mass of information gathered by the researcher for data analysis poses a threat to the validity of the results, in that, not all the information on hand is relevant to the study. The time has come for ethnomusicologists to develop techniques for discovering musical practices, methods for recognizing and dealing with 'formulas' and 'ideas' in traditional music. According to Blum (1992) regional specializations such as 'India musicology' or 'Africa musicology' has encouraged scholars to treat musical analysis in terms that can be tested and corrected as knowledge of the region increased. Conversely, Blacking (1971) believes that we need a unitary method of musical analysis which can not only be applied to all music, but can explain both the form, the social and emotional contents and effects of music. The development of regional musicology, nevertheless, has served to quicken scholarly debate concerning the choices that might prove most helpful to researchers of each region. We are, therefore, compelled to advocate a phenomenon held by Herzog (1936) and others who have realized it is best not to assume that one 'style', 'stylistic mainstream' or musical language is dominant in the practice of one community or one region.

Although topics for study in traditional music may vary among scholars, ethnomusicologists participate, observe, document and reflect upon performances, but these duties may cause them to work in the capacity as historians, as ethnographers, or in both capacities. Accordingly, student researchers would have to identify culturally defined principles that govern the operation of style including contextual correlates of sound (Nketia, 1981; 2005). Nevertheless, we would have to rise above the controversy over the procedures of

musical analysis and engage our minds to reshape our analytical tools and our questions as we attempt to interpret some of the actions of musicians and some of the meanings.

### Conclusion

In the nutshell, the paper has looked at some of the problems that students researching traditional music countenance in their academic endeavors. Notable among them are the lack of adequate sponsorship, institutional support for the logistics, libraries, and laboratories including IT facilities to carry out their projects swiftly. Problems with participant observation as the main methodology for an inquiry into traditional music as well as difficulties in recording and data analysis are not insurmountable. In the absence of written document on traditional music in Ghana to be specific, students continue to fall on social and political histories as well as oral traditions for the illumination of problems for their research or draw upon early documentary references to music, inadequate as they are, for a historic view of their topics. Thus, there is the need to bridge the gap in scholarship by developing a cross disciplinary approach and epistemological processes of research in traditional music while updating information on some known musical genres and hunting for unknown musical types.

Menyah, (2007) quoting Ottaway, indicates that the task of education is cultural transmission. Music being a component of culture becomes a powerful tool when it draws upon or from other facets of life. It could be an important tool for the development of an integrated personality of the school child. The initiative of the basic school teacher to attend and participate in musical events in the community prior to his/her teaching, Nketia (1999) suggests, will make the teaching of music more effective. The paper has therefore exposed teachers to anticipated challenges and impregnable outlets in their search for information to develop instructional materials. As far as I can see, there are some areas of scholarly concern to which we need to devote our attention: indigenize methodologies to suit our situation, engage in aspects of single musical genres and support publication and dissemination of research materials to schools and the public.

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