

CHAPTER THREE

PROFESSOR CHUKWUEMEKA ELEAZAR MBANUGO: A STUDY OF MUSIC PEDAGOGY AND THEORY

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Abstract

This study highlights the concept and features of pedagogy; it also discusses the general methods of teaching in education and examines the special musical methods for teaching in music. This study relied solely on oral tradition, written documents, personal oral interview and experiential knowledge in its approach/methodology. This study makes use of published and unpublished library and archived materials. The outcome of research reveals that Professor Chukwuemeka Eleazar Mbanugo is worth to be celebrated when he still alive considering his musical scholarship and contributions to the field of music education in general and pedagogy in specific. The study also revealed that those methods (named in most cases) after their proponents were seen to have been highly effective such that music educators trooped to the homes of the proponents to study how the various methods were operated. However, the methods were only suitable for specific environments and the type of music and musical instruments located in their place of origin. In conclusion, the study claims that Professor Mbanugo is a genius in his pedagogical approach to the teaching of music in Nigeria.

Keywords: Prof. Chukwuemeka E. Mbanugo, Pedagogy, Music education and Theory.

Introduction

Africa has a culture of extolling or honouring solemnly and assigns great social importance to members of the societies that left their footprints or have a landmark in certain areas of life endeavour. This honour or celebrations always come to stay after the demise or the death of such illustrious person identifiable within the societies. To me, there is a need to have a change in African culture orientation and to give honour to whom honour is due while alive. Professor Chukwuemeka Eleazar Mbanugo is worth to be celebrated when he is still alive and not when he is dead by the time you take a look at his musical scholarship and contributions to the field of music education in general and pedagogy in specific. This write-up engaged in the study of Professor Chukwuemeka Eleazar Mbanugo: A Study of Music Pedagogy and Theory.

The objectives of the study are to:

1. Highlight the concept and features of pedagogy.
2. Discuss the general methods of teaching in education and
3. Examine special musical methods for teaching in the music discipline.

Methodology

An examination of sources from Bruno Nettle (1964), Alan Meriam (1964) and John Blacking (1976) show that methodologies that may serve to explain one's lifestyle do not necessarily explicate another life-style. In view of the above, the examination and

interpretation in this study is to establish and utilize parameters as given and as drawn from Professor Chukwuemeka Eleazar Mbanugo's music pedagogy and theory.

This study relied solely on oral tradition, written documents, personal oral interview of information and experiential knowledge in its approach/methodology. This study makes use of published and unpublished library and archived materials. This involved reading through printed materials, which are relevant to this study in libraries and archives. Such materials include books, articles in journals, newspaper reports and documentations, dictionaries, encyclopedia, among others. These materials were consulted, reviewed and analyzed for the purpose of testing and validating the position of this study.

Findings and Discussions

Analysis and discussion of the findings in this study are in line with the stated objectives for this study.

Objective 1: Highlight the Concept and Features of Pedagogy

Pedagogy is the method or the methodology of teaching. Methods refer to the science or art of teaching. It is the study that deals with the principles and methods in formal education. Webster's noted that "method is a systematic procedure, technique or mode of inquiry employed by or proper to a particular science, art or discipline" (Webster, 1986:1422). This assertion is relevant to the teaching of music, especially in the school system. The teaching of music cannot be effective without adequate methods of teaching. Akinbote (1988) refers to the methods of teaching as "the orderly arrangement of ideas facts and materials of instruction in order to facilitate learning" (p. 33). The use of appropriate method will bring good result in the teaching and learning of music. Method of teaching cover both the strategy and tactics of teaching and involves the choice of what is to be taught at a given time, the means by which it is to be taught and the order which it is to be taught. The deficiencies in methods affect the quality of instruction in Nigerian schools. Fagbulu (1985) claimed that "to instruct is to furnish with knowledge, or information to teach or educate" (p. 90). This assertion is possible if the instructor uses a related method of instruction to what is to be taught at a given time. Music instruction is aimed at bringing about a change in the behaviour of learners. The extent of the achievement of this aim will depend on the teacher's ability as the facilitator of knowledge, the materials he uses and the methods he adopts to pass across his message.

Successful teaching involves the use of good methods. Several methods of teaching have been suggested by authors (Udofot, 1987; Akinbote. 1988; Akinola, 1988; Akanbi, 1993, 1993; Obiwusi, 1979; Adeyemo. 1996, among others). Methods that are suggested include, Questioning: project; Lecture or telling; demonstration; micro-teaching; team teaching: (Assignment or programmed instruction; supervised study; Discussion: (Field trips or Excursion; role-play, techniques; Question - answer: recitation; class or collective: inductive; deductive: Activity-based: Montessori; Exploratory; expository; problem-solving strategy: direct instruct on; teaching; among others. Generally, they agreed that any

method to be used must be such that will help pupils look closely at things around them because by doing so, students will develop their analytical and reasoning power.

The effectiveness of these methods is only possible if the methods are appropriately used during the teaching-learning process. Nduka (1974) suggested the use of non-authoritarian teaching methods in African Schools in order to create critical and open minds which he thinks are essential for the features of practical musicianship. Udofot (1987) identifies the frequent use of teaching methods in the classroom. The methods are as follows:

Lecture method, notes dictation, individual study method, lecture and practical work lecture and group discussion, discovery/ enquiry/project, demonstration and group work, team teaching, case study, fieldwork, simulation/games, role-playing, micro-teaching (p. 12).

Most of these methods have not been used in the teaching of music in the school. The suggested methods cannot all be suitable for the teaching of music. A majority of the methods that are very effective in the teaching of music appear not in use. Porter (1977) in his evaluation of the lecture method, pointed out that “feedback from student's opinion provides evidence that the lecture system is not accepted in modern times; despite their natural and cultural differences students seem to have reached a consensus on this point” (p. 109). As the lecture method is thought to be not appropriate for teaching in the school setting, Djedje (1989) stated:

One of the most interesting developments in African musicology is the impact that it has made on various individuals while it inspires some to want to learn more about a particular cultural group, instrument, or, musical style, It causes others to be creative in different ways (p. 39 41).

Here, it should be noted that little attention has been given to the methods of teaching music in school. Sunderman argued that “music must be so taught so that it will arouse a desire to enjoy its pleasurable, rhythmic, melodic, and harmonic aspects” (p. 19). This is only possible through the application of relevant methods to impart learning. The importance of the child's participation cannot be over-estimated. Music is a curriculum subject which requires an entirely different instructional approach than that suitable for grammar, arithmetic, or history. There is a general agreement among scholars that the average teacher is unable to adjust his teaching techniques to music teaching. Traditional musicians use the oral method and imitation as pedagogy music. Vidal (1996a) defined oral tradition as “the verbally preserved records of the ancient past and experiences of the people that were handed down from one generation to another by word of mouth” (p. 1). Word of mouth as a technique of teaching can be useful to teach musical concepts in the school if it is appropriately used. Fagbulu (1985) observed that:

There are gaps in teacher preparations in Nigeria, such as limited contents of teaching subjects as well as deficiencies in pedagogy and length of practice, which affect the quality of instruction in Nigerian Schools (p. 88).

Music instructors should be equipped with an adequate methodology for imparting music

knowledge to the learners as Orawo (1996) asserted that:

Music by its very nature is a specialized subject that required talented individuals to handle. And more so, if we go by what is in the syllabus, music education is no longer a mere singing. Although music is introduced to the school curriculum, even till today, there is a lack of teaching materials, facilities and staff for the subject. (p. 7)

Objective 2: To Discuss the General Methods of Teaching in Education

Many researchers and educationists such as Akinbote (1988); Obiwusi (1979); Udofot (1987); Oladiti (1990) among others have propounded various methods of teaching in education. A summary of each of these methods as used in this research is given below.

- 1. The Dalton Plan or the Assignment Method:** This is a form of individual technique which tries to make each learner work at his own rate without much interference from the teacher. This plan consists of a well planned and graded assignment which each learner is required to do at his/her own rate under the watchful eyes of the teacher. The child is free to do it the way that best suits him without undue interference from the teacher. (Akinbote 1988:34). This method that is generally used in education is relevant in teaching aspects of music under applied music. Song, piano, guitar, recorder and drum pieces that are well graded can be given to each student to practice at the beginning of the term. Each student is required to rehearse the pieces at his/her own rate and is occasionally assessed by the teacher before the end of the term examination. The teacher can arrange a group lesson known as "conferences" mainly to explain common problems in the pieces to the students. This method gives the students the freedom to continue with work as long as they are interested in it without interruption by the teacher or the time-table. This is a very good method that emphasizes child-centred education.
- 2. The Montessori Method:** This is another form of the individual approach to teaching and learning. It was designed by Maria Montessori who was a medical doctor by profession. It involves the use of carefully graded pieces of apparatus which the child could use by himself to learn reading, writing and arithmetic. She believed in self-education which is the best form of education according to her (Akinbote 1988:35). This method will be useful in teaching sight-reading under the rudiment and theory of music, what the teacher needs to do is to make available some music scores and allow the students to work on them after a sort of orientation on sight-reading. The teacher is just to direct the affairs of the class instead of doing the traditional formal teaching. In other words, emphasis in this method is on learning rather than teaching.
- 3. The Project Method:** It is a method which encourages the selection of a topic by the class under the guidance of the teacher. The teacher could give them a number of topics from which the students would select or he could give them some materials to read for them to identify the topic on which they are to work. (Akinbote 1988:36). Students could be asked to improvise on drums and recorders, charts containing pictures of musical instruments such as piano, guitar, recorder, and drums (Local or Western) could

be given as a project to the student to prepare as instructional materials. This will allow them to discover the link between the classroom work and the real-life situation outside. Apart from making students more involved in all the activities, it promotes the spirit of teamwork and cooperation among the student. It also broadens their experiences.

4. **Lecture Method:** This is probably the most commonly used method of teaching in our schools. Most teachers find it more convenient to use the lecture method than any other method of teaching. The teacher just prepares his lesson and goes into the classroom to deliver it to the students who would just listen and take notes when necessary. The lecture method is one of the most suitable methods for teaching more mature students like those in higher-institutions, or extra-large classes because of the economy of time and materials involved. (Akinbote 1988:37) This method will be good to teach musical periods under the history of music. Also, to write scales - major or minor as an aspect of rudiment and theory of music.
5. **Group Method:** This can be classified into two. That is ability groups and mixed ability groups. In the former, students who are (relatively speaking) of some ability are grouped together for each subject like Mathematics, 'English' Language, Fine-art and so on. The teacher then appoints a leader for each group to manage the group whenever he is not with them. He then shares his time equally among the groups so that he does not stay too long with any of the groups. In the mixed ability group, students are usually of different abilities, that is, when there are very brilliant ones, there are also those who are average or weak. In most cases, the clever ones assist the weaker ones. This, however, does not remove the teacher's assistance to each group (Akinbote 1988: 38). This method is best suited for teaching conducting sight-reading under the rudiment and theory of music. It is also effective in teaching some aspects of applied music such as group singing playing of piano or recorder pieces. The method allows the students to lead and be led. Intergroup competition which may lead to the healthy rivalry is thus encouraged in the class.
6. **Team Teaching:** This refers to the process of sharing of teaching large groups of students in place of one teacher taking the whole class. Teachers work on certain subjects or topics according to an agreed plan among the participating teachers and their subject teacher. This method can be used to teach the musical genre under African & Western music. A professional from traditional and islamized musical genre can be brought to real-life classroom situations to teach the students. Also the teaching of traditional or local drums and teaching some aspects of African music can take the same process. (Akinbote, 1988: 38). This method will give room for the participating teachers to exchange ideas on both the content and method of teaching.
7. **Micro Teaching:** This refers to the system of breaking down teaching into specific skills to be mastered or acquired particularly by the student - teachers. It is also known as mini-teaching. The micro-class is usually made up of not more than ten pupils or

fellow students. The duration of teaching is usually between five or ten minutes depending on the particular skill being mastered. (Akinbote 1988: 39). This method also can be used in teaching aspects of rudiment and theory of music such as conducting, rhythmic pattern, writing of scales -major and minor and so on. This method will make the students be more active in the class and bring rapid learning in the class.

- 8. Individual Technique:** This technique caters for each child separately. It takes care of the individual differences of students who are often encouraged to go on at their own pace. The materials for instruction are usually graded in such a way that makes learning proceed from simple to complex. Also, the child can easily know whether he is making mistakes or not from the specially constructed instructional materials. With every need provided for the child, he is allowed to go on at his own pace. The teacher is always available for help if and when his assistance may be needed by any of the students. After a set or unit of work, the teacher assesses it or the student is allowed to move on to the next stage if he is satisfied with the student's performance. (Akimbote, 1988: 40). This method is adequate for teaching aspects of applied music such as piano, guitar, recorder, drum and song pieces.
- 9. Activity-Based Method:** No doubt any teaching method must be activity-based. The activities are supposed to be for all parties engaged in the teaching-learning process, more so for the students. This does not mean only physical movement but also mental functioning. The more the learners are involved in various activities the less the teacher would be running about like jackal in the classroom. A classroom in which noise-making, is observed is just a manifestation of a non-active or non-performing situation. (Obiwusi 1979: 109). This method will be good in teaching sight-reading, conducting and rhythmic pattern under the rudiment and theory of music.
- 10. Demonstration Method:** There could be a difference in the procedure. One could display something during a lesson e.g. Action of hydrochloric acid on a blue litmus paper or manipulation of equipment. The demonstration is the link between explanation and practice. Demonstration method could take a whole lesson either when the apparatus is not enough even for group work, or when the apparatus involved is scarce and expensive, or when the experiment is dangerous. This method is suitable for teaching musical instruments such as piano, guitar, recorder, drum, songs under applied music, and also musical forms using the piano to demonstrate the movements.
- 11. Discussion Method:** This discussion method is an example of a problem-centred method. It is a technique of talking over problems under consideration. In groups of varying sizes, the discussion may be controlled or directed by the leader, or it may be permissive. Problems to be discussed may arise as a result of a question posed by a member of a class or as a follow-up of the research method in which case pupils' findings form the basis for discussion. As much as possible each member of a discussion group is allowed to contribute. They should also be trained to listen to other pupils

viewpoints. (Obiwusi, 1979: 104). This method is useful in teaching both African & Western music

- 12. Class Method or Collective Method:** The class method of teaching is very important in our schools. The pupils are grouped in a class of about twenty-four to thirty-six and taught together as a body. All the children in the class would be working on the same subject, at the same time and for the same length of time. The teacher in charge of this class will have to maintain discipline and encourage the children to work. The children must be of fairly equal ability, age and experience. The method will not be successful unless varied with other methods. (Obiwusi, 1979: 104). This method is appropriate for teaching general listening, recognition of the families of Instruments - aurally, musical forms, identification of major/minor, and musical periods under music appreciation. It will also be useful for teaching simple dictation and (Ear training).
- 13. Excursion/Field Trips:** It is exceedingly useful in providing students with firsthand information. It is an excellent source of the learning experience. Students are opportuned to see, feel, touch, observe record, probe, hear e.t.c. themselves. (Oladiti 1993:20). This method is useful in teaching some aspects of African music where the students are allowed to explore different concepts.
- 14. Programmed Instruction:** It is probably as old as formal schooling itself. Each class is assigned a certain small portion of the syllabus or curriculum allocated to it, and each child is expected to master that segment before being promoted to the next level of study or class. Those who do not keep up with the rest of the class are held back to repeat the year. Those found exceptionally good for that level are given double promotion and so on. If programmed instruction is conceived in this manner, then the whole school curriculum is programmed. Programmed instruction can be seen as an arrangement of instructional material in a step-by-step sequence designed to lead the student to a specified goal. The steps are quite close together ensuring gradual increases in difficulty. (Oladiti 1993:23). Programmed instruction will be useful to teach rudiments and theory of music especially graded music.
- 15. Situation Teaching:** This is contextual teaching. You take the students to the real place to observe e.g police station, hospital, local industries e.t.c. Students learn more readily and easily whereby they are given the facilities to associate therein new knowledge with the actual object ideal or situation or the representation of it when you cannot bring the real object to the classroom. The classroom should be converted to a "**PLAYHOUSE**" where students can live and learn. (Oladiti 1993:25). This method will be appropriate for the teaching of instruments such as drums (Local and Western).
- 16. Play way Method:** Friedrich Froebel (1872 - 1852) a German Scientist and teacher is the great exponent of the fundamental use of play in education. His education theory was developed from a combination of observational method learned from Pestalozzi

and the study of the ideas of other educationists and philosophers. He stressed that the teacher's task is to organise and guide the free and continuous development of the students through play. Good teaching means that the teacher should connect the subject matter of his lesson with things or activities in which students are interested. It may take different forms such as games, drawing, painting e.t.c. (Olagunju 1981:87). This method is used to teach rhythmic patterns, sight-reading, conducting under rudiment and theory of music.

- 17. Story-telling Method:** Class work in all subject-matter areas can be structured around students dominant interests. In infant schools, many of the facts taught children can be made interesting if put in the form of stories - children love stories. A skilful teacher must know how to tell stories. This method is utilized in teaching folksongs (singing - solo/group) under applied music.
- 18. Questioning Method:** It is one of the important teaching devices. The greatest plan of a teacher's work is to ask questions. There are two broad types of questions" e.g Teacher s questions and student's questions. (Obiwusi 1979:105). This questioning method will be useful to teach some concepts in applied music such as drums (Local and Western). It can also be used for the teaching of scales - major and minor.
- 19. Inductive/Deductive Method:** Induction is the process of reasoning from many known facts to one general law. It leads the students from- what they have known to what they have not known. For inductive methods to be successful previous experience should be recalled to provide a solid background for proper thinking. (Adeyemo, 1965, 103-104). This method will be useful to teach scale - major & minor composition (Harmony) and musical genre. Deductive is the opposite of induction. It is a process of reasoning from general to particular. It is employed to instruct the students. It is a lecture method.
- 20. Learning by Doing:** In the early days of formal education, pupils were required to learn most of what they needed to know by heart. Through memorization, they were required to recite what they had learned. Modern educationists, as we have studied, emphasize that the best way to learn anything is by experiencing it. This is sometimes described as an activity method. (Olagunju 1981:89). This method will be useful to teach rhythmic patterns, sight-reading, conducting, singing, piano, guitar, recorder, scales, and drums (Local & Western).

Objective 3: Examine Special Musical Methods for Teaching in Music Discipline

Music educators such as Kodaly (1967): Orff (1982): Bartok (1945): Suzuki, (1973) have propounded special musical methods for the teaching of music which are relevant to this study. The suggested methods are:

Zoltan Kodaly (Koh-Dye) (1888 - 1967): A Hungarian composer and teacher, Kodaly first became interested in school music education during the 1920s. This was prompted by his

needing singers to perform his work. It was during his visit to England that he observed the highly developed singing in school and he became aware of the use of the hand signals developed by the 19th-century music educator - John Curwen. Kodaly adopted his hand signs for his method he called the choral method. The beginning of the method shows Kodaly's concern over the low standard of music literacy among students in Hungary and the need to develop literacy through vocal ability even to the extent of advocating that no one should be allowed to play on the instrument without first showing competence as a singer. Kodaly's theory was singing (music reading and voice training enhanced with hand signs) this program in Nursery schools and developed gradually throughout all the grades. All these were done on the philosophy that no musical knowledge of any kind can be acquired without the reading of music and that the voice was the most immediate personal way of expressing oneself in music. Afterwards, the students will progress to written notation.

Kodaly's theory rest on the belief in nurturing children musically in songs of their own culture, from which they will be able to spread their interests to other cultures. This idea is workable in societies that are not mixed culturally, but today there are very few of this type. In such multi-cultural situations, it is difficult to identify a single culture to which everyone belongs (Richards, 1966: 402 - 407)

(B) Carl Orff (1895-1982): A German composer and teacher, in 1924 he founded the Gunther school, Munich in Germany where his lifelong interest in children music education began, he believed that children should be allowed to discover music for themselves and that the learning processes of children should follow the same learning process of the race just as the primitive man had developed bodily movement and dance to simple rhythmic drum beats. Orff recommended that children should use drums that is suitable to them (their physical size and skill) adding bodily movement to the rhythms this approach to teaching rhythm was based on patterns of speech, further reinforced by bodily movement. His basic philosophy is that rhythm is the vital element in music and that music movement and speech are inseparable. They form a unit which he calls elementary music.

Orff methods aim to:

- Have each child strive for finer discrimination in perception so that everything external to the child's senses is perceived with greater accuracy and precision.
- Have the children think about music the way musicians do
- Make each child relatively secure and independent rhythmically.
- Have the children make ensemble music
- Have the children improve creatively

He made provision for the development of rhythm and melodic sense through the opportunity of learning, recognizing and singing. Singing described melodic interval and recognizing and playing describes rhythm. (Mark, 1978:34-35)

(C) Bela Bartok (1881 1945)

Hungarian Composer, pianist and folklorist. Bartok first became known all over the world

not as pianist or composer but as a collector of Hungarian folksongs, he and Kodaly made a significant contribution to musicology through their compilation and analyses of the folk music of their native land and other countries. (Mark, 1978; 38)

D) Shinichi Suzuki

Suzuki (Japan)'s approach to string instrument encourages American music educators who were having difficulty in developing students interest in stringed instruments (The violin). This methodology is based on his philosophy on talent training which holds that talent is common but- unfavourable conditions/ environment could affect it negatively. (He believes that everyone has a talent) He used the violin instrument (as a case study). Rationales for his talent education are:

- The human-being is a product of his environment.
- The earlier the better in learning (Not only in music)
- Repetition of experiences is important for learning.
- Teacher and parents must be a higher level of knowledge than the child and provide a better learning situation for the child.
- The system/method must involve illustrations for the child based on the teachers understanding.

Although most American students begin to learn the Violin when they are about 10 years old; in Japan Suzuki's Talent education programme starts for children as early as 2 years of age. In practising and performing, the students stand free of chair and music stand because music is memorised). They walk and move rhythmically to the music. These games of mobility plus extensive listening experiences keep them in developing an awareness and responsiveness to tone, rhythm and structure. Under this system student advance rapidly and by 10 years many are playing such work as the Vilvadi Concerto and the Bach Concerto. The key factors/elements in Suzuki method is talent education (Suzuki, 1973: 1-41)

Conclusion

If music teachers continue to use only the traditional methods in the course of teaching, the students will be very disappointed when the lesson is over because some specific music method propounded by Kodaly; Orff; Bartok; and Suzuki that have stood the test of time in music education have been highly effective for transmission of muscle knowledge. However, it is important to emphasize that though there is a great diversity in teaching methods there is not one of them that can be regarded as the best for every teaching situation. No one is totally bad or ineffective in promoting learning; the selection and employment of teaching methods to advantage depends on the teacher's ingenuity.

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