

Instrumental Performance of Female Students at Atwima Nwabiagya District

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Abstract: This study sought to explore the level of instrumental skills and setbacks female student's in Atwima Nwabiagya experience in playing drums and other musical instruments. The study adopted a case study methodology and a purposive sampling technique was employed to select three Junior High Schools in the district. In each of the schools, five participants from each school were selected for the study also purposively. The research was based on data collected from 15 female students. The main instruments used for the study were observation and interview. The study revealed the following findings: teachers normally exempt females from drumming, but instead encourage them to dance because of their flexibility in nature, gender stereotyping of certain cultures affects their choices of certain musical instruments. Parent's preventing girls from handling musical instruments due to their religious beliefs and other customs in their communities. The results indicated how important it is for teachers to develop the will (i.e. self-efficacy) and the skill(i.e. competence) to teach music and dance if they are to develop music competencies needed to provide adequate music opportunities for their future students (Males and Females). Teachers are encouraged not to exempt females from drumming. As a way forward, I suggest that women should form cultural groups/troupes where they take full responsibility from the playing of the master drum adowa dance up to the singing to encourage others to follow suit like the women Mmenson cultural troupe at Cape Coast.

Key words: instrumental, Performance, Stereotype, Gender, Traditional

Category: Music Business

I. INTRODUCTION

The need for a holistic and quality training in music at the various levels of our educational structure has become more profound in recent times. This training, it must be emphasized should benefit every child regardless of his/her gender. It has been observed that new challenges influencing current thinking on music education suggests that modern educational principles use more active participation and more effective experiences. It is common knowledge that music is deeply integrated into our cultural heritage. Nothing is done in our life without a zest, or a flavour or an appetite for music: The people of Atwima Nwabiagya District in the Ashanti Region are musically very vocal, which is both highly appealing and momentous. However, formal or official occasions such as speech and prize giving days, cultural festivals and durbars, be it the national, regional or district, or town programmes organized by a school or even the

community cannot be done without employing musical instruments for their music. Music is a component of culture which serves as a powerful tool in our cultural growth. Everything about music is learnt or studied. Hence, students from generation to generation need to be educated well in it to ensure its sustainability in our society.

Some aspects of musical instruments (drums) as those in *Adowa* and *Nwomkorɔ*, *Kete* ensembles as, *petia*, *apentemma atumpan*, etc which are played in the cultural festivals organized by schools in many parts of Akan communities in Ghana, and in most especially, in the Atwima Nwabiagya District in the Ashanti Region, are such that females are alienated from the learning and playing of most of the above-mentioned instruments. The females are only allowed to exhibit their musical talents in singing and dancing alone. It can be seen that participation of females in the instrumental performance in cultural festivals is on the low contour. In other words, according to Mr. Amadu Abudu, the Director of Education of the Atwima Nwabiagya District, "It is on record that the involvement or the participation of female students in the traditional music instrumental performance is going down" and this was confirmed by Mr. Antwi Boasiako, the Music and Dance coordinator of the Atwima Nwabiagya District, Nkawie.

The reason for which the traditional instrumental performance of female Music students was selected as the title for this thesis is based on the fact that females have, mostly, been playing roles as cantors in music while the playing of drums or instruments has been dominated by males. This kind of practice has highly gained roots in the tradition of the people which offers a fertile ground for research to see what has been preventing females from drumming and, to succumbing to the old custom. In spite of the commendable efforts made by many music intellectuals as they bring the traditional Akan music into circulation. There are few literature regarding the encouragement of female's instrumental performance. *The researcher therefore sees this as a gap to fill. Little or none is heard about how to encourage females or how not to prevent females music students from traditional instrumental performance. For, both the female and the male students are found in the same classroom receiving the same lessons and assessments. Why then do female students exhibit their musicality only in singing and dancing? Tradition is dynamic. Things have taken a new turn in this ever varying world of

globalization. There is no doubt that females can exhibit their instrumental skills.

Given the chance, they can rub shoulders with their male counterparts. It is therefore, the researcher's vision that this study will contribute to the efforts to find out why females are not so much heard of in instrumental performance of music and also unearth the progress they can make towards the development of instrumental performance in Ghana. The researcher accepts as true that all individuals in the social set up irrespective of gender must be helped to develop the enviable competences to meet the challenges of this world which is in a constant state of change.

Atwima Nwabiagya, one of the Districts in Ashanti Region, is very rich in culture. The District has a stock of royal musical ensembles like *Kete*, *Adowa Fɔntɔnfrɔm Nwomkorɔ*, and *Dansuom* dances which contain interesting figures and gestures that are good characteristics of Ghanaian or African musical forms. Two of the famous among them are known as Yaw Dwene adowa group of Atwima Apatrapa and *Kete* of Toase and Mpasatia. These groups are mostly used by Asantehene (the king of Ashanti) and other paramount chiefs in the Ashanti region and beyond. The dances are performed by both males and females in the Ashanti Region of Ghana. Mpasatia is a town under Toase Educational Circuit. This town was historically established by four paramount chiefs of Ashanti under the authority of the king of Ashanti (Asantehene). The names of the chiefs are as follows; *Otumfoɔ Nnumuahene* (the king in charge of *Otumfoɔ*'s horns in the Ashanti kingdom); *Otumfoɔ Ketehehene* (the chief in charge of *Kete* ensemble); *Otumfoɔ Asuamehene* (chief in charge of those who carry the king of Ashanti in a palanquin) *Otumfoɔ Krakuhene* (chief in charge of swords). All these paramount chiefs and their queens have really played their various roles to ensure that the traditional Akan culture is well felt when organising cultural activities in the district. (Personal interaction with *Otumfoɔ Ketehehene*, Nana Adjei Boahen II at Mpasatia, February 22, 2016)

Statement of the Problem

The female students of the Atwima Nwabiagya District as compared to their male counterparts fall short with regards to the skills and capabilities to play most percussions such as African musical instruments like drums in the school cultural programmes as well as Speech and Prize Giving Days. It is an indisputable fact that the students, both males and females share the same classroom and are given the same education or lessons. Above all, they all receive the same evaluation in assessment. Although, students may encounter different scales of output due to their ability to understand and perform, female students are required to exhibit an appreciable level of fluency in various existing instrumental skills freely. Since female students are not given equal opportunity to demonstrate their hidden talents in instrumental playing, it is the vision of the researcher that this study will contribute to the efforts to find out why females are not so much allowed or

heard of in instrumental performance of music in Ghana to, find the way forward in the solution of the problem.

- i. To investigate the level of instrumental skills female students at Atwima Nwabiagya District display.
- ii. To examine the aspiration female students have in terms of instrumental participation.
- iii. To find out setbacks female students experience in playing drums and other instruments.

Research Questions

The following questions guided the researcher

1. What level of instrumental skills do female students at Atwima Nwabiagya District display?
2. What aspiration do female students have in terms of instrumental playing?
3. What setbacks do female students experience in playing drums and other instruments?

Female Instrumental Performance

Several surveys conducted through the literature open up history and development embedded on female instrumental performance. There has been a lot of male domineering role regarding instruments playing which might have stemmed from certain political, economic or cultural ideologies. Leppert (1994) offered a brief account on the connection of the harpsichord to the women, the relation of both to domesticity and the bond among all three and cultural hegemony saying that, the harpsichord and the fortepiano was first and foremost used in the home, a fact reflected in the large number of instruments that showed up in advertisement in British newspapers for household sales throughout the century, as well as in surviving catalogues for such auctions. He continued that the reference to domestic keyboard instrument were legions in dairies and memoirs as well as in stage plays on domestic situations and in countless novels; hence his assertion that:

The connection between music and female domesticity is repeatedly made in this as an anonymous pamphlet from C. 1778 which urges musical training, even for girls showing the least propensity for it, yet not so as to form them into performers per se, but rather so they can entertain their own families, and for that domestic comfort they were by providence designed to promote (Leppert and McClary 1994).

Reverend John Bennett made an oblique reference to the limitations of women's role in upper class society as he encouraged musical training for women, defining its benefits as increasing happiness, inspiring tranquility, and harmonizing the mind and spirits during those ruffled or lonely hours which in almost every situation, would be their lot as cited in Leppert and McClary (1994). Robert Burton (...) supported Reverend Bennett in 'the anatomy of melancholy' in 1621 when he stated that 'Virtuous women should keep the house'. The ideology of gender disparity seemed to be ruling in the period because 160 years after

Burton's statement, Henry Home and Lord Kames re-echoed this same assumption, claiming that it is the chief duty of a woman to make a good wife (Leppert and McClary 1994). Not until the resurgence of women's groups in the 1960's and 70's, suffrage privileges were granted to women as some men expressed their annoyance at the lack of woman's political rights, her legal status in marriage, disadvantages in education and employment as well as general resentment of the stereotypes that characterize women during the twentieth century when feminism began. Women initially were not encouraged to play professionally because it was considered inappropriate by society. They were further considered neither strong enough nor skilled enough to play instruments other than the piano, or to survive grueling rehearsal schedules (Riegel, 1970). In support of the above assertion, in the Medieval era women were not allowed to perform in the Roman Catholic Church, but for them to feel being acknowledged, Saint Cecilia was made the patron of music.

Notwithstanding numerous challenges surrounding the state of women in the society, Clara Schuman (1819-96) demonstrated some of the capabilities and talents of women by providing support to her husband Robert while at the same time attempting to pursue her own interests in composing and performing and managing household duties for her eight children (Groh, 1991). History maintains that even though women had been performing on instruments for many eras; especially in the eighteenth century Venice, when all-female orchestras made up of musically trained orphans were formed or organized, in the early twentieth century women's music clubs were organized only to provide a forum for women trained as musicians but not to practice music as a profession (Pendle, 1991).

To break this apparent employment barrier, women created their own opportunities by founding and organizing all-female orchestras. One of such earliest established orchestras was the Vienna Ladies Orchestra organized by Josephine Weimlich in 1867 (p.107). Custave Kerker, musical director at the Casino Theatre was disgusted about the decline of the discrimination against women orchestral players upon the affiliation of the Musical Union in New York with the American Federation of Labour in 1903, as he commented. 'It would be like oil and water to put men and women in the same organization'. Nature never intended the fair sex to become cornetists and players of wind instruments. In the first place they are not strong enough to play them as well as men; they lack the lip and lung power to hold notes which deficiency makes them always play out of tune. Fortunately, or unfortunately, when the World War II erupted, labour shortages permitted women employment in male orchestras which in turn prompted the dissipation of all-female orchestras which consequently rendered many female musicians unemployed once again after the war; and instead of them retiring to all-female orchestras, women began lobbying support for inclusion in male orchestras. This ended them unjustly receiving an average of

\$500 which was less than what was given to men without music degrees (Pendle, 1991).

History illustrates not only women's involvement with performing and composing, there were other musical activities which saw the involvement of women. As early as the Renaissance, Tarquinia Molza organized and conducted her own women's orchestra at the Italian court of Ferrara; however, this met the disapproval of the men, and even, her fellow woman, Amy Fay got disgusted as she commented that 'a woman does not look well with a baton in her hand directing an orchestra' (Ibid, 109).

Regardless of the paths pursued by earlier women conductors, prejudiced nations still prevail in contemporary times. Eve Queller, born in 1936 in New York City had several conducting opportunities throughout the United States and abroad. Queller recalls that one of the leading artist managers stated at a meeting that women with good figures have a problem on the podium because they are sex symbols. Sara Caldwell, a pioneer conductor made her conducting debut in 1976 as the first female conductor at the Metropolitan Opera Orchestra. She was astonished to hear a remark by one of her male musicians that if she had been a babe they would have walked over her (Jones, 1976).

Lucy Green, upon several researches she conducted stated that the idea that musical meaning in the Western world is far from gender neutral and that the 'gendered' meanings expressed by and around music help to sustain 'musical patriarchy' that alienates and excludes women and constrains their musical development in the society. She explains further her concept of the 'gendering' of musical meaning as a distinction between the 'inherent' meaning and 'delineated' meaning; placing an assertion that the 'inherent' musical meaning operates in terms of the interrelationships of musical materials.

The 'delineated' meaning of music is derived from music's mediation as a cultural artifact within a social and historical context (Green, 1997). The inevitable dominance of delineated meanings in musical discourse as argued by Green help to prohibit a view of music and musical activities that value the achievements of men and women equally (Green, 1997). She describes a power relationship based not on a simple 'one-dimensional' assertion of power by men over women but rather on a complex web of tolerance and repression, collusion and resistance, that systematically furthers the gender divisions from which musical patriarchy springs. In the field of musical composition she argues, values are particularly gendered; the delineated meanings attached to music written by women brings to bear a set of stereotypes, even a discrete critical vocabulary that would never be applied to music composed by men are highly criticized. In support of her assertion, Green retells the story of the twentieth century Scandinavian critic whose championing of a young composer compatriot was interrupted by the discovery that she was a woman.

The critic's support for the composer continued, but whereas his praise for her music had previously employed terms like 'strident', 'virile', and 'powerful', the revelation prompted a switch to such vocabulary as 'delicate' and 'sensitive' (Green, 2002). The first study carried out by Abeles and Porter examining gender typing of instruments identified the flute, violin and clarinet as being the most feminine instruments; while drums, trombone and trumpet were identified as being the most masculine.

Cello and saxophone fell in the middle of the rankings (Abeles and Porter, 1978). In 1981, Griswold and Chrobak embarked on a research based on the findings of Abeles and Porter. In this study nine additional instruments were included, as well as the phrase 'instrumental conductor' and 'choral conductor'. Similar to Abeles and Porter, the researchers used music and non-music majors of the college to rate each instrument/phrase on 'Likert-type' on the scale anchored 'feminine' on one end of the scale and 'masculine' on the other. The result identified the harp as the most feminine instrument, followed in order by flute, piccolo, glockenspiel, cello, choral conductor, clarinet, piano, French horn and oboe. Tuba was rated as the most 'masculine' instrument, followed in order by string, brass, bass drum, saxophone, instrumental conductor, cymbal, and guitar (Griswold and Chrobak, 1981). This study confirmed the presence of gender-based instrumental stereotypes. Delzell and Leppla, in 1992 used a near-replication of the Abeles and Porter (1978) study, presenting music and non-music majors with pairs of the same eight instruments and asking them to indicate which most masculine instrument is. The results were nearly identical, the only difference being a switch between clarinet and violin; clarinet was placed as the second and violin the third most feminine in this study (Delzell and Leppla, 1992). As indicated by the three studies above, research has shown that masculine or feminine associations are assigned to musical instruments with high level of consistency.

O'Neil and Boulton (1996) also examined the instrument preferences of elementary students between the ages of nine and eleven. The results showed nothing different from the previous ones. Piano, flute and violin were shown as the most popular choices of girls, and guitar, drums and piano as the most popular choices of boys. The most recent research was conducted (MacLeod in 2009). In this study third-grade and fifth-grade music students were asked to rate their preferences on a 'Likert-type' scale anchored by 'Do not like' and 'Like a lot'. Ultimately this difference in presentation yielded no difference in students' responses. Results, however, did show a significant difference in instrument preferences by gender between third- and fifth-grade students. Third-grade girls rated violin, flute, and clarinet as their three favourite instruments, consistent with previous feminine associations of these instruments (Abeles and Porter, 1978; Delzell and Leppla, 1992). However, third-grade boys rated flute, cello and violin as their top three instruments. Preferences of boys of fifth-grade changed dramatically, with saxophone identified

as the most preferred instrument and flute falling from first place to seventh.

Ford and Tonander have opinion about which gender should play which instrument. They maintain that to examine gender associations in terms of stereotypes, one must study the 'perceived' preference that an individual (or group of individuals) project unto others. They identify stereotypes as serving to simplify the process of understanding other people by viewing them as a group rather than as individuals. Research into their aspect of the gender-instrument relationship proceeds by not simply acknowledging that flute is an instrument with widely feminine connotations, but by examining whether people believe that girls should play the flute 'because it is a traditionally feminine instrument' (Ford and Tonander, 1998). A neutral question when considering gender-based instrument associations is the role the director might play in conforming to or rejecting these stereotypes. Johnson and Stewart (2004) examined this effect by sending randomly selected beginning band directors to one of two websites. The first website displayed two pictures of each of eight students-one showing the student's entire smiling face, the other showing a close-up of the student's lips and oral cavity. The second website showed only the oral cavity picture, hiding the student's gender.

On both websites participants were asked to assign to one of six beginning band instruments, and in general, the result of the survey showed no significant difference between instruments assigned by directors who were aware of the student's genders and those who did not receive the information (Johnson and Stewart, 2004). The results were corroborated by a second study investigating the effects of both race and gender on instrument assignment. This time too, neither of these factors (race and gender) had any significant impact on instrument assignments by the directors involved in the study (Johnson and Stewart, 2005). These results are reassuring in that instructor bias does not seem to play a major role in instrument assignment.

A study conducted by Convey about the perception of high school band students revealed that gender stereotypes stemmed from social influences such as the media and common perceptions of male and female roles; as one of his students stated that stereotypes come from 'this ethic that women are the recessive sex and that playing like the low brass would be hard for them' (Convey, 2000). Fortney et al. Year explored the student perspective on influences that come into play during the instrument selection process. Some of them associated their choices upon parental influences. Others based their selection on the beauty, sound and other factors which were of less importance. In this study 900 middle school students were asked to make preferences, as to which instruments they would like to play. The results showed more than 90% of flute players being female; conversely nearly 90% of trumpet players and percussionists were male. Similar associations cited for the other instruments as well, had females representing more than 70% of clarinet and oboe

players and a large majority of the low brass players being males. When asked why they chose their instruments, more than half of the subjects responded that they liked the sound of their chosen instruments (Fortney et al., 1993).

Another obvious category of indirect discrimination is the cultural 'gender' stereotyping of instruments of the kind referred to in the article by Hallam Rogers and Creech. In this study of 150 music services across the U.K. pronounced preferences for certain instruments were demonstrated by boys and girls. Of those playing the electric guitar for example, 19% were girls, whilst a mere 11% of flautists were boys (Hallam and Creech, 2008). In Ghana, the participation of women in drumming is generally seen to be prohibited in the Akan, Ewe and in most ethnic groups in the northern part of the country. Even though the reasons are yet to be uncovered in my own view, it could have political, cultural or religious implications. Females, however, constitute the core of chorus singing and dancing. They are usually content with performing on gourds rattles, bells and occasionally on small drums (Thram, 2009). In spite of the fact that female, are good in singing, 'Kwadwom' which is a kind of dirge, it is sung by male minstrels attached to the courts of great chiefs of Asante. It is sung in nasal quality. History maintains that this singing was borrowed from Denkyira.

The practice of praise singing was associated with slave girls who had to go through such unpleasant situation as the removal of their noses in order that they might sing 'sweet nasal' dirges to praise the king.

One can deduce from the results of the various studies researchers have embarked upon that, gender stereotypes stemmed from perceptions could be political, social, cultural or religious. Secondly, girls have taste for instruments with high pitches, while boys are more interested in low pitch instruments.

Music has been used by all societies for various reasons. It could be used to stir up the spirit to fight for a cause; for religious purpose; to yearn for love; to mourn the dead; to praise the heroes and above all, to express national pride (the National Anthem). Music therefore has a role to play in any educational enterprise (phenomenon) since the aim of education is not to train but to prepare us for the art of living and for life-long expression. Music is among the few subjects that deal with the domains namely: affective, cognitive and psychomotor domains. All human beings are subjects to emotion, and music is one of the subjects which allow and encourage students to explore and understand such aspects of emotions like joy, anger, love, hatred, excitement and many other forms of emotion. Students are usually enthusiastic about performing on instruments. They are usually found highly motivated and very responsive. As it is with singing, playing instruments requires students direct involvement in music making; spontaneous or from a musical score; alone or with a group (Anderson and Lawrence, 1998). Apart from the above factors which call for the teaching of

instrumental skills in teacher training institutions to benefit all students (including female students), there is a very important factor which necessitates the involvement of female students in acquisition of instrumental skills. Women are much more enthusiastic to music than men.

The more instrumental skills they acquire, the more the inculcation of the spirit of sacrifice which is necessary for accomplishment; the spirit of loyalty and responsibility to a group; the spirit of comportsment and self-discipline; the feeling of cooperation required from every musician (instrumentalist) in them (Manford, 1983). Another important factor to be considered concerns the fact that student instrumentalists are always smart in that they learn to listen attentively to the music they perform themselves and to music performed by the total ensemble. This in turn fosters respect among instrumentalists as individual players come to rely on one another and their roles (Lawrence, 1998).

Musical performance is the means through which ideas and feelings are brought to life in sound. Women easily become emotional and their total involvement in instrumental performance is an opportunity for them to develop more general ideas about the text of the song and the circumstances in which a particular song was composed which in turn directs the performer to get acquainted with the type of emotion to be developed in performing that particular music (Manford, 1992). Early experience in instrumental music is very advantageous because it fosters rhythm sensitivity, musical insight such as feeling for musical structure, and supplements other musical activities. Specifically, through instruments playing students become actively involved with the elements of melody, rhythm, harmony, tone colour as well as dynamics.

Classroom instruments function in a variety of ways. For example, instruments like the piano and the local flute (atenteben) are used to play melodies; others are used to play rhythms. There are percussion instruments such as drums, tambourines, claves and triangles. As students learn to play instruments they are expected to develop the following skills:

- a. The ability to choose appropriate instruments for such musical concept as steady beat, differences in dynamics, musical form and pitch and melody.
- b. The ability to discriminate and select appropriate rhythm instruments for various types of music lessons.
- c. The ability to assist your students to select and play instruments that can add to the expressiveness of music through accompaniments.

Ghanaian Traditional Music Instruments

Talking about instruments, a good deal of the Ghanaian's music is vocal, highly interesting and very significant in Ghanaians social life. Sarpong (1975) but on the whole at least for formal occasions and communal activities Ghanaians make use of instruments for their music. Ghanaians possess a wide variety of musical instruments, in fact, many more than

one can reasonably be expected to enumerate here. The following are some of them grouped under their generic names. We have idiophones, i.e. instruments of naturally resonant materials which vibrate through percussion. Such are for example, clappers, gongs, bells, xylophones, jingles, and rattles. Membranophones comprise all the various kinds of drums and as (the names are given in Akan) *atumpan*, *donno*, *petia*, *apentemma*, *fɔntɔmfɔm*. Sarpong (1975), Ebeli (2011), Amuah Adum-Atta & Arthur (2011).

Considering the various kinds of traditional Ghanaian musical instruments, the most commonly found in schools in the Akan society are drums for *Adowa* and *Kete* ensembles. Some of the instruments involved are discussed below:

Atumpan drum is the principal talking drum for the people of Ashanti at war times and other special events such as durbars and state festivals. It is used as a master drum in *Adowa* and a supporting drum in *Fɔntɔmfɔm* ensemble. They are played as a pair, the lower one known as 'the male drum' (to the left) and the higher one also known as 'female drum' (to the right); Nketia (1963; 1988) Sarpong (1975). *Apentemma* is also a relatively small loud drum used as a supporting drum in *Adowa* ensemble and it is usually played by hands.

Donno or *Dondo* (Hourglass drum) is a drum commonly used as solo accompaniment to several drumming ensembles as *Kete* and *Adowa*. It is an additional or optional drum for fullness. Nketia (1963), Sarpong (1975), Ebeli (2011), Amuah *et al* (2011). *Donno* (hourglass drum) is also referred to as tension drum because of how it produces sound. This is the only drum which is traditionally being allowed for females to play freely. Historically, *donno* is not an Akan originated instrument. History has it that Akan captured it from people believed to have come from Northern Ghana. Nketia (1963).

Kwadum is the master drum used in *Kete* ensemble. It determines the kind of rhythms to be played by other accompanying drums. The drums are usually covered in a cloth. Formally, *Kete* ensemble was used to go for war and the *Kete* drums were covered in red and black check pattern representing the blood that was shed by their warriors and the dark place they were hiding respectively. Sarpong (1975), Amuah *et al* (2011). Nowadays, any decent colour of cloth can therefore be used to cover the *Kete* drums.

These drums are made from wood or fruit which is made hollow and covered with the skin of animals like the elephant, the sheep, the goat and the monkey. The commonest mode of playing them is to beat them with sticks, although some are played with clubs (*gyamadudu*) while others are played with the hand (*mpintin* drums) Sarpong (1975). Aerophones are wind instruments, the most famous of which are horns, pipes, and flutes, played with the mouth by blowing wind into them. Last of all, we have stringed or chordophones instruments which include violins, lutes, harps, and bones.

These musical instruments may be played alone; they may also be played in combination with others and are sometimes

accompanied by words which are sung or half-spoken or recited. Drums, flutes, horns, gongs and rattles appear to be the most commonly used instruments all over Ghana. Even though these instruments are found in the South of Ghana, in modern times, stringed instruments are associated mostly with the northern part of Ghana.

Usage of Traditional musical instruments in Ghana

Generally, the use of traditional musical instruments is socially controlled. Sarpong (1975), states that some instruments may be used only for chiefs. For example, the use of the *nkofo* horn is restricted to the *Asantehene*. The *mpintin* and also the *fɔntɔmfɔm* are played behind the Akan Chief when he is normally carried in a palanquin. The same type of instruments or orchestra may be used on different occasions, and for different reasons. The *adowa* orchestra of the Ashanti *Adowa* orchestra is by far the most widespread and frequently performed social dance of the Akan people of Ghana. It is best described in Akan as a woman's dance because they dominate the performance. This dance is mostly performed at funerals, but it may also be heard on a joyful occasion, such as when a chief is installed or at yearly festivals, visits of important dignitaries and other memorable celebrations.

Kete drummer troupes are commonly found in the royal courts of traditional Akan communities. *Kete* is performed in the courts of *Asantehene* (The King of Ashanti) and any of the paramount chiefs whose status entitles him to be carried in a palanquin. *Kete* ensemble therefore can be heard on state occasions and festivals. There are three parts of the performance: Drum Music, Pipe Interludes, and Vocal Counterpart of the Pipe Tunes. The drums of *Kete* are always wrapped in red and black cloth these are the Lead drum, *Kwadum* and Support, *Petia*, *Aburukuwa*, *Apentema*, *Donno*, Slit Bell and Shaker. Nowadays *Kete* can be heard in some orthodox churches programmes and in schools activities. When this happens, it is the repertoire of the instruments or orchestra and the accompanying song or dance movement which are made to suit the occasion and the mood proper to the occasion. Sarpong (1975) most of the instruments are used to provide music for dance; but some are used for other purposes such as, providing rhythm for walking (*mpintin*), or working (rattles), giving alarm or signal (*atumpan*), recounting or conveying messages (*atumpan*), reciting proverbs or wise sayings *fɔntɔmfɔm*, lauding people (especially rulers), abusing them, calling them, or congratulating them. The *assuboa* drum of the Akan is made to imitate the cry of the crocodile, the *etwie* drum the cry of the leopard. The chiefs who possess these last and similar drums are regarded as being as powerful as the animals whose cry the drums simulate, although often this simulation has a more practical meaning: to deceive people. (p. 121).

The *atumpan* of the Akan is conceivably the best known of these 'talking' instrument. It is found in pairs, male and female, one with a higher pitch than the other. The skilful drummer can make the two 'say' whatsoever he wants

through a careful use of the five or so combinations of two pitches, even though for the layman the language is very difficult to understand and interpret. The *donno* is usually used throughout Ghana as a solo accompaniment to songs, and also in several drum ensembles as Adowa. One cannot treat musical instrument in Ghana without mentioning, however casually, the hand; for clapping of the hands, as also stamping on the ground with the feet every now and then plays a very important part in the Ghanaian's music. Sarpong (1975).

Sarpong (1998) shares that it is painful and unjust as most of the many foreigners and missionaries think that Ghanaian or Africans musical instruments as *Atumpan*, *Apentemma*, *Petia*, and *Kwadum* are not good to worship God with. The foreigners describe the most sublime religious tradition of Africans from which we have these instruments as, at best, 'pagan', activist 'uncivilized', even 'evil'. Sarpong (1998). This is the religion through which the ancestors built a society that was God-fearing. The ideas in the traditional religion according to Sarpong, are as sublime as the ideas in any other religion and yet the Africans and for that matter Ghanaian Christians have neglected it together with precious things associated with it, for example, musical instruments like drums because other religions have come into their life with different musical instruments such as keyboards, guitar, piano, violin etc which make them to sing as aliens in their own native land (Nketia, 1997). According to (Sarpong 1998), Africans and for that matter, Ghanaians, have disregarded their own traditional religion because its oral theology and the spirituality that it fosters has already been neglected and misunderstood by Western as well as African scholars, missionaries and pastoral agents. It has been dismissed often as mere cultural phenomena by some Sarpong (1998). Had early missionaries been aware of the potency of our religion and had taken it seriously, Christianity would have taken a turn among our people for the better and its musical instruments would have been cherished.

According to Gyekye (1996) to be born into the African society is to be born into a culture that is intensively and pervasively religious that means, and requires, participating in the religious beliefs and rituals of the community. One cannot detach oneself from the culture of the community, for instance, ignoring the use of musical instruments for drumming, dancing and singing. For, to do so, would be to isolate oneself from the group and to disrupt one's sense of communal membership and security and lose much of the meaning of life (p.4). Sarpong (1998), also states that the lifestyle that the traditional ancestors left us can never be wiped out. In fact, in spite of all appearance it has become part of our lives that some people, whether educated, or uneducated, urban or rural, at the level of spirituality, continue to believe in and practice it (Sarpong 1998).

The certified systematic theology of Christians and for that matter, the Catholic Church on inculturation according to Sarpong educates precisely that people, in imitation of the

Incarnation, have the right to become Christians and put across their Christianity in terms of their indigenous spirituality, rituals and customs which includes the use of the traditional musical instruments. The implication of this Catholic theology of inculturation in the inculturation process is that traditional African religion is to be nurtured and developed as it takes on Christian dimensions and thereby Africanise Christianity. For this reason, Sarpong states "It is my view, and I hope I am right, that any discussion of inculturation of Christianity among our people must include the traditional African theology and corresponding spirituality, almost as an equal partner with Christian religion's theology and corresponding spirituality (Sarpong 1998).

Gyekye further argues that in traditional African religion, God is the Supreme Being but not the object of direct 'worship' Gyekye 1998 rightly put it that Africans and for that matter Ghanaians' tradition does not consider trees, or drums (musical instruments), rocks or rivers as their god. Worship is directed to trees, rocks, rivers, and mountains, and rivers. Even so, African religion is not nature worship as such. It is believed that objects of nature are inhabited by spiritual beings or deities who are also thought to exist in the universe as intermediaries between God and humans but who cannot be seen by the human eye. He, therefore, opines that, any worshipful attitude shown towards rocks, rivers, and other object of nature is intended for these spiritual beings, not for the object themselves. Thus because of the presence of spiritual beings, object of nature takes on religious significance and command human respect. Gyekye (1998).

The Drummers

In talking about a drummer or traditional instrumentalist, Nketia states that drumming in general and drumming by associations, there is accurately no inheritable office of a drummer. According to him (Nketia 1963) a person becomes a drummer or accepts or assumes the post on his own initiative or on his own free will, without any external coercion and not because he is expected to become one (a drummer). But as soon as he takes it up, he does so fully realizing that he will be called upon to officially perform his obligation for all. There is a compensatory gain in the enjoyment of prestige. In state drumming, however, the position is different. The drummer is as much a servant of the court like the horn blower, the sandal-bearer, the court crier, the stool-carrier and such others. Drummers are, thus, organized as part of a central organization (Nketia 1963).

Similar to other offices of Akan courts, the office of the drummer or head-drummer is usually apportioned to 'households' of commoners or households of chief's sons. It is the duty of these households to provide the artists and the servants. The duties of a drummer are passed on from father to son, for it is believed that sons inherit their fathers' skills. There is also a common belief about drum prodigies. It is believed that a person may be born a drummer. Soon after

birth, it is observed that such a person shows his fingers on the back of the person carrying him. In the past, the training of the master drummer of the state started early in life, though fathers did not always show a willingness to teach their children. They feared that they might be hastening their own departure from this life by training their successors, and so delayed personal instruction or else got someone else to teach their children.

All drummers, whether major or minor, secondary or master drummers of popular bands, associations and states are unpaid artists even though they may be trained and organized for the role they play in social life. But it is realized that as custodians of a vital vehicle of language and music required for recreation and ritual, they must be encouraged to give willingly of their time and talent. Accordingly, in popular bands and associations a considerable portion of such gains as fall to bands as a whole may be given to the drummers. In the state, drummers are supposed to live on the bounty of the chiefs for whom they drum, and to remain at the courts of those chiefs as much as possible (Nketia 1963).

The changes that are taking place in Akan societies have had little effect on the relationship between drummers of popular Bands and associations and their agencies. In Akan states, however, the relationship between drummers and chiefs is changing wherever it is based on the old system of free service. Nowadays state drummers are students, farmers and sawyers or are engaged in some other money-making business. Many drummers only attend the courts of chiefs and kings on special occasions when they are expected to drum or at the time of the yearly festival. On other occasions the drummers have to be sent for. In the past, however, according to Nketia, much of their time was spent at the courts in readiness for any emergencies Nketia (1963). Drummers gained something by staying with the chief to eat and to care for their families. But for now, it does not pay to do so, for the chief only receives a meager monthly stipend and cannot afford to be as bountiful to his servants as it was in the past.

According to Nketia (1963) in a drumming position of leisure ritual or festival, the co-operation of all grades of drummers in any one community is essential to the success of the occasion. For, nothing breaks up the dance or other group meeting sooner than quarrels among drummers of particular orchestras or dissatisfaction among the drummers with the treatment given to them. Accordingly, the drummer is protected from interferences whilst engaged in his drumming: 'A drummer in the act of drumming is considered a sacred person and is immune from assaults and annoyances, nor must he be interrupted; they are not as a rule regarded as sacred persons, (Nketia 1963) but while engaged in the actual act of drumming they are protected by the privileges of sacred persons'.

Another privilege of drummers is that they may not carry their own drums on the head. This privilege is enforced by the sanction of the belief that a drummer would go mad if he

carried his own drums. In processions, therefore, all drums that have to be carried on the head are carried by non-drummers.

In addition, Nketia asserts that between drummers, dancers and listeners, there is supposed to be a bond of mutual respect and goodwill; which is vital to ensure the success of the dance situations. This bond may be expressed in the observation of decorum and etiquette on all sides (Nketia, 1963).

As for the drummers, the society expects them to be at their best when a dancer steps into the ring. They do not have to stop unexpectedly while the dancer is in the middle of the dance or still in the ring dancing, especially, if the dancer is an elder or a respectable member of the community. However, tired they may be, they must keep up their effort until he has left the ring. According to Nketia if the drummers are too tired to play, the master drummer must tell the dancer about their tiredness on the drums so that he may first leave the ring. This is a general etiquette and it is applied to all forms of drumming however, it may not be observed to the same extent in all places (Nketia, 1963).

Media Influence

Gender schema theory suggests that individuals learn the differences between the classifications of male and female from society and then adjust their behaviours to meet these expectations (McVee, Dunsmore, and Gavelek, 2005). I think that music is a major sector in society that depicts stereotypes of African culture therefore gender schema theory has guided numerous researchers examining how audience react to gender stereotypes presented in media messages and this view is also shared by Duncan (1990), Pederson (2003) and Vincent (2003). Because media producers often match photographs and imagery to audience expectations and desires, visuals likely can attract readers but also promote gender stereotypes (Reichert, 2005). Media representations in line with gender schémas reinforce gender stereotypes. Media represent the societal gender schémas by under representation of female athletes. Furthermore, when female musicians do receive media attention, their femininity receives more attention than their music ability.

The media performs a vital role within society and, in particular, is a powerful tool which influences our beliefs, attitudes, and the values we have of ourselves and others as well as the world surrounding us (Koivula, 1999). Accordingly, the media does not merely reflect reality, instead it can entail a process of negotiation and reconstruction, which thus shapes and manages our beliefs and opinions. Hargreaves (1994) claims that in recent years the mass media has played an active role in side-lining and trivializing female success, with the ultimate aim of preserving activity of male (King, 2007). On average, men receive far more coverage than any women's performance, and moreover, this coverage is much wider. The British media dedicates less than 6% of its coverage to women's sport and music, confirming the view that 'female athletes and musicians are underrepresented in

the sports and music media as a mechanism to preserve sport and music as a male domain' (Harriss and Clayton, 2002).

Female Role Models in the field of music

Other than providing adequate musical role models for females, providing as many performances and solo opportunities as possible can motivate students to continue their musical education. Giving students performance and solo opportunities can help create positive relationships, especially between her and her male students. If the students feel that their teacher believes in their musical ability enough to allot solos, they may feel more motivated to continue their musical education. If women did produce symphonies, concertos and operas, they rarely performed and received little publicity. The fact is that women who were able to publish their compositions were to do so under a man's name. The number of composers is increasing and many have produced large-scale works which are considered to be equal to those by men. There are roughly twice as many females learning to play instruments than males and women achieve higher percentage of passes than boys in school music examination (DES, 1991).

Although with all the increased opportunities and achievements of females, males continue to have more prominent roles in the music profession. Unger and Crawford (1992) point out that in reality females and males share many traits, interests, behaviours, and even physical characteristics, as well, they often display characteristics normally associated with the other sex. This means that stereotyped belief may not accurately reflect the actual behaviour of males and females in the real world. For instance, a boy may believe that the flute is an instrument just for girls, even though the majority of principal flute players in orchestras are males throughout the world. Cultures differentiate the roles of females and males to some extent, even though there is considerable variation both within and between different social groups (Maccoby, 1988, Unger and Crawford, 1992).

Gender in Indigenous Musical Education

Indigenous musical education points strongly to the fact that males were formally trained in music, especially in instrumental music as opposed to females. In addition to formal musical training, males gained knowing through participation and exposure to numerous musical situations. In his discussion on the training of musicians, (Nketia 1988) constantly makes reference to a male musician. Consider the following phrases:

The organization of traditional music in social life enables the individual to acquire his traditional music in slow stages and to widen his experience of the music of his culture through the social groups into which he is gradually absorbed and through the activities in which he takes part (p. 60).

Similarly, the Akan child who is destined to become a player of the talking drum, for instance, is helped by the master drummer, who taps the rhythm on his shoulder blade for him to get the motor feeling involved. When he has to learn

musical rhythms, he is taught appropriate sentences or nonsense syllables which convey the same sort of rhythm (Nketia 1988). Zake's (1986) brief history of some Kenyan musicians (only men) show that the majority of them were trained in instrumental music and/or dance by their fathers or relatives. The method that was used in training them consisted of formal lessons, observation, imitation and practical involvement in the lessons. Girls, on the contrary, were taught songs by their mothers. Songs taught were those that are related to the life cycle, i.e. dirges (Nketia, 1988), lullabies, marriage, etc.

Consequently, school music became completely dominated by singing According to Weman (1960), the standard form met practically-everywhere. Despite this, males could still learn and play some of the instruments like accordion and guitar that Europeans brought with them (Zake, 1986 and Ewens, 1991). Women's position in the home was further emphasised as girls were taught needlework, sewing, home making and cookery activities to make them good housewives in the future. Being religiously based, the missionary curriculum taught religious songs in schools, and girls, being the future mothers, were to learn songs to sing for their children in the future.

Why was this type of music education propagated by early missionaries? Perhaps they considered music to belong to the church and something done for leisure (Jones, 1925). Evidence may be lacking, but it is possible that early missionaries knew the singing aspect of music only. Consequently, they could only give a musical training in singing. It could be inferred from the foregoing that, during the early missionary times men continued to have opportunities to train in instrumental music as opposed to women. Early missionaries music education for women was a replica of what the indigenous society expected of them: singing.

Gender Role

The term gender role is used to describe the behaviours that are considered appropriate for males and females in a particular culture. Children grow up to learn to accept and conform to their culture's stereotyped beliefs about the appropriate behaviour British spelling and American spelling characteristics for females and males. Both children and adults in music shares culturally defined views. Gender stereotypes beliefs reinforced the idea that particular types of music, instruments or occupations are 'masculine' or 'feminine' influencing gender differences in education, opportunity, experience, and even levels of aspiration. All these factors contribute to a complex, interrelated system which cannot be explained by a simple cause and effect relationship.

Research carried out in 1980's referred almost entirely to sex differences when discussing issues related to stereotyped associations of musical instruments or the roles of males and females in music Meanwhile in the 1990's, most researchers either used the terms interchangeably or used the term gender

exclusively. This change in terminology, I believe, appears to reflect the growing concern among music educators over equal opportunities in boys and girls musical experiences and the increased recognition of the effects of social and environmental factors on the development of musical performance achievement.

Gender Stereotyping

Issues of gender have been on the agenda of music education researchers since the 1990's, reflecting a field of inquiry that has developed considerably over the last 40 years. In fact, researchers expanded this investigation to include sex-stereotyping instrument and music career choices, finding critical disparities between what males and females consider as appropriate and desirable. Ignoring gender distinctions may hinder many students in school and could lead to gender favoritism and gender stereotyping Marshall(1998) explains gender stereotyping as, the process by which children are socialized into sex roles and by which adults and children are denied opportunities for more individually varied development.

Gender stereotyping of musical instruments was systematically examined by Abeles and Porter (1978). They asked undergraduate music and non-music students to determine the placement of nine instruments on a masculine feminine continuum. Participants were presented with randomly order pairs of instruments and they were asked to circle the instruments they consider to be the most masculine. According to them, the most masculine instruments lined up by the students were drums, trombone, trumpet, cello and saxophone, most feminine instruments were flute, violin, clarinet and harpsichord. Delzell and Leppla (1992) say that although, the gender associations of the instruments which lie on opposite ends of the Masculine-feminine continuum (drums and flute) appeared to be salient in children's preferences, there appeared to be a lessening of gender association in the choices of instruments females in particular would like to learn to play.

Stereotyping against women in instrumental playing has become the practice in most African countries. African Traditionalists believe that some instruments are endowed with spiritual powers which in most cases get people invoked when they use such instruments for performances. They capitalize on the fact that females, women for that matter become impure as they pass through menstruation and forbid them from getting closer to certain objects as well as places considered as sacred. The aforementioned problem extended to the training of instrumentalists in Ghana traditionally. Nketia (1988) maintains that males acquire instrumental training as opposed to females as he stated that the organisation of traditional music in social life enables the individual to acquire his traditional music in slow stages and to widen his experience of the music of his culture through the social groups into which he is gradually absorbed and through the activities in which he takes part.

Using music education in Kenya as an example asserts that Kenyan music education points strongly to the fact that males were formally trained in music, especially in instrumental music, as opposed to females. In addition to formal musical training, males gained knowledge through participation and exposition to numerous musical situations. In his discussion on the training of musicians, he cites Nketia (1988) as constantly making reference to a male musician as he quotes:

Similarly, the Akan child who is destined to become a player of the talking drum, for instance, is helped by the master drummer, who taps the rhythm on his shoulder blade for him to get the motor feeling involved. When he has to learn musical rhythms, he is taught appropriate sentences or nonsense syllables which convey the same sort of rhythm (p. 61).

In the Atwima Nwabiagya district where the research was carried, females are forbidden from handling musical instruments even, in the schools. However, there are a few of them who have seen the need to handle some of the instruments in the church in spite of all the reprimandations they experience and unpleasant things people say about them. From the researcher's observation, it was uncovered that some of these few girls who offer instrumental performances in the churches do better than their male counterparts.

II. METHODOLOGY

The researchers adopted a case study research design. Kardos and Smith (1979) share that a case study is an account of an activity, event or problem that contains a real or hypothetical situation and includes the complexities you would encounter in the workplace. Case study, according to Lincoln and Guba (2000) cited in Ebeli (2014), involves critical studies of an aspect of a problem. Who to her, a case study approach is particularly appropriate for individual researchers as it gives the opportunity for one aspect of a problem to be studied in some depth within a limited time. The main purpose of a case study is to understand an important part of life cycle of the unit through the study of an aspect or a part. The selection of a case study for this thesis concerned, mainly, with the interaction of factors and events by a careful study of practical instances to obtain a full picture of the whole (Bell, 1987). This allows the researcher to concentrate on a specific instance and to identify the various interactive processes at work. What measure, using scientific techniques that are likely to produce quantified and, if possible, generalizable conclusions while those researching from a qualitative perspective are more concerned to understand individuals' perceptions of the world. The research will take into consideration the statement of the problem, the nature and the purpose of the study and the significance to develop strategies or methods to use for the data collection. We have chosen this design for the work in order to have a full concentration in the chosen area so as to provide information that can be replicated in another area within the country leading to a generalized position on the topic under investigation.

The research involved all Junior High School pupils in the Atwima Nwabiagya District in the Ashanti region of Ghana. Administratively, the district has been divided into ten (10) circuits namely; Abuakwa, Nkawie, Sepease, Mfensi, Asuofua, Wurampong, Toase, Barekese, Adankwame and Akropong. Currently there are twenty missionary schools, fifty three public Junior High Schools and forty nine private Junior High Schools in Atwima Nwabiagya with a total number of forty thousand four hundred and two pupils. As at the time of collecting the data the total number of Junior High Schools in the district was one hundred twenty two. (122). The total number of students for the study was thirty (30). Their ages ranged from aged 12-15 years. Four female teachers, six religious leaders, and six other people from the community. The total number of respondents was forty-three (46). The community is one of the stakeholders in education. Therefore the researchers saw the need to collect data from people since they have the ethical and empirical interpretation of female involvement in playing of traditional drums. The church was also not left out because they also play major role in education in the upbringing of the child. Therefore, the researchers deemed it necessary to collect data from some of the religious leaders in the various communities within the District as well.

The research covered all the basic schools in the District. However, the researcher concentrated on thirty (30) female students' in three (3) Junior High Schools in the Atwima Nwabiagya District. Thirty (30) participants were selected from the schools in the Atwima Nwabiagya District. Eight (8) participants were selected from Toase District Assembly Junior High School. Fifteen (15) were also selected from Akropong Roman Catholic Junior High School while seven (7) participants were selected from Lincoln International School at Abuakwa.

Table 1: Teachers, Reverend ministers and traditional leaders

S/N	Social status	Kind of participants	No. of participants
1	Religious leader	Religious leaders	6
2	Traditional Authorities	Paramount chiefs	6
3	Teachers	Female teachers	4
Total			16

The table below shows the sample of participants from schools and the population of students in the schools at the time the researcher visited the schools for the study.

Table 2: Pupils participants

S/N	School	Total number of students	Female	Participants (Females)
1	Toase D/A JHS	400	201	8
2	Akropong R/C JHS	341	220	15
3	Lincoln International School	584	254	7
TOTAL		1,325	675	30

Four (4) teachers in the selected schools as well as some community members were interviewed and observed in connection with what they do within their normal daily routine in the school and community.

The Ketehehe of Otumfoɔ Asantehene (the paramount chief in-charge of Kete drumming troupes of the king of Ashanti) who lives near the District under study together with eleven (11) opinion leaders which includes six (6) religious leaders in the area were also interviewed since, generally, issues concerning playing of traditional drums and ensembles are also under the custodian of the traditional kings or rulers.

The participants were purposively selected from both communities and schools within the Atwima Nwabiagya District through the permission of the District Education Administration, the Headteachers and teachers of the selected schools who agreed to allow the students to participate in the study. Purposive sampling technique ensures the obtaining of sample that is uniquely suited to the intent of the study (Fraenkel and Wallen, 2003). Purposive sampling is a form of non-probability sampling in which decisions concerning the individuals to be included in the sample are taken by the researcher, based upon a variety of criteria which may include specialist knowledge of the research issues, or capacity and willingness to participate in the research. The purposive sampling technique, also called judgment sampling, is the deliberate choice of an informant due to the qualities the informant possesses. It is also a technique that does not need underlying theories or a set number of informants. Simply put, the researcher decides what needs to be known and sets out to find people who can and are willing to provide the information by virtue of knowledge or experience (Bernar 2002, Lewis and Sheppard 2006).

Purposive sampling technique was used to deliberately select the informant or the participants who are experts in the area of study and have the free will to provide relevant information by virtue of their knowledge and experience. In an effort to integrate multiple perspective analysis and to provide adequate support data, the framework for collecting data in the study was by singular effort of the researcher through participant-observer field based approach. The primary instruments used were observation and interview. The period for collection of the data spanned nine (9) weeks.

Osuala (2001) contends that direct observation of techniques is specific and also arms the skilful observer with a high level of factors under study. This method is suitable for gathering information on a given situation for a specific period of time, and therefore describes the behaviour, qualities or changes that may be observed. Direct observation enabled the researcher to examine how teaching and learning of Music and Dance is conducted in the Junior High school classroom. During observation, nothing is taken for granted because every detail counts towards drawing a detailed valid conclusion. In this study, an observation guide was designed to help the researcher find out the activities that the sampled

teachers engaged their pupils in during Music and Dance lessons. This aided the detailed description of the situation in the respective classrooms.

The observation endeavoured to capture the live musical experiences and usage by generalist Junior High School teachers both in and out of the classroom. Particular attention was on how these teachers utilised their knowledge and skills in music to promote music learning and development for their students. Formal and informal observations were conducted throughout via an extensive field engagement at the setting. Effort was made to capture detailed document on participants' behaviours through field notes (video footage and digital camera coverage). The researcher visited some selected schools, namely; Akropong Roman Catholic Junior High School, Toase District Assembly Junior High School, and Abraham Lincoln International Junior High School and personal observation was made on the teaching of music and dance.

Sixteen (16) interview questions were administered for each participant lasting approximately fifteen minutes and were audio taped, transcribed verbatim and checked for accuracy by participants themselves as suggested by Silverman (2003). The researcher also engaged himself in unstructured but was planned interviews in a very relaxed face to face encounter by conversation. Freedom and flexibility were allowed to clear doubts and were made aware that it was for academic purposes and was about fruitful discussion of the music and other related matters. Thirty participants were interviewed during the study. Each school was visited twice. The schools were; Toase District Assembly Junior High School, Akropong Roman Catholic Junior High School and Abraham Lincoln international school, and also the traditional authorities and religious leader.

Once data is gathered, reading and interpretation are the starting points for meaningful analysis, Dey (1993). This sets the section of analysis of data as a very important component in every research work if only the researcher would want the research report to be of any benefit to the reader. The process involved identification of themes and patterns derived from analysing the data, the researcher was very mindful of the need to be guided by the research questions, the overall design of the research and the nature of the data collected. This brought into action a thoughtful balance between generating themes from within the data and applying preconceived themes to the growing data.

III. RESULTS AND DISCUSSIONS

The results discussed and analyzed in this chapter evolved out of the observations and the interviews held with the research participants. The purpose of the study was to explore the instrumental performance of females, to examine the aspiration female students have in terms of instrumental participation and finally, to find out setbacks female students experience in playing drums and other instruments.

It was observed that most of the teachers handling Music and Dance find it difficult to handle their traditional ensembles. During cultural festivals and open day celebrations, they hire experts or resource persons to come to their aid. I identified that some of the teachers lacked confidence, and competent skills to teach music. There was also inadequacy of musical instruments in the institutions to train the Music students effectively in the subject matter. No wonder that in the absence of effective and efficient Music teachers to handle the subject, the following problems were in existence: lack of musical knowledge on the part of the teachers, lack of time and teaching environment, absence of resources, lack of teaching confidence and skills as well as the inadequacy in training students in music education as identified by Flolu (1996), Nketia (1997), Russell-Bowie (1997); Mills (1989) SERCARC (1995) in another study. Ruston (1997); Lean (1997) McPerson (1997) and Addison (1988) cited in Obeng (2014) indicate that it is not only that individual may not be able to offer a full music curriculum, but also that not all teachers are entirely confident in the use of musical material.

Instrumental skills by female students

The researcher displayed different sets of musical instruments for the respondents to make their choices and twenty four of the females selected *Atenteben* (bamboo flute) and *frikyiwa* (castanet). When respondents were asked of their reason, it was revealed that their selected instruments are familiar and it is easy to learn. Ten respondents from Akropong Roman Catholic Junior High School revealed that certain musical instruments displayed by the researcher were not to be handled by females due to their religious and cultural practices. Maccoby (1988), Unger and Crawford (1992) are of the view that cultures differentiate the roles of females and males to some extent, even though there is considerable variation both within and between different social groups Nketia (1974) believes that traditional drums have been idolized and females are seen as impure to handle them. Traditionally, there have not been any outlined rules governing instrumental playing. Nothing traditionally debar females from handling drums. However, some churches and Islamic norms kick against females who use traditional instruments during musical performances.

During the interview session, it was unveiled that the Akropong Catholic Junior High School has *Kete* instruments (drums) though it was not a complete set. However, the school does not have any musical instruments for the school band. At the Toase District Assembly Junior High School, there is a set of Adowa musical instruments. Abraham Lincoln Junior High School has a set of Brass band instruments, and a set of Adowa drums. From Abraham Lincoln Junior High School musical training and rehearsals are organised for students as scheduled on the timetable. The other two schools do not regularly engage students in musical exposition. At Abraham Lincoln Junior High School and Akropong Roman Catholic Junior High School, a few of the female students are capable of performing with such instruments as the

Atenteben,(bamboo flute) the frikiyiwa (castanet), *Dawuro* (slit bell) as well as *apentemma* (drum) during rehearsal and performances. Pendle (1991) maintains that even though women had been performing on instruments for many eras; especially, in the eighteenth century at Venice, in Italy, when all-female orchestras made up of musically trained orphans were formed in the early twentieth century, women's music clubs were organised only to provide a forum for women trained as musicians but not to practice music as a profession.

Participants (students) were asked about the musical instrument they have in their school and it was revealed that most of the students do not have musical instruments of their own and as a result, they depend on the small number of musical instruments available for rehearsals. Even most of the schools visited do not have complete set of all African musical instruments of their own. They depend on the traditional musical instruments of the Circuits in which they are. Some also depend on the cultural troupes/groups in the community, for instance, Yaw Dwene Adowa groups for performances. These cultural troupes are very good in all aspects of instrumental performance, singing, and dancing. Because of their rich, remarkable experience most of the teachers normally visit them to acquire the skills in instrumental performance as well as singing and dancing. It emerged that some of the students both males and females normally join the troupe to go for performances especially during school vacations, and upon after the completion when they are in the house waiting for their results.

It was observed that the lack of certain instruments like atumpan, donno(hour glass drum), petia and rattles in the schools do not encourage teachers and students in the District to learn how to play musical instruments. My own observation also indicates that females who are members of boys' and girls' brigades of the school or some traditional ensembles in the various churches like Methodist, Salvation Army, Anglican and the Roman Catholic have some control on drums. It was also revealed that the district education directorate is making provision to make it possible for the various heads under their jurisdiction to purchase one or two musical instruments for their respective schools. This will ensure efficiency and effectiveness in the teaching and learning process for the teachers, and all students in their various schools within the district.

In my interaction with the adult respondents it was revealed that some of the teachers have developed interest to offer the female students in their schools the needed instrumental training. However, there are a few musical instruments available in the schools which do not promote quality and efficient musical knowledge acquisition. It was also observed that other teachers ask these girls who want to acquire instrumental skills to rescind their decisions and rather concentrate on their academic work since instrumental playing never contribute to their formal academic achievements.

Even though some girls are eager to get exposed to instrumental training, a lot of them, based on religious regulation, regard traditional instrumental playing as fetish and unholy. They therefore do not throw their maximum weight behind the acquisition of instrumental knowledge and attempt to discourage their friends who want to be instrumentalists from doing so. To them, playing of instruments is an activity associated with males and not females. Some parents, backed by some norms of Pentecostal and Charismatic churches, debar their female wards from taking part in the traditional African instrumental playing, especially, during cultural festivals of the school, speech and prize-giving day, and other school programmes. For them, singing, and clapping are the only musical activities apportioned for girls. Some Islamic doctrines forbid females from drumming and this is a contributing factor towards the reason why girls decline to handle drums. The females who are deep into instruments playing are nicknamed *mmaammarmima* (tomboys) and other names. This discourages some of the females to exhibit their musical talents on their own native musical instruments.

In my interaction with the female student respondents, when the females were asked about the instrumental training they receive from their teachers in the school it came out that some teachers and some parents do not offer their female students the chance to exhibit the musicality on some of the traditional instruments, most especially, the drums due to religious beliefs of the people in the community. This act of the teachers and some of the parents affirms what Nketia in (1988) indicated that indigenous musical education points strongly to the fact that males were formally trained in music, especially in instrumental music as opposed to females. This in addition to musical training, males gained knowing through participation and exposition to numerous musical situations. He states that the Akan child who is destined to become an instrumental player of the talking drum, for instance, is helped by the master drummer, who taps the rhythm on his shoulder blade for him to get the motor feeling involved. When the child has to learn musical rhythm, he is taught to appropriate sentences or nonsense syllabus which convey the same sort of rhythm. In Ghana, Nketia (1963) opines that the duties of a drummer are passed on from father to son, for it is believed that sons inherit their fathers' skills. In Kenya, Zakes (1986) points that majority of the musicians (only men) were trained in instrumental music and or dance by their fathers or relatives. The method used in training them consisted of formal lessons, observation, imitation and practical involvement in the lessons while girls on the contrary, were taught songs by their mothers.

The Common Ensemble Students Play

There are many traditional ensembles in the Asante traditional areas. The common ones among them which are mostly played and of which instruments are frequently practised by students in the various schools in the District are *Adowa*, *Kete* and occasionally, *Fɔntɔmfrɔm* ensembles. These ensembles

are all useful during school's cultural festivals, Speech and prize-giving days, state festivals, funerals, welcoming of dignitaries and durbars (Sarpong 1974); Ebeli (2011); Amuah et al (2011). Among the three ensembles mentioned above, *Adowa* and *Kete* seem to be commonly used by many schools in Atwima Nwabiagya Districts. Some of the students and past students performed the *Adowa* and *Kete* ensembles in the community and in some orthodox churches as Catholic church, Methodist church and Anglican church. Most schools in the area possess some of the instruments for *Adowa* and *Kete* ensembles.

The plates below show the instruments of *Adowa* ensemble played by some female students of Akropong Roman Catholic Junior High School.



Figure1: Males playing Adowa ensemble as females sing and dance



Picture 2: Females playing Adowa Instruments

Adowa is the most common ensemble that most of the schools in the Atwima Nwabiagya District display. According to participants, the ensemble is shrouded by a lot of mysteries: According to the headteacher of Akropong Roman Catholic Junior High School, Mr. A. Owusu Frimpong, there are some historical facts about the advent of *Adowa* ensemble into Asante kingdom. He said that *Adowa* ensemble was founded by a hunter on one of his usual outing in the night for hunting; he saw an antelope (known in Akan language as *Adowa*). This antelope was dancing stylishly to a danceable sound made by a chimpanzee. The hunter after spending long hours in the forest, observed and imitated the elegant movement made by the antelope. When came home, he organized some people and taught them what he observed and imitated to form *Adowa* ensemble in Asante community. According to the community members, a hunter called Yaw Dwene is believed to be the one who brought *Adowa* ensemble into the Asante

kingdom, hence they refer to him to be the hunter in question. Another tradition states that it was founded by a woman called Adowa and that the ensemble was named after her. Amuah *et al* (2011) p. 68.

The headmaster further told another myth about *Adowa* ensemble, which is also espoused in Ebeli (2011) that the dance originated through the movement made by the antelope (*Adowa*). It is said that "once upon a time, there was a Queen mother called Nana Tutuwaa in the Asante kingdom who fell ill and, immediately, the god of the land was consulted. The people were asked to offer a live antelope (*Adowa* in Akan) to be used for the sacrificial rites. It was alleged that the Asafo companies of warriors, were consequently sent to the forest to look for the animal. On coming back from the bush with the animal, the people saw to their admiration, the jumping and making of eccentric movement of the antelope. When the queen mother's health was restored, the people, in an attempt to imitate the movement of the antelope in jubilation, started the *Adowa* dance" (Ebeli, 2011).

Adowa was therefore started by the Asafo companies. But since the animal was sacrificed for the Queen mother the danced type was soon taken over by the women. It has therefore become a women's performance in several Akan communities. *Adowa* is best described in Akan musical tradition as a women's dance because the performance is dominated by women. The few men that are seen basically handle the dance instrument. *Adowa* in present day context can be located in Ashanti, Brong-Ahafo, and Eastern Region. *Adowa* is largely performed during funerals. Apart from this context, yearly festivals, durbar of chiefs, visit of important dignitaries, may attract the performance of the musical type. *Adowa* groups led by the female leader- *adowahemma*-therefore exist in many Akan communities Nketia (1963); Sarpong (1974); Ebeli (2011) Amuah et al (2011).

The students learn the instrumental skills of *Adowa* ensemble to enable them to perform at all social gatherings like funeral, schools and state's cultural festivals and durbar. Although it is dominated by males, the females from time immemorial have been playing only singing and dancing role. In my research I realized the ethical interpretation that if a female plays drum, she would have children who have mental defect. Or she will not give birth at all just because the drums were believed to have been idolized. Nketia (1988). However, some empirical or experiential interpretation states that the drums were used by Asafo mma (Asafo companies) that is the Asante warriors who go to fight with their enemies and since female were not considered as warriors, they were not allowed to perform on such drums as atumpans, apentemma petia etc. 'that belief was there but they are no more in existence. There have been some females drummers currently. (Personal interview with a traditional ruler in Mpasatia on February 22, 2016).

Aspirations of female students

The respondents were asked whether there are female students who are aspiring to be instrumentalists in the school. It was discovered through fifteen respondents that few female instrumentalists have become role models for most female students in other schools in the locality: These are Comfort Appiah of Akropong, Elizabeth Achiaa of Lincoln Junior High School, Abuakwa and others. Hence, the fifteen respondents to be trained and become instrumentalists too. Struthers (1994) opines that music is more likely to be valued and respected if children have as many active role models of adults participating in musical activities as possible.

Below are samples of responses to the above question received from the female students.

“I hope to be *Dkyerema* (a drummer) to be able to play drums like my sister, Naomi at home. She plays like Comfort Appiah of Akropong. My father is a drummer, teaching drumming in schools. He teaches us sometimes”.

“I have seen that becoming a female drummer will be very lucrative job. It will make me self-employed. Many people think that females like us cannot play Ghanaian traditional instruments such as Atumpun, apentemma, kwadum or petia drums, for, they always want to see traditional instrumental performance of females like us”.

“I do not feel comfortable when my friends see me play drums. They tease me and give some bad names as if they have not seen or heard of any female drummer in their life”.

Flash (1993) indicates the fact that music should be an integral part of daily life and that the basic principles of music can be broken down into concepts simple enough for any teacher and the children to grasp. Gould (2005) is of the view that historical precedence, traditional, socialization, discrimination, segregation, and lack of role models are all obstacles that female musicians encounter. Consistent with Green and Gould (1996) it appears that women musicians should be twice as good as male colleagues to look as good. Conversely, (so far as I know), there is no literature explaining the hardship that males who play feminine instruments encounter at the professional level. As seen from the arguments above, gender is an important factor on music and it impacts music instrument selection.

Eighteen females were asked about their future occupations. The way respondents answered this question, revealed the inherent societal biases typical of their backgrounds. This reflects the way they are socialized in their families and this epitomizes the gendered nature of their society. One can only imagine the kind of ridicule and mocking a young African girl would suffer if she were to say publicly in class that after school she would like to be an African traditional instrumentalist. Some female learners may simply disregard certain career fields because of stereotypical perception.

Perera and Velummayilum (2008) observe that according to theories on gender, roles and work, masculinity is characterized traditionally as dominance and competitiveness, while, in contrast, women select careers that have regular hours of work to enable them to fulfill family obligations. It was also pointed out that women prefer work that is predictable, subordinate and less financially productive, with low stress levels, and they do not aspire to engage in leadership and decision-making positions. The foregoing argument buttresses the fact that career choices are usually a product of one’s socialization since society’s gender role socialization determines what roles males and females should aspire to.

Five female students’ responses indicated that, parental occupations and those of their older siblings have enormous influence on their resultant career choices. Many of the girls reported during the interview that they would prefer jobs that would allow them to stay closer to their families so that they can be found easily and quickly in times of need than to choose a masculine job, a stereotypically masculine job that often entails spending several days away from home. It was clear that these gender typed perceptions regarding jobs are deemed appropriate for married women.

It emerged from the study that female instrumental choices and aspirations are largely gender based. It is believed that women were significantly more interested in careers associated with serving men, nursing men and children as well as working with people and generally helping others. The study also revealed that parental and teacher expectations were a critical factor in female students’ instruments playing and aspiration. Such results corroborate findings by Otto (2000) who observed that parents often put pressure on their children as regards the nature of their future occupations. The study also revealed that teachers and instructors are important factor in female students’ instrumental performance and aspirations. Farmer (2001) support the assertion that as teachers interact with learners in schools, they influence them towards certain careers just as the family does.

It was also identified that societal values are particularly gendered; the delineated meanings attached to traditional music instrumental performance of females brings to bear a set of stereotypes, even a discrete critical vocabulary that would never be applied to their male counterparts when performing the same activity are enough to discourage aspiring performer. Ten female students aspire to be good instrumentalists like Antoinette Kudoto of Cape Coast, Madam Yaa Adusa of Mampong, Akua Mansah of Apatrapa, and the other females like the women ‘Nimbaya group of Guinea (2016) who have taken African instrumental who has done that, they always struggle with their male counterparts to achieve equal knowledge and practices on musical instruments. www.amazoneswomandrums.com. Retrieved March 15, 2016.

Fourteen participants from three of the selected schools were of the view that the role of music as a subject in Ghanaian Basic Schools is to motivate and refresh the learner after being taught subjects such as English, Mathematics and Science. This assertion is in agreement with similar view expressed by Anderson and Lawrence (1998) that children usually found highly motivated and very responsive. As it is with singing, playing musical instruments requires student's direct involvement in music making, spontaneous or from a musical score, alone or with a group.

It was also discovered from Lincoln Junior High School that music serves as an introduction to other subjects so as to arouse interest in the learner and in some cases assist in memorizing words and numbers. Manford (1992) opines that all human beings are subject to emotion and Music is one of the subjects which allows and encourages students to explore and understand such aspects of emotions like joy, anger, love, hatred, excitement and many other forms of emotion.

Challenges in playing drums by female students

The respondents from the three selected schools were asked if females perform with instruments during cultural festivals, seventeen respondents responded that nowadays, the female instrumentalists have raised the standard of performances at cultural festivals as they sometimes put up higher performances than their male counterparts. All the fifteen respondents in Akropong Roman Catholic Junior High School made reference to Comfort Appiah that she was outstanding among the females. She was therefore selected to serve as instrumentalists during 2015 cultural festival organized by the district education directorate at Nkawie. She played appellations and performed short proverbial phrases of admonitions and wise sayings on the Atumpan talking drums. At Toase District Assembly Junior High School and Abraham Lincoln Junior High School, Felicia Ntiriwaah and Patience Adom performed the role of master drummer in the school's cultural troupe. This confirms Okwan's (2012) assertion that things have taken a new turn in this ever varying world of globalization and women are, without a doubt, demonstrating that given the chance, they can rub shoulders with their male partners. She continues to say that women have proved their worth as chief executives, heads of institution, religious ministers, and in political offices. I am of the view that, all persons in the social set-up must be helped to develop the desirable competences to meet the challenges of this world which is in a constant state of instability.

According to Nketia (1975) traditionally, women have played roles as cantors and dancers in music while instrumentation has been dominated by men. This, he thinks is the results of the biases held against women. Four female teachers were also interviewed to find out more about what goes on during music periods. Two of them had this to say that, in a classroom situation, music creates an atmosphere which encourages participation and helps correct cases of extreme shyness in some learners. The other two also said that women

are not allowed to handle certain instruments in the community and this confirms Agak's (1998) assertion that singing and instrumental playing are often gender-bearing activities. Women may be forbidden to play certain instruments and may be confined to an accompanying role or to singing and dancing.

Eighteen out of thirty (60%) student respondents attest to the fact that the elders in the communities are always astonished to see females handling drums during school programmes. They encouraged the girls to get more training in musical instrumental skills so that they could be at par or do better than their male counterparts. Reference was made to Maame Akua Mansah, (a.k.a. 'Adowahemaa' i.e. Queen of Adowa) the daughter of the late Yaw Dwene, a prominent instrumentalist and leader of Yaw Dwene Adowa triple Groups in Atwima Apatrapa a town in the vicinity of study. She normally plays one of the supporting drums of the ensemble and this to the girls, serves as a source of motivation to them. Twelve of the student respondents responded negatively to the question put before them.

From the perspective of female students, sixteen (16) of the respondents have the desire to learn most of the traditional Ghanaian musical instruments. Though they have the initiative or the interest to do so, the perception of some of their parents are very different. Seven female music students do not (feel at) ease to take part in the learning process of the traditional Ghanaian instruments (drums) due to the fact that their parents are not happy for them to be drummers. According to their parents, the use of traditional Ghanaian drums is something associated with men only and it is not right for females to engage in the Ghanaian traditional instrumental performance. With all these challenges, about ten student respondents have discarded all the abuses or insults their acquaintances in the school and in the community heap on them. The researcher observed that the female students who are aspiring to be drummers have in themselves some kind of internal motivation that surpasses every intimidation they have been experiencing.

Though, the performance of the traditional Ghanaian musical instruments such as drums have been predominated by men, the students were able to identify some females' students and former students of Junior High schools in the Atwima Nwabiagya District who are drummers themselves. The researcher observed that no female has been charged traditionally or summoned to a traditional court in the Atwima Nwabiagya District for playing male dominated drums. According to the traditional rulers living in the area, the drums in Adowa Orchestra and likewise those in *Kete* ensembles, are used in the traditional events such as funeral programmes, birthday ceremonies, marriages, durbars, the state festivals, and any happy events of schools and individuals (Nketia, 1963), Sarpong (1974) Amuah *et al* (2011) nothing has been said emphatically to restrict female from drumming in Ashanti. Throughout the research period, it was revealed from the traditional rulers living in the district that historically,

there were some group of people that were taught to be drummers, catered for by the chiefs to make themselves available at the chief's palace to the drums when the need arose. But at this moment it is no more there. The message of the traditional elders confirmed what Nketia (1963) states:

“The office of the drummer or head-drummer is usually apportioned to ‘households’ of commoners or households of chief's sons. It is the duty of these households to provide the artists and the servants. The duties of a drummer are passed on from father to son, for it is believed that sons inherit their fathers' skills. There is also a common belief about drum prodigies. It is believed that a person may be born a drummer. Soon after birth, it is seen that such a person shows his fingers on the back of the person carrying him. All drummers, whether major or minor, secondary or master drummers of popular bands, associations and states are unpaid artists even though they may be trained and organized for the role they play in social life... In the state, drummers are supposed to live on the bounty of the chiefs for whom they drum, and to remain at the courts of those chiefs as much as possible. Nowadays state drummers are students, farmers or are engaged in some other money- making business. Many drummers only attend at the courts of chiefs and kings on special occasions when they are expected to drum, or at the time of the yearly festival. On other occasions the drummers have to be sent for. In the past, however, much of their time was spent at the courts in readiness for any emergencies. Drummers gained something by staying with the chief to eat and to care for their families. But for now, it does not pay to do so, for the chief only receives a meager monthly stipend and cannot afford to be as bountiful to his servants as in the past. p. 155

From the above statement of Nketia, it is clearly pictured that only men were trained to be drummers. This was reaffirmed by Nana Adjei Boahen II, (Asantehene Ketchene) with other traditional elders that it was historically true. But it was argued that at that time, the drums were used to go for war as well. Drumming at war time they said, was men's duty. Since females were not considered as warriors, they were not allowed to join the military men who went for war. Hence, it was appropriate to debar females from playing these drums in that circumstance. Furthermore, more drummers were there at that time for any recreational programmes and state festivals. But things have changed for a new trend of life. Now, females are recruited into police officers, soldiers, fire service personnel and other security officers. So this proves that females can equally exhibit their maximum talents on what men have done to achieve great success. Even now that there is no war traditionally, what debars females from performing on Ghanaian or African traditional drum instruments?

Nketia emphasized that there is also a common belief about drum prodigies. That is, it is believed that a person may be born a drummer. Ideally, that person may be a male or a female. What about if some of those drum prodigies happen to be females, should their talented musical instrumental skills

be buried, or not unveiled. It is noticeable that to become a drummer depends upon the person's initiative through observation and constant practise of the rhythmic patterns and nothing else. As Nketia himself rightly said “A person becomes a drummer or assumes the post on his own initiative or on his own free will, and not because he is expected to become one”. He continued that but when he takes it up (to become a drummer), he does so fully realising that he will be called upon to perform for all at any of the community events.

Based on their own freewill, males are taught how to drum so that they become drummers or instrumentalists for the community and make themselves available for them when the need arises. Likewise, female students who have come out of their own initiatives or freewill to learn how to play some of the instruments like *apentemma*, *Atumpan*, and *petia* which were historically played by men as their major instruments should be helped or encouraged to pass through the process of becoming drummers too.

The method being used to train the males which consist of formal lessons, observation, imitation and practical involvement in the drumming lessons as stated in Nketia (1963), can equally be used to train the females as well. Although, the females who have the desire to play some of the instruments like drums and the like have the will to exhibit their maximum musicality on the said instruments yet they have peculiar problem as regards their traditional outfit, that they do not feel relaxed or comfortable sometimes when the drum is placed in between their legs. The researcher reasons with the females as they suggested a conductive costume that could modestly cover their bodies well and to also ensure free body movements of the female students who handle the drums. I observed that the female *Petia* drummer should have supported the drum to stand firmly by her both legs but she could not do so because of her outfit. The researcher through his observation and interview realized that the female students do not find it comfortable to be neither in their school uniforms nor their usual traditional outfit. She had to position the drum to rely on or to derive support from the stand of the master. (*Atumpan*) before she could play somehow comfortably.

Twenty-eight (28) students together with their four (4) music teachers are of the view that the traditional costumes for female dancers should be sewn differently from the style of the costumes for females' instrumentalists to ensure free body movement as well as effective and efficient instrumental performances. Six of the community members share the view that the drummer must have a moderately style of costume that will make them perform on only traditional musical instruments with ease. Knickerbockers (a style of trousers that rolled up just below the knee) sewn with traditional cloth was suggested for female student's instrumentalists.

The researcher observed that the performers of the *apentemma* drum also support the drum with their legs. Although, twelve female student respondents have a great zeal to become great

drummers in the school and for the community as well, the researcher observed that they are not relaxed in their position as they play or rehearse on those Adowa supportive drums, *Apentemma*, in their school uniforms or in their traditional dancing cloths.

Despite all the challenges female students face, ten (10) of the respondents wanted to be master drummers of Adowa ensemble. Five of the female student respondents argued that it is out of jealousy that made people to laugh at them or mock them since they cannot imagine how possible females could play Ghanaian traditional instruments.

However, these five female students are not bothered at all about the untrue statements people make about them. Nine student respondents consider all the unsavory comments people make of them as untrue because they have the conviction that no females have been sanctioned for playing drum by their traditional rulers. They know some female drummers such as Comfort Appiah and Elizabeth Achiaa in the District who perform publicly, sometimes, but none of them ever been sanctioned by the traditional rulers who are custodians of the traditional laws and regulations.

Three of the music teachers argued that the *atumpan* drums are too heavy and the size alone depicts that it is for men only. However, eight of the student respondents do not buy this idea of the teachers because the females are many in number. They argued that other mates, both males and females are always around. They can be of help to carry the heavy drums for them. It was also revealed from the community that drummers do not normally carry their drums. According to Nketia it is one of the privileges of drummers that they may not carry their own drums on the head. This privilege is enforced by the sanction of the belief that a drummer would go mad if he carried his own drums. In processions, therefore, Nketia continues that 'all drums that have to be carried on the head are carried by non-drummers'. Nketia (1963).

Another privilege of drummer according to Nketia, is that they are protected from interferences while engaged in his drumming: 'A drummer in the act of drumming is considered a sacred person and is immuned from assaults and annoyances nor must he be interrupted; they are not as a rule regarded as sacred persons, but while engaged in the actual act of drumming they are protected by the privileges of sacred persons.' (Ref) These assertions suggest that the size of a drum has nothing to do with the stature of the drummer. It was also realised that the master drummer performs as she stands. Hence, her outfit though, considerably, good, she is to be in a dress code like knickerbockers with a chemise to ensure uniformity in the prescribed dress code for females' drummers.

After interviewing the participants the researcher made further enquiry from one of the paramount chiefs of *Asantehene's palace*, Nana Adjei Boahen II, who is in charge of *Kete* drummer troupe in the Ashanti Kingdom. The researcher wanted to find out if there is anything that debars female

students from playing traditional instruments being historically reserved for males in Ghana and this was his response:

No. nothing proves that allowing female students to play drums is unacceptable. It is not a taboo. It's only that from the onset we did not allow the females to learn drumming. We only centred on the males. Truly, nothing prevents females to drum in any cultural programme.

The *Ɔtumfoɔ Ketehehe* was further asked of the kind of traditional instrument that female music students could play without any agitation or repudiation. Below was his response:

Apparently, the king responded, female could learn and play almost all the drums of the various traditional ensembles. I believe that *Ɔtumfoɔ*, seeing female music students in future playing *Kwadum* will admire it. Even, your own archbishop Peter Kwasi Sarpong will admire their performances. I will check from archives as well. For me, you have drawn my attention to it by your questions. Nobody has ever asked me this question before. I will soon involve females in *Kete* drumming for it is not a taboo to do so. Some females have played these drums before. I will begin them with *abrukuwa*, *petia*, *apentemma* and then *kwadum* will follow. The educated females will even be more disciplined than the males who mostly turn to alcoholism to the extent that they sometimes become uncontrollable in times of need. I hope female students' involvement in the instrument playing will help the community to get educated female drummers. This will eventually and variously enrich our culture.

Ten respondents were asked to share some of the challenges they face in handling musical instruments such as *petia*, *apentemma*, *dawuro* and *frikyiwa*. Their response was that the boys in their respective schools always disrespect them towards cultural festivals prevents and warning their female child not to play drums but to do the singing and clapping to support the drumming. The absence of qualified music teachers as role models in their schools worried them a lot. This might give credence to Green's (1993) assertion that females are seen as harder working and more dependable than males, even though males may appear to reap more of the societal awards for playing a musical instrument than females. Green (1997) lists obstacles females often have to overcome in music such as respect from their male counterparts and the explain. Green suggests that women often have to work harder than men to achieve the same (or close to it) acclamation like their men counterparts.

Abeles and Porter found that children are less likely to hold sexual stereotypes about instruments before elementary school. They finally determined that the way in which instruments are presented to a child heavily influences his or her instrument choice (Abeles & Porter, 1978). The researcher during the interview found out from students that gender stereotyping of certain cultures affect their choices of certain musical instruments. Children begin to be aware of the gender stereotypes relating to objects and activities that

differentiate the sexes by three years of age and continue to develop these stereotypes throughout childhood (Martin *et al.*, 1990). It is also argued by Duveen and Lloyd (1986) that children construct a social understanding of gender differentiation from the social interactions they experience and witness in everyday life.

The impact of traditional music on the culture of Ghana has been widely documented. It is difficult to imagine the role of women in traditional musical practise beyond singing and dancing. Some researchers have documented contributions of females to the sustenance of traditional music. Acheampong (1996) highlights the monopoly of women in performing music during *bragoro*. He opines that there were no men. Women played the *dondo*, only women drummed, sang and danced. This was a report of an event that occurred in the 1910s. Ampene (2005) has also devoted several pages to the role of women in the perpetuation of *nwomkoro* in Ashanti and Brong/Ahafo regions of Ghana, giving credence to prominent personalities who deserve publicity.

In another part of the country, Dzansi (2006) devotes her work to the input of female song leaders in the performance of Zigi at Ziavi in the Volta Region of Ghana. Similarly, Burns (2009) outlines the cultural context of female musicians in Ewe land. He observes that the role of women as sustainers and nurtures of Ewe has not accorded them a corresponding degree of social prestige. Adding her voice to the discussion & Duram Duran (1995) notes that the gendered separation of musical roles by the griots (*jeliw*) among the Mande group of Mali, Guinea and Gambia has dominated the local music scene for hundreds of years. The music of Mande consists of three distinct dimensions of artistry: instrument playing, song and speech (Charry, 2000). The male musician is said to specialize in instrument playing and speech while the female musician specializes in song. From the perspective of Charry (2000) singing is considered feminine because of its power to stir emotion.

This impression is echoed by Anku (2009) that participation of women in drumming is generally prohibited in both Akan and Ewe societies. Hence, women constitute the core of the chorus and dance in several ensembles for mixed groups while men lend a supporting hand as drummers in female ensembles. Ampene (2005) also highlights a supporting hand as male instrumentalists and female singers and dancers in *Nwomkoro* ensembles. This phenomenon is prevalent among many African cultures. Most African musical cultures including the Kpelle and Vai of Liberia; and the Akan and Ewe of Ghana assign chorus singing to be a feminine activity, and instrument playing to be a male activity. Such inspiration explains the rationale for bringing in men to play instruments while women take charge of singing role as seen in the plate below:



Figure 3: Male students playing the Adowa instruments as females students singing and dancing

The selected music teachers from Toase District Assembly Junior High School, Akropong Roman Catholic Junior High School and Abraham Lincoln Junior High School, Abuakwa indicated some obstacles females students often have to overcome in music and of such is lacking respect from their male counterparts. Green (1997) suggests that women often have to work much harder than men to achieve the same (or close to it) acclamation as men. Gould (2005) hypothesizes that historical precedent, traditional, socialization; discrimination, segregation, and lack of role models are all obstacles that female musicians encounter. According to the teachers interviewed, “The boys always disrespect the girls.

During cultural festivals, females are not allowed to get closer to some of the drums due to certain cultural practices and perceptions people have about drums. Even some of our fellow teachers also discourage some females and males from handling certain local musical instruments. However, by the instruction of our headteachers, the entire teaching staffs do give us their maximum support during cultural festivals and this helps motivate us to do well in our Circuit and District competitions. “On the whole, we are doing our best as Music and Dance teachers.

Religion- the consciousness of the existence of some ultimate, Supreme Being, who is the origin and sustainer of this world and the establishment of constant ties with this being influences, in a comprehensive way, the thought and actions of the African people and for that matter Ghanaians in the Atwima Nwabiagya District (Gyekye 1998). A Ghanaian child is naturally religious, (Sarpong 1974). Some church members, and for that matter, some of their female students are well influenced by the religious teachings and the beliefs or the thinking of their religious leaders or pastors. Sometimes, much is not considered whether a pastor’s belief is all right or wrong.

Based on the various responses of some of the student respondents, effort was made to interview some of the religious leaders in the district to investigate about their viewpoints on the drumming of the African traditional instruments (Drums) as far students are concerned. Below are some of the questions and responses that transpired between the religious leaders and the researcher when they were

interviewed to ascertain their point of view on females' instrumental performance.

According to John Essex (1922) from the materialist theory, barriers to the full participation of women in society have been lowered. Women remain grossly underrepresented at the higher levels at virtually every occupation. In my interaction with religious leaders in the Atwima Nwabiagya District, two of the pastors share the view that females students are not as strong as males students hence females are not to do what is meant for males to do. Sir Thomas Beecham, a composer once was quoted as saying "there are great women composers, never have been, and probably never will be" (Pugh 1991).

However, now, (Pugh 1991) shares that the number of women composers is increasing and many have produced large-scale works which are considered to be equal to those by men. Besides, there are increasing numbers of women employed in professional orchestras and playing a much wider professional orchestras and playing a much wider range of instruments. (Pugh 1991).

It was revealed that 3 of the pastors who hail from Pentecostal and Charismatic churches have the conviction that Ghanaian or African traditional instruments were made for traditional rulers or traditionalists and their object of worship. For instance, tree gods and river gods and this has undoubtedly made the usage or playing of the instruments such as *petia*, *apentemma*, *atumpan* or *Kwadum* ungodly for Christians to do so for these are not used in their Christian worship.

Three pastors confirmed that their children in school which include some of the female music students have been warned not handle any of the traditional Ghanaian instruments for it is unchristian, ungodly to do so. Four (4) of the community members argued that debarring school or excluding the females music students from performing on traditional Ghanaian instruments with the idea that the drums are used to worship idols is rather absurd because the Akan societies do not worship idols. For the real object of worship is always found behind the scene. It is not an idol but the unseen God whom they call, the 'Supreme Being'. The Supreme Being of the traditional worship is not different from the God of Christians, and the materials used to make the instruments (drums) were made by that same God. Hence females music students performing on such instruments (drums) in schools should not be classified as evil or ungodly or fetish. (Gyekye 1998) explains that in African and for that matter Ghanaian traditional society there are no atheists or agnostics. Gyekye further argues that in traditional African religion, God is the Supreme Being but not the object of direct "worship". Africans and for that matter Ghanaians' tradition does not consider trees, or drums (musical instruments), rocks or rivers as their god as Gyekye (1998). Worship is directed to trees, rocks, rivers, mountains, and rivers. Even so, African religion is not nature worship as such. It is believed that objects of nature are inhabited by spiritual beings or deities who are also

thought to exist in the universe as intermediaries between God and humans but who cannot be seen by the human eye. He, therefore, opines that, any worshipful attitude shown towards rocks, rivers, and other object of nature is intended for these spiritual beings, not for the object themselves. Thus because of the presence of spiritual beings, objects of nature take on religious significance and command human respect. (Gyekye 1998).

Three of the religious leaders (orthodox) did not accept the belief that some trees used in making drum instruments possess some spiritual powers as a colleague pastor was saying. It was argued that God, after making the universe, blessed human beings to have dominion over everything on earth which includes trees. So, there is no power in a tree that supersedes the power of humankind as they referred their argument to Genesis 1: 26 - 30. Three religious leaders and two community members disagreed with the Pentecostal and charismatic pastors interviewed on the belief that *Atumpan* and *Kwadum* are worshipped like gods. They opined that *Atumpan* and *Kwadum* drums are owned by many individual schools and community members in the District but they do not pour libation to any of them before, during and after any of their performances. They stressed that there is nothing wrong even if hard liquor like *akpeteshie* was administered because it is a chemical that could be used to maintain it but not to worship it.

It also emerged from my interaction with three (3) of the religious leaders that their children: both male and females students have been barred from performing on traditional African instruments with the reason that "some of the rhythms are messages of insults and invocations of gods and spirits". This assertion was not disputed. However, it was revealed that it is one among a lot of the rhythmic patterns made by the instrumentalist not the instrument itself. It was argued that the rhythmic patterns made on the instruments (drums) vary. They are not static. The students make various rhythms from the drums to talk to themselves and to praise God. It is not the instrument that plays the rhythms. It is the drummer. The drum or the instrument has no language. It is the drummer's language that he or she plays. Three of the orthodox Christians, leaders who have been using these drum instruments in praise of God, the Almighty, stated that they play the talking drum rhythmically different to suit their condition to adore God. A drum (instrument) can be likened to the tongue or mouth of humankind. As it is used to talk, it can be used to heap insult on others, so it can similarly be used to honour, to pray and to sing songs in praise of God or a person. Can we say the tongue or the mouth is not worthy to praise God because it is also used to curse or to insult? It is all depends on the drummer's intention so Ghanaian drums for the fact that they traditional are being used to worship gods or idols by some other instrumentalists does not necessarily mean that these drums cannot be used for something different. Some pastors debar their wards from performing on Ghanaian traditional instruments because the dance style (gestures) of

the ensembles like *Adowa* and others that are normally performed are too profane and do not help moral training.

It was observed in my research that dancing style is dynamic, it is made up of gestures. Gestures are used to express appreciations, to beg or to ask for something, to express feelings, to praise, and to mourn. This means that the dance style is communicative. As they dance, they make use of gestures to communicate with their neighbours. Sarpong (1974) explains that:

Traditionally, among some Ghanaians, if a man touches, not to say holds, a woman's nose, ear, chin, head or breasts, he is supposed to have had sexual connection with her. If she is married her husband is entitled to an adultery fee from the man, and will generally not forgo it. P.115

This is to show that the dance style of *Adwoa* and *kete* ensemble is not a profane as such. It is a choice. All depends upon the aim of the dancer, the place and the purpose of the performance.

It also came up in the interview that three (3) religious leaders do not want their children, irrespective of gender, to perform on traditional Ghanaian musical instruments just because it is fetish and that they are satisfied with their Western musical instruments available. They have no intention of putting traditional Ghanaian instruments into use with the mere reason that the missionaries or the whites discarded them from the onset. It was noted that a pastor hates to hear the natural sound of the traditional drums during students worship time while he accepts the recorded sound from the 'rejected' drums. Three music teachers expressed that it is the natural rhythmic pattern of the drum that has been computerized. Hence, how can one reject the rhythmic pattern made on the drums to the extent of debarring the children to perform on them but happy to accept the play back or the recorded rhythmic pattern of the same instrument on a computer?

(Sarpong 1998) laments that it is painful and unjust as most of the many foreigners and missionaries think that Ghanaian or African musical instruments like *Atumpan*, *Apentemma*, *Petia*, and *Kwadum* are not good to worship God with. The foreign missionaries describe the most sublime religious tradition of Africans from which we have these instruments as, at best, "pagan", "activistic" "uncivilized", even "evil" (Sarpong 1998). This is the religion through which the ancestors built a society that was God-fearing. The ideas in the traditional religion according to Sarpong, are as sublime as the ideas in any other religion and yet the Africans and for that matter Ghanaian Christians have neglected it together with all the precious things associated with it for example, musical instruments such as drums because other religions have come into their life with different musical instruments like keyboards, guitar, piano, violin etc which makes them to sing like aliens in their own native land (Nketia, 1997). According to (Sarpong 1998), Africans and for that matter, Ghanaians, have disregarded their own traditional religion because its oral theology and the spirituality that it fosters has already been

neglected and misunderstood by Western as well African scholars, missionaries and pastoral agents. It has been dismissed often as mere cultural phenomena by some Sarpong (1998). Had early missionaries been aware of the potency of your religion and had taken it seriously, Christianity would have taken a turn among our people for the better and its musical instruments would have been cherished.

The three religious leaders from the orthodox churches responded in affirmative way that they normally use traditional musical instruments since they have different people from different cultural background. According to Rev. Fr. Eric Anokye, the Dean of the Catholic Priests in the District, all the female students in the Atwima Nwabiagya District should be given equal opportunity to perform on the traditional Ghanaian musical instruments. According to him, when the traditional Ghanaian musical instruments were first introduced in Ghana by Most Rev. Peter Kwasi Sarpong and Rev. Brother Pius Agyemang SVD in the early 1970s with the help of some other lay members, no condition was attached to debar females from performing on them. It was also observed that some orthodox churches like Methodist and Anglican do not restrict their instrumentalists (drummers) to be males alone. They encouraged the music teachers to continue to involve females in the traditional Ghanaian musical instrumental playing so as get more drummers to equally sustain the rich culture in the District.

Four (4) of the religious leaders said that, as pastors and leaders of the church, they are there to encourage their members to help the church to grow spiritually, socially and economically. They affirmed that if females are allowed to play traditional musical instruments they will equally play like their male counterparts. Again it was revealed in the interview with the traditional elders that in olden times, due to the periodic menstruation females go through, and as they become expectant and lactating mothers, they were often considered impure, ostensibly because of their ill-condition and that an activity like drumming was enforced by the sanction of the belief that females would not give birth should they perform on certain drums that demands much strength to play. The elders stated that because of modernity and globalization, these kinds of rules are not enforced anymore. It was also ascertained that some ensembles that were not taken for war and those drums which were easy to handle were performed by female's ensemble like *Densoumu*. The issue is that some of the ensembles are dead ensemble because of modernization. This was emphasized by the traditional elders in the community. Three religious leaders and twenty-one of the student respondents are of the view that, the time has come for each individual to be allowed to select the type of musical instruments they want to learn whether they are local or western musical instruments.

IV. RECOMMENDATIONS

It is therefore, recommended that since the traditional instrumental performance of female students is not strictly

speaking a taboo, then opportunity and education should be given to female music students in the Atwima Nwabiagya District and in Ghana as a whole. This will help to encourage the female students to play the so called male dominated musical instruments to bring into focus the erroneous notion that women are unclean or not fit to play those instruments. Cultural practitioners are advised to review or restructure the principles governing our local musical instrumentation to fully include our women. Awareness should also be created in our societies and schools for every female student to be encouraged to participate in all musical activities irrespective of their sex and age. Some female instrumentalists should be sponsored by a community, able individual and traditional leaders to show them on our media both the print and the electronic to plant in the minds of the society that, “what men can do, women can do it better,” therefore females should be given the same chance to prove their worth. I will finally recommend that female students should form cultural groups where they themselves take full charge of responsibility of the playing of the master drum up to the singing to encourage others to follow suit what we see about like the Women *Mmenson* Cultural Troupe at Cape Coast.

Students must make determined effort to improve their performance before they can achieve any lasting behaviour and success in music. Sloboda (1994) made the assertion that the level of skill on an instrument is almost entirely dependent on the amount of relevant and constant practice undertaken. Music plays an integral role in the life of males as far as culture is concerned. I subscribe to Manford’s assertion that a world without music would be a dull, sterile, and impoverished place to live in (Manford, 1987). The implication of the assertion is that “music is life”. The authenticity of the assertion is glaring upon the indisputable fact that music is passed on from generation to generation. Most cultural practices die off with the eras in which they are embraced, but music runs through all generations, even though with slight modifications to suit the existing practices. Historically, all cultures have differentiated the roles of males and females.

The nature and extent of this differentiation has varied between cultures and within them, depending on other factors, for instance, social class, religious beliefs (Maccoby, 1988; Unger and Crawford, 1992) and so on. One aspect of this differentiation has been the gender-stereotyping of musical activities that are perceived as appropriate for males and females and, in parallel with this, gender stereotyping of musical instruments. The latter may depend on a range of other factors, including the shape or size of the instrument, its pitch, and quality of sound or the need for particular characteristics in order to play it, for example, physical endurance. While examples of these differences can be found in many cultures, most large-scale explorations of the factors that influence female students choice of musical instruments have been carried out in the developed world and these factors

inevitably have an impact on the preferences of boys and girls for playing particular instruments.

The choice of musical instrument is among the most important factors in determining the course of a student’s instrumental music education. Music and gender research suggests that many of the same stereotypes that dictated musical instrument choice over 30 years ago are still predominant in school instrumental music programmes today. Instrument selection can be a lengthy process accomplished through a variety of factors. The stereotyping of instruments by gender can unfortunately be one of those factors. The association of gender with particular instruments can significantly influence a student in choosing an instrument, thereby resulting in numerous negative consequences including fewer instrument choices limited ensemble participation, and peer disapproval. Many researchers found gender to be an influence as well as instrument timbre, parental and peer influences, personality and the amount of exposure to music as well as several other factors of significant relevance.

Music teachers need not to shy away from instruments that the society describes as manly, e.g. the aerophones. Where possible, female music teachers should provide role models by taking up various instruments.

Society (of which school is one type) should do away with customs and taboos formulated to barring females from playing certain instruments, for example the lyre family. Problems arose either due to the position assumed while playing these instruments or they were attached to makers or spirits. However, these should no longer cause problems. Position is now irrelevant because long pants have become part of female dress; instruments are now commercially made so there is no attachment to makers or spirits.

Music schools or colleges which offer courses on various specialties in music should be established. This will encourage or promote specialisation in music Education from an early age of the students, both males and females. It will also create in the females’ students, an interest to pursue studies in various aspects of music as acquisition of instrumental skills with ease.

Serious and regular Education programmes are to be conducted by the Akan traditional rulers if not Ghana Education Service, to enlighten the minds of the Ghanaian students to know that females are not debarred to perform on the traditional Akan musical instruments as *Atumpan*, *Petia*, *Apentemma*, *Kwadum*, and *Donno* etc. which are used in *Adowa* and *Kete* ensembles. For it is not a taboo or ungodly to do so.

Specialization in music for males and females should be encouraged from the primary level. This can be achieved by including practical performance in the 6-3-3-4 music curriculum right from the primary level. There will be a need for Music to be examined at the end of primary education on its own as a subject, not as a combined subject with another.

When this is done, learning of music beyond primary will just be a continuation of the skills (theory and practical) already acquired at an earlier stage. In this way, the nation will produce qualified, confident musicians for future Ghanaian musical needs.

A study should be done to ascertain gender distribution and preferences for the various instruments that females may be in for examination purposes at the high schools level. Special costume should be made for all the female instrumentalists so that they will be able to cover themselves well to ensure free body movements. A traditional Ghanaian garment used in sewing knickerbockers with a nice looking chemise will be a welcome idea.

V. CONCLUSIONS

It has been established that the societal influence of prohibiting or preventing female students from playing some traditional African musical instruments has gone a long way to bring gender disparity and discrimination in our traditional set up. It also discourages female students in their quest to play most of our local instruments. Some of our cultural practices and beliefs system have also affected our female students spiritually and psychologically hence their timid and apathetic attitude towards (Ghanaian music) instruments like drums. The impact of this trend on teaching and learning of music cannot be overemphasized since the male and female teachers have not been equipped with the required skills to handle music as a subject.

A number of factors are working against the participation of females in instrumental activities: the masculine image of musical instruments, sexual stereotypes of instruments, gender discrimination and the general behavioural tendencies of females. Perhaps the most important step that music educators can take is to be more cautious when presenting instruments to young children. Abeles and Porter (1978), found that when teachers presented more “masculine” instruments by showing a picture of a female playing these instruments, the female students were more likely to choose these instruments to play.

Female music students who have become instrumentalists of various instruments which were historically reserved for men as occupation for life to earn a living should periodically be encouraged to visit the female music students in their schools. I believe that by so doing, it will inspire most of the females with the aspiration to become instrumentalists as well.

Classroom musical instruments function in a variety of ways, for example, musical instruments like the piano and the local flute (*atenteben*) are used to play melodies, others are used to play rhythms. These are musical instruments such as *Atumpan*, *kwadum*, *petia*, *aburukuwa*, *seprewa*, and many others. As students learn to play musical instruments they are expected to develop the following:

- i. The ability to choose appropriate musical instruments for such musical concept as steady beat,

differences in dynamics, musical form, pitch and melody.

- ii. The ability to discriminate and select appropriate rhythm instruments for various types of music lessons.
- iii. The ability to assist your students to select and play musical instruments that can add to the expressiveness of music through accompaniments.

Considering the numerous kinds of traditional Ghanaian musical instruments, the most commonly found in schools in the Akan society are drums for *adowa* and *kete* ensembles. *Atumpan*, *apentema*, *petia*, *donno*, *aburukuwa*, *frikyiwa* (slit bells), and *kwadum* consists of the *adowa* and *kete* ensembles.

Gender schema theory suggests that individuals learn the differences between the classifications of male and female from society and then adjust their behaviours to meet these expectations. I believe that music is a major sector in society that depicts stereotypes of African culture therefore gender schema theory has guided numerous researchers examining how audience react to gender stereotypes presented in media messages and this view is also shared by Duncan (1990).

With all the increased opportunities and achievements both females and male continue to have more prominent roles in the music profession. Unger and Crawford (1992) point out that in reality females and males share many traits, interests, behaviours, and even physical characteristics as well, often display characteristics normally associated with their sexes. This suggests that stereotyped belief may not accurately reflect the actual behaviour of males and females in the real world situation.

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