

THE IMPACT OF RURAL-URBAN MIGRATION ON A VILLAGE MUSIC CULTURE: SOME IMPLICATIONS FOR APPLIED ETHNOMUSICOLOGY

by

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The rapid scientific, technological, and industrial progress we witness today has been responsible, to a large extent, for changes and modifications in our modes of apprehending our world system and the cosmos. This progress has redefined and provided directions for value orientations, beliefs and habits. In some cases, large sections of populations have been displaced or relocated, human health has improved and has been undermined, and mutual interactions at both local and international levels have suddenly and subtly introduced new tastes. These dynamic social phenomena, no doubt, have diverse implications for all disciplines, including ethnomusicology.

Rural-urban migration, which is becoming a unique phenomenon in developing countries, constitutes a special challenge in ethnomusicology. Consequently materials, methods, and theory building in ethnomusicology are now being forced to "face the music" in urban areas.² It is therefore my purpose to provide a detailed aspect of how rural-urban migration affects musical practice in a particular village in Ghana; and, second, to address specific problems derived from the village situation; and, finally, to explore how a more favourable situation could be created through the implementation of a suggested program of action from the perspective of applied ethnomusicology.

The village situation

Seva is one of the islands forming the archipelago of the Keta Lagoon (on the S.E. coast of Ghana). It has an area of approximately 2.7 square miles, and there is no precise date concerning the first settlement on the island.³ However, one can reconstruct a possible time frame through the examination of oral evidence and artifacts, especially those about early chiefs, wars and the slave trade. However, settlement must have begun before 1700.⁴

The village politics, government, religion, economics, and social organization are basically of the types identified with the Anlo-Ewe, and Seva belongs in the "Anlo traditional area".⁵ The extended family system encourages inter-village transactions, especially where relatives live in other villages. In addition, mutual and friendship engagements encourage and diversify such interactions. The need for ritual experts (not available in the village) for healing or religious purposes, and the factor of contiguity are also other important areas of interaction at the inter-village level. Some villages, however, sometimes manipulate the factor of contiguity to further the establishment of strained relationships.

Seva is divided into North (Adziehe) and South (Anyiehe) wards in order to accommodate the population which had been on the increase before the onslaught of the out-migration.⁶ As displayed in Table 1, census statistics, however, do not reveal the true picture of the highly mobile village population. The situation is even made worse when we interpret the statistics in the framework of the national ones:⁷

Table 1: Population Figures

Seva		National (millions)	
1948	1,046	1948	4.1
1960	617	1960	6.8
1970	650	1970	8.6
1984	476 ⁸	1978	10.8*
		1980	11.7*

Numbers of 'urban localities'⁹: 1960: 98, 1970: 135

29% of total population is urban.

Annual growth rate of urban population: 4.7%

*Figures given are estimates before census

Although the present A.M.E. Zion School was established in the village in 1935, there had been preliminary missionary and educational efforts by the Salvation Army before that date.¹⁰ In addition, many individuals were able to obtain formal education elsewhere before the village had its own school. Apart from cloth-weaving and fishing which are the dominant occupations, many people migrate to other fishing villages or suburbs in Ghana, either seasonally or on long-term basis. Formal education and search for better job opportunities are therefore the two main factors encouraging the village out-migration.¹¹ It has also been confirmed in several places that the Volta Region (of which Seva is a part) is a major out-migration area, and it is also an area of low economic activity. The migration is further encouraged by the short spatial distance between the region and the Accra urban area where the Ewe constitute one of the dominant ethnic groups.¹²

Circular and rural-urban migration, and the establishment of rural-urban links are important features of urbanization and internal migration in Ghana. Internal migration is intense among young and educated adult males, and chain migration is also another important characteristic of the overall demographic situation.¹³

While the above descriptions are valid in the wider national context, there are modifications as far as the village of Seva is concerned. Both young and old adults (up to about 60 years of age) migrate to fishing villages, and some of these villages are suburbs of such major Ghanaian cities as Accra (the capital), Cape Coast and Winneba. Sometimes they even reach as far as to Nigeria, Liberia, and Zaire. Older and illiterate (or semi-literate) persons are joining their wage-earning relatives in the cities at a more accelerated pace than before. In addition, there are periodic declines and fluctuations in the village school population due to out-migration among children and young persons.¹⁴

The *de facto* population of the village can be described as "growing", although official statistics do not properly account for immigrants in fishing villages and urban areas. There are at present two Seva "Youth Associations" with headquarters in Accra. There are also branches of the associations in other towns and cities. Membership in the two groups is estimated at 300, and non-members in fishing villages and cities are also estimated at 800.¹⁵ This continuous out-migration, aggravated by a major food shortage in 1983, therefore holds severe implications for the village manpower and quality of life in several sociocultural dimensions.

There is a substantial amount of cooperation between the two wards, especially where village development projects or national issues are involved (the Ewe term for ward is

"*tó*," and the plural is "*tówó*"). Autonomous or ward-level activities are clearly discernible in such areas as ward rituals and music-making, especially in funeral contexts. However, individuals from the other ward wishing to identify themselves with such events are gladly welcomed or formally initiated. Both wards recognize or owe allegiance to the two village chiefs who rule over village affairs. Apart from the over-arching power of the chiefs, each *tó* appoints its own elders who oversee much of the decision-making process within the ward, and also serve as intermediaries for the chiefs.

Since the creation of the *tówó* there had been one major social upheaval: a special sociomusical event during which each *tó* tried to outdo the other through the composition and performance of music (songs of insult) and dance, and this event is known among the Anlo-Ewe as "*halo*".¹⁶ Since then (i.e. 1957) the social trend has been towards reconciliation and cooperation. Such positive trend is also exemplified in the indirect encouragement given to exogamous marriages in which citizens freely choose spouses from the other ward.

The musical situation

Until of late, the musical accomplishments of the two wards of Seva can be compared to most of the bigger towns and villages nearby. However, frequency and variety in the musical experience in the villages vary since some villages and towns have greater populations and, hence, more wards than others. As exemplified in Table 2, a majority of Anlo-Ewe musical types are found in Seva. In addition, the village often innovates or introduces new musical types to diversify and enrich the cultural and aesthetic lives of the people. The need for a rich musical repertoire can also be attributed to the inherent mechanism of competition among the wards. This aspect of "competition" is well-illustrated in the covert ideological struggle for musical excellence and superiority. This struggle is intentionally subdued (or kept covert) because the villagers do not want to provoke a major social conflict. Competition is therefore another key element which has aided the proliferation of musical types. Music thus becomes an important vehicle for the articulation and promotion of social and personal values. The role of music in building group solidarity and identity among the villagers cannot, therefore, be discounted, as further evidence will demonstrate.

Table 2:

A. Anlo musical types available in each ward.¹⁷

Dzida	Gadzo
Gohu (Anlisi)	Adzro
Kinka (Woleke)	Trevu/Tsiafulegede
Kete	Kpomegbe (Dzigbodi)
Kpanlogo (Bobobo) Takada	

B. Inter-ward musical types.

Atrikpui	Kpete (Nyagbadi)
Afli	Atigo, Kpegisu
Nyayito	Agbadza
Agbeko	Ritual/Religious*

C. Recent types (post 1955). **

Gadzo (1967)	Kpomegbe (1961)
Kinka (1956, 1967)	Trevu (1964, 1968)
Kpanlogo (1966)	Atigo (renovated 1966)

D. Anlo musical types not available in the village.

Atsiagbeko, Tsiblagu, Dzogbo, Gahu, etc.

* Both wards participate in a variety of religious music.

** Musical proliferation existed among children, but the ensembles flourish and perish soon after initial performances. Examples are therefore not recorded. This "recent" category illustrates the innovative aspect of the music culture.

Music is an integral component of the total village sociocultural complex. There are musical types associated with, for example, cults, work, pleasure, seasons, and rites of passage of which death is a very important one. Musical ensembles are also formed according to age and sex. Since affines, friends or relatives live in other villages, performing groups from the two wards have an active history of performance in other villages, especially upon the death of a member's relative or affine who lived in another village. In the same manner, outside groups have also performed at Seva on numerous occasions, and such mutual sociomusical interactions are also aided by other friendship or business ties.

Since a "good" musical performance is crucial to the moral, artistic, and social integrity of each ward, there has been great concern for the following categories: a) adequate number of participants (success of performance also depends upon the number of persons involved); b) the availability of specialists; c) size and type of audience.¹⁸

Concern for the quantitative or numerical factor is well-illustrated in the practice whereby those living in other towns or cities are requested to come home because of pending musical performance. As of now, this special request does not help since those who will honor the request would still not make up the satisfactory number needed. Although volunteers from ward *A* may participate in the music by ward *B*, it is morally binding upon ward *B*, by tradition, to provide the largest number of participants in the two categories of *ordinary* and *specialist*.

While the growing out-migration has temporarily ruled out the performance of certain musical types from the repertoire, others continued to be performed but with great dissatisfaction. Due to lack of specialists (e.g. composer, master drummer), the people have been forced to put up with mediocre or poor performances on numerous occasions.¹⁹ In fact, most of the master drummers are now living in fishing villages far from Seva.

The youth segment of the village population used to be very active in terms of the innovation of musical ensembles. These ensembles were formed either simultaneously or at different time periods within the two wards and from the two age strata (i.e. 7-16; 15-30, active participants) of the youth population. As of now, such favorite ensembles as *Babasiko* and *Kinka* are practically out of the active repertoire. The reader should also realise that it is the repertoire from the youth domain which is most affected since the out-migration, as earlier described, is more intense among the youth. The situation is also made worse by the traditional system of musical training: except for few contexts, one becomes a composer or drummer through natural endowment and by frequent participation. The smaller the number of people in the village (remember this is also divided into two), therefore, the more the strain on the need for specialists.

The situation also affects the individual psyche and his/her social being in a significant manner at certain moments. Musical performances at funerals are a *sine qua non* in the

emotional stability and sociability of the bereaved family. In this present day of unpredictable and less-eventful musical performances, the awareness of the corrosive effect of out-migration is increasing. In addition, the outside social image of the village is also being undermined since performing groups now rarely travel out to perform because of the factors described above. About fifteen years ago, Seva was among several villages invited by the Ghana government to perform at the district level as part of the national cultural program for that year. Today, such opportunity is no longer received with enthusiasm because of the limited resources and manpower of the villages at present.

Although music-making is now a major concern, there is a different type of response among school pupils in the village. The school (A.M.E. Zion School) has a tradition which involved the recreation of village musical types in the school and public environments, and the public appreciates the effort. However, outside influences such as national cultural programs have been a great influence as far as musical innovation in the school sector is concerned. Sometimes it depends upon the cultural or musical background of the teachers. Thus one teacher who had had an experience in *Atsiagbeka* music in another village introduced this music to the pupils.²⁰ In the last seven years, the pupils have been able to create a new musical ensemble, and participants are not limited by the particular ward they belong in. Even in this new ensemble, some of the original musicians are now living in other towns and cities.

While some of the problems created by the growing out-migration are basic, others have severe implications which are being realised at the societal level. For example, in an attempt to create opportunity for manpower-sharing and thus overcome the problem of fewer specialists during musical performances, the two wards, in consultation with the chiefs, decided to merge. However, there were a few individuals from one ward who would not consent to the idea. Consequently, the chiefs were forced to call in government law enforcement agencies to subdue the opposition. This legal complication, however, did not solve the problem but led to a temporary withdrawal of the proposal for the merger.²¹ This example thus illustrates succinctly the complexity and sensitivity involved in the situation, both in the areas of its very nature and the process of finding solutions.

The situation described so far is, therefore, of the type which should stimulate some practical consideration from the trained ethnomusicologist. The consideration is especially welcome when the Seva case is reviewed in the light of the humanistic implications of both theory and practice in ethnomusicology, especially when concerned citizens of the village are themselves engaged in a search for possible solutions. The rest of the article will therefore be devoted to the exploration of the type of program of action that can be devised and implemented by the ethnomusicologist in response to the specific problems posed by the Seva context.

Justification for applied ethnomusicology

Although there are many concepts and opinions about what constitutes "applied science" and distinguishes it from "pure science", George Foster's definition of "applied anthropology" is a convenient one:

When anthropologists utilize their *theoretical concepts, factual knowledge, and research methodologies* in programs meant to ameliorate contemporary social, economic, and technological problems, they are engaging in applied anthropology.²²

The difference between these two types of research is not as great as often portrayed by those social scientists who insist on "value-free" research. Current debates on the dichotomy are arguing for the applied component in various ways.²³ For example, Robert Merton makes a connection and sounds a warning at the speculative level concerning the notion of "value-free" research: "The initial formulation of the scientific investigation has been conditioned by the implied values of the scientist".²⁴ There is even a more direct and simple statement of the case in favor of applied science by Donald Bogue:

Occasionally it is good for a scientific discipline...to become introspective and ask itself the question, "Of what practical good am I?" Although immediate or even long-run practical utility should not be the sole criterion for passing judgement on any discipline, at least some practitioners in each field of science should be interested in encouraging application of what they and their colleagues are learning.²⁵

In this century, much interest is being created in folk cultures, thus resulting in what we now call "Folklore (or Ethnomusicology) in the Public Sector", and which involves ethnomusicologists in unique ways.²⁶ Although the beginning of applied ethnomusicology and folklore dates far back in history, it is only of late that ethnomusicologists are beginning to attend to practical applications. For example, one eminent ethnomusicologist makes a plea for the applied domain:

The applications of what we learn might be vital to the tycoons of commercial marketing, to the branches of our State Department concerned with the image we project abroad, to the political scientist who maintains sensitive contact with the political elites of foreign countries being exploited by the commercial music factories, to the home-based sociologists combating juvenile delinquency...²⁷

Music is an important expressive form which reaches far into the human emotive core, and it is creatively manipulated by individuals and groups in diverse ways to serve a range of purposes. Structural-functional analytical perspectives in ethnomusicology have also demonstrated the symbiotic relationships that exist between sociocultural systems and music-making.²⁸ Since music is thus an integral aspect of life and living, any significant change or modification that takes place in one domain must therefore call for adjustments in the other areas as well. However, where human resources are limited there is an extra strain on the society until convenient alternatives become available.

It is within this pressure moment (as described for Seva) that alternatives (as many as possible) which can augment the social welfare of the people must be considered. The alternatives should therefore include a formal program of action.²⁹ The rest of this paper is therefore devoted to a consideration of selected practical approaches that can be adopted with reference to selected aspects of the current situation in the village of Seva. Since these will be framed as suggestions, there will be no detailed discussion of theoretical constructions, methodology or techniques. Most of these can be found in the "Selected and Annotated Bibliography" appended. Areas of focus will include the demographic factor (which is the major concern), process of the acquisition of musical skills, performance, and creativity.

Some areas and types of action

Many Seva citizens live in other towns and cities, and this situation will continue so long as formal education and wage employment opportunities exist elsewhere. 30 Different and wrong types of problems could be created when, for example, one attempts

to resolve the demographic factor (i.e. minimize out-migration) through the creation of new economic order and amenities that are identified with the Ghanaian city. Such economic program would require long-term planning and forecasting. A careful evaluation of the total national productivity, distribution and dispersion of economic opportunities would also be needed. Such economic effort, therefore, will not only be impractical but will also thus encourage other problems which do not relate to those requiring solution.

Engagement in fishing business outside the village has been associated with its short-term wealth or profit. However, the fishing industry also attracts people mainly because of the desire for a diversified work experience. Factors motivating migration cannot therefore be resolved simply by prescribing certain economic measures. We must also keep in mind that the goals of any suggested program of action are not towards a total transformation of the village setting and lifestyle.

There are a few people who did not support the original idea of merging the two wards. Because of these few dissidents, the issue had to be suspended temporarily. Although failures are sometimes inevitable due to the highly complex nature of social phenomena, social intervention programs should be designed with such a precision that opportunities for failure were minimized. The idea could have been successful to a certain degree if, for example, there had been an initial exploratory survey and briefing during which the exigent problems were thoroughly reviewed with the citizens.

It is very important that intention and goals are made known to everybody, especially when the two wards had previously been involved in a major social conflict. Since the chiefs, the village development committee, and the two youth associations transcend ward identities, these loci of power should constitute the core of communication and mediation channels available to the applied ethnomusicologist. Any carefully-designed program cannot afford to ignore the considerable influence of these power structures. It should therefore be possible to achieve a gradual merger without a major incident, especially in the framework of the cooperation described. This is an area where the specialist skills and approaches from applied ethnomusicology can make great contributions. In addition, the Seva example also presents a unique context within which to probe and prove the feasibility and utility of "participatory research" in which the subjects are intensively involved in the decision-making processes.³¹

In the context of a depleted population, opportunities for maximum utilization of manpower must be intensively and extensively explored. In order to realise this goal, some traditional norms and practices must be reconsidered (sub-sets of the problem are highly interrelated, as so far suggested by the Seva case). For example, a more formal and regular mode of recruiting and training musicians should be encouraged — the original mode relies heavily on natural endowment and personal initiative, except for isolated contexts. A formal system would thus involve not only the identification of potential musicians, but would also create opportunities for the realisation of the potentials. This suggestion is strengthened by a discovery during my recent fieldwork among the Ewes in Accra: A young man who had not displayed any musical accomplishment in the village suddenly became a prolific composer when he moved into the city temporarily. Of course, the diversity, new stimuli, and special needs of the urban setting

are major factors in this transformational context.

The realisation of increased musical output, both quantitatively and qualitatively, can therefore be made possible when the proper contexts or stimuli are available; a formal system of training will be among such alternatives. In addition, the new mode of training would thus provide a common frame of reference which can positively contribute to cooperation between the two wards. Also, the production of music specialists in this manner will enhance the citizens' levels of achievement and thus strengthen their collective image at the inter-village level.

In working towards cooperation, avenues that encourage mutual interaction must be explored. Since musical innovation is part of the village musical norm, the applied researcher must create and widen interest in this aspect of creativity. For example, both wards can be made to participate in the recreation of Anlo-Ewe musical types which are not available in the village. The villagers, apart from gaining diversity in musical experience, will thus be motivated towards the innovation of musical ensembles which involve the two wards. The presence of a similar program of action in a neighboring village (running concurrently) can provide the two villages with a shared identity through which levels of interest, achievement, and self-reward can be greatly enhanced.³² However, since the villages are unequally populated and some have more wards than others, the applied scientist will have to deal with problems which are unique to each village.

The unique crystallization of the Seva case is an important phenomenal reality which should facilitate concrete theoretical formulations about the situation, especially in making assumptions at the explicit level. Such theoretical underpinning will also eliminate many wishy-washy abstractions which may not take proper account of the causes and effects of the situation. Short-term goals and long-term projections (initial focus on short-term goals) can also be drawn with a high degree of certainty, especially when this particular situation favors the verification and testing of assumptions and hypotheses.

The applied ethnomusicologist

The village musical system, as well as other systems elsewhere, involve a high cognitive ability. Since the music culture is interrelated with other aspects of the sociocultural system, the regular citizen undergoes a long-term experience in most of these areas in order to complete his/her socialization process. A wide range of behavioral patterns appropriate to the sociomusical contexts are so basic that the applied ethnomusicologist can hardly succeed without them. The researcher's awareness of the situation must, therefore, include the fact there is no shortcut to the understanding and appreciation of the village situation. This point should be of special relevance, especially within an awareness of the interpenetration of sociocultural dynamics in musical contexts. For these reasons, qualifications of the applied scientist must meet diverse cultural expectations, apart from basic others. The need for this sensitive background is echoed by one observer:

If one knows quite fully by observation and comparison a field of social phenomena, and is familiar with the law of its development, or evolution, and in addition, comprehends the principles underlying such phenomena, he would then be prepared to go one step further and to show how such principles may be applied in studies of social conditions, so as to produce modifications in these in any desirable direction.³³

Most villages and towns in Ghana are quite open to new ideas, especially those concerning such vital areas as health and social amenities.³⁴ They, on most occasions, gladly welcome foreign leadership in those areas. However, ontological and ideological differences or subtleties are introduced when music is involved.

While foreigners (including Westerners and Africans outside the specific culture) are heartily allowed participation in musical performance, leadership from such persons is very much limited, and there is a covert contempt for it. In fact, the moral, cultural and psychological ramifications of foreign leadership are so much dreaded that no attempt has yet been made, although musicians from other villages take up such positions where needed. The musical domain is an area where "do it yourself" is consonant with and complementary to "social beingness". Surrogate roles and representations are regarded as fictive and are therefore contrary to social reality as the villagers know, perceive, and articulate it. There is an Ewe proverb which underscores this social ideal whereby "foreigners" are not allowed access into certain aspects of the culture: "*Dzrovi metso amekuku fe tagbo o*" (i.e. "A foreigner does not carry the head part of a coffin").

We can therefore suggest that the applied ethnomusicologist must be one who can identify with the people and the culture with ease and in a spontaneous manner. An established familiarity (through participation) with the culture, inventiveness, reliability, flexibility, and ability to maintain rapport and draw confidence are some of the qualities that the applied scientist should possess, apart from a sound background in theory and field methods.

The foreigner cannot be totally ruled out. Apart from the capability and possibility of offering additional insights and different perspectives, the native applied scientist (from the same village or another) can work and gain by cooperating with a foreign adviser or co-worker. The native applied researcher should also heed the following advice if he/she believes that native status automatically guarantees success:

Indeed, the individual's sphere of practical acquaintance with social reality, however vast it may be as compared with that of others, is always limited and constitutes only a part of the whole complexity of social facts.³⁵

Even when the foreigner assumes the role of a co-worker, this role should not be too emphasized over that of the native's because of the several factors described earlier. Again, despite the native status of the applied scientist, cooperation with the village power hierarchies must still be of prime regard if the program must succeed. Within such framework of cooperation, the total village will be more adjusted to and ready to accommodate possible failures. This is why "participatory research" techniques and procedures are highly recommended.³⁶

There is a bulk of information on theory, methodology, and ethical considerations in applied research. While many of these works are devoted to debates and discussions on differences between applied and pure research (and sometimes policy research too), those dealing with theory and procedures can be of great help to the applied ethnomusicologist. However, novel contexts would demand creativity and additional skills, and this challenge should be an asset to the applied scientist. Furthermore, it should be realised that most of these publications are highly speculative with no direct evidence or samples from real life situations. The selected and briefly annotated bibliography provided should therefore be regarded as a point of departure, as far as theoretical,

methodological, and ethical matters in applied research are concerned.

Selected and annotated bibliography

- Arensberg, Conrad.** 1971 *Introducing Social Change: A Manual for Community development* Chicago & New York : Aldine, Atherton. Many suggestions in the area of public relations, basic qualities of the agents and clients, and in matters of ethics. More suited to large social policies.
- Arrow, Kenneth et. al., Ed.** 1979 *Applied Research for Social Policy*. Cambridge Mass. : Abt Books. Comparative viewpoints are provided, drawing upon examples from the U.S.A. and the Federal Republic of Germany. Definitions in terms of contrasts and similarities between applied and basic research. Some theoretical guidelines regarding "how" are provided, and there is justification and call for applied social research.
- Bodington, Stephen.** 1978 *Science and Social Action*. London: Allison & Bugby. Arguments, examples and viewpoints corroborate Bodington (above) in many respects.
- Bunge, Mario.** 1983 *Epistemology and Methodology II*. Dordrecht & Boston: D. Reidel Publishing Co. The chapter on "Kinds of Knowledge" deals with applied technology and applied research. Describes types and how to draw appropriate research designs in applied research. Gives detailed theoretical explanations and justification of applied research. Some specific procedures are specified.
- Eddy, Elizabeth & Partridge, W.** 1978 *Applied Anthropology in America*. New York: Columbia University Press
- Etzioni, Amitai.** 1982 "On Policy Research", in Robert Smith, ed., *A Handbook of Social Science Methods*, Vol. 1. Cambridge, Mass.: Ballinger Publishing Co. Deals mainly with differences and similarities in the two types of research, including policy research technique, theoretical assumptions, variables, goals, and relationship between applied researcher and sponsor.
- Foster, George.** 1969 *Applied Anthropology*. New York: Little, Brown & Co. Offers definitions, models, and brief survey of ethical problems. Social responsibilities and background of the applied researcher are also discussed. A book with basic information.
- Kilman, R.H.** 1977 *Social Systems Design: Normative Theory and the MAPS Design Technology*. Amsterdam, Netherlands: North-Holland Publishing Co. "MAP" is explained with regard to its utility and advantages in social research. Chapter on "Purposefulness, Values, and Structural Intervention" is most useful in terms of action programs, and benefits of participatory research are outlined.
- Ladiere, Jean.** 1977 *The Challenge Presented to Cultures by Science and Technology*. Paris:UNESCO There is a detailed explanation of the interrelationship between science and technology and how these two are inevitably linked with social problems, values and ethics. Chapters on "Mechanisms of Impact", "Destructuration", and "Impacton Ethics" provide theoretical examples and further discussion on the various implications and planning of action programs.
- Lazarsfeld, P.F. et. al.** 1967 *The Uses of Sociology*. New York: Basic Books, Contributions deal with more sophisticated aspects of applied research, especially concerning theory and methods. This work is highly recommended, apart from Znaniecki, Etzioni and Nowak. A useful perspective on the evaluation of action program provided, including a review of some practical applications.
- Merton, Robert** (ed. Normal Storer). 1973 *The Sociology of Science: Theoretical and Empirical Investigations*. Chicago: University of Chicago Press, Chapters on "Science and Social Order" and "Technical and Moral Dimensions of Policy Research" are especially informative in the area of theory and assumptions. Another critical perspective on the "applied" and "pure".
- Morley, David, ed.** 1978 *The Sensitive Scientist*. London: SCM Press, A collection of theoretical and humanistic concerns from British scientists who are members of the British Association and Study Group on Science and Ethics. Recent examples of how modern science and

- technology have shaped our quality of life are discussed in detail. In addition, these examples become the foundation for an argument that science cannot afford to ignore social problems.
- Nowak, Stefan (trans. M.O. Lepa).** 1977 *Methodology of Sociological Research*. Dordrecht: D.Reidel Publishing Co. Last chapters are devoted to elaborate discussion of the theoretical aspects and ramifications of applied research. Sometimes highly speculative and runs into philosophical dimensions.
- Shenton, Herbert, ed.** 1927 *Practical Application of Sociology*. New York: Columbia University Press. The essays offer many useful insights into problems, limits and contributions in applied research. Ethics, public expectation, and need for action programs are clearly presented. Qualifications of the researcher are also discussed.
- Spiegel-Rosing & Solla Price, eds.** 1972 *Science, Technology and Society*. Beverly Hills, CA.: Sage Publications. The authors raise several concerns, including the need and value of action programs.
- Sweterlitsch, Dick.** 1971 "Papers on Applied Folklore", *Folklore Forum*, Bibliography and Special Studies, No. 8. Contributions on "Some Approaches to the Application of Folklore Studies", "Folklore and Community Action", and "Applied Folklore" should be very helpful to the applied ethnomusicologist.
- Wallace, Walter.** 1983 *Principles of Scientific Sociology*. New York: Aldine Publishing Co. A variety of perspectives are provided on building hypotheses and propositions about change and human behaviour, and on the estimation of chances of success in action programs. A source of basic information.
- Znaniecki, Florian (ed. R. Bierstedt).** 1969 *On Humanistic Sociology*. Chicago & London: University of Chicago Press, Another good reference work with contributions on methodology, theory, and validity in applied research. Detailed information on specific procedures, variety of contexts, and on the nature of social phenomena in general. The role and qualification of the researchers are also briefly reviewed. See chapters on "Methodological Note" and "Social Action".

These two journals also provide useful and usable viewpoints regularly:

Human Organization and *Science, Technology & Human Values*

Finally, here is an excerpt which might be of some benefit to the applied ethnomusicologist. This is from our own field of ethnomusicology:

"In some related scholarly disciplines, special interest groups and forums for communication have been created to deal with the special issues and problems involved in applying their skills for the direct benefit of traditions, communities, and societies. The Society of Anthropology and Humanism publishes the *Anthropologist* and *Humanism Quarterly* that expounds upon the philosophy, specific needs, and ethical issues in "activist" anthropology. Perhaps even more relevant to ethnomusicologists is the Public Program Section of the American Folklore Society, which organizes general and specific discussion groups at national and regional meetings and publishes a special newsletter with dialogue on problems of mutual concern and announcements of special events and job openings in the public sector". (Daniel Sheey, "Careers for Ethnomusicologists", *SEM Newsletter*, Vol. 18, No. 1, pp. 17-18.)

Notes

1. A shorter version of this paper was presented at the 27th annual conference of the International Council for Traditional Music, New York, October 1983. Apart from my personal familiarity with the tradition involved, formal investigation was carried out through fieldwork undertaken in the spring of 1983

2. For example, "*Urban Ethnomusicology*" was the main theme of the 27th conference of the ICTM. Several papers and panel discussions were devoted to the subject.

3. Oral accounts however describe where the original settlers came from, and their occupation.

4. Nissio Fiagbedzi, "*The Music of the Anlo : its historical background, cultural matrix, and style*", (Ph.D. dissertation, UCLA, 1977). After an examination of documents and oral evidence on war and slave trade, Fiagbedzi concludes that, "The Anlo must have settled in their present location long before 1698 ..."

5. For more information on the Anlo society and culture, see G.K. Nukunya, *Kinship and marriage among the Anlo Ewe* (London : The Athlone Press, 1969) ; M.Manoukian, *The Ewe-speaking people of Togoland and the Gold Coast* (London : International African Institute, 1952) ; Michel Verdon, *The Abutia Ewe of West Africa* (Berlin; New York : Mouton Publishers, 1983) Barbara Ward, *The Social Organization of the Ewe-speaking People* (Unpublished M.A. thesis, University of London, 1949)

6. As displayed by the table of population statistics, the village population began the trend of decline before 1960.

7. These figures are derived from *Ghana Census Publications* (Accra : Ghana Census Office, vols 1-3; 1970 Population Census of Ghana, 1972) ; K.C. Zachariah and N.K. Nair, "Demographic aspects of recent international and internal migration in Ghana", in *Demographic aspects of migration in West Africa*, Vol. 1 (Washington, D.C. : The World Bank, 1980) ; K.C. Zacharia and Julien Conde, *Migration in West Africa : demographic aspects* (London : Oxford University Press, 1981).

8. This figure was obtained from a census officer who worked in the village for the 1984 census. This is a pre-publication figure.

9. Ghana defines "Urban locality" in terms of 5,000 persons or more. The U.N. standard is 20,000 persons.

10. This information was given to me by my father who was one-time chairman of the village development committee.

11. For a detailed study of internal migration and urbanization in Ghana, see, for example, John Caldwell, *African rural-urban migration : the movement to Ghana's towns* (Canberra : Australian National University Press, 1969) ; Zachariah & Conde (op.cit.) ; Jane M. Stanley, *Rural to urban migration in Ghana* (Glasgow : University of Glasgow, 1978) ; Michael McNulty, " Urban structure and development : The urban system of Ghana", *The Journal of Developing Areas*, 3 (1969) :2, 159-176 ; Kwodwo Kwesi, *Rural-urban and regional migration in Ghana* (Ligon : Institute of Statistical, Social and Economic Research, 1977)

12. The spatial factor is well-documented in Enid Forde, *The population of Ghana : A Study of the spatial relationships of its sociocultural and economic characteristics* (Evanston : Northwestern University Press, 1968) ; and Kwasi Adarkwa, "A spatio-temporal study of regional inequalities in Ghana", *African Urban Studies*, 11 (1981) : 39-62.

13. Caldwell's work (op.cit.) has been repeatedly described as a classic study on the subject of rural-urban migration in Ghana.

14. The Seva Youth Association (headquarters in Accra) has raised concern over the problem of poor enrolment on several occasions. Appeals are still being made to parents to retain their children in the village.

15. These approximates were obtained through the examination of association records, and by my familiarity with the situation. I am the vice-president of Seva Youth Association.

16. Further information on " halo" is available in Philip Gbeho, "The indigenous Gold Coast Music", *African Music Newsletter*, 1, 5(1952) : 30-33 ; Kofi Anyidoho, "Kofi Awoonor and the Ewe tradition of songs of abuse (Halo)", in Lemuel Johnson et.al, ed., *Toward defining the African aesthetic* (Washington, D.C. : Three Continents Press, 1982), "Oral poetics and traditions of verbal art in Africa", (Ph.D. dissertation, University of Texas, 1983). Thomas Aboh Klevor (University of Ghana) also conducted some interviews (unpublished) on halo at Seva.

17. Description, analysis, and evolution of these musical types are given in Fiagbedzi (op. cit.)

18. Requirements may vary according to different contexts of music-making.

19. This dissatisfaction is openly discussed among the villagers.

20. As one can see from the table of music types, the Atsiagbeko music has not been established in the village. It was just a musical experiment among pupils.

21. It was quite interesting to realise that my suggestion for a merger during the ICTM conference (New York) was later attempted by the villagers on their own initiative. This I found out during my fieldwork earlier mentioned.

22. George Foster, *Applied Anthropology* (New York : Little, Brown & Co., 1969), p.vii.

23. Most of these viewpoints can be found in the works cited in the "Selected Bibliography".

24. Robert Merton (ed. Norman Storer), "Technical and Moral Dimensions of Policy Research", *The Sociology of Science* (Chicago : University of Chicago Press, 1973), pp. 30-98.

25. Donald Bogue, ed., *Applications of Demography* (Chicago : Population Research Center, 1975). See introduction by editor.

26. Concern for the publicity utility of folklore and ethnomusicological materials is also evident in many African countries especially where national cultural policies emphasize "cultural revival".

27. Mantle Hood, *The Ethnomusicologist* (New York : McGraw-Hill, 1971), p.17.

28. For example, see Alan Merriam, *The anthropology of music* (Evanston : Northwestern University Press, 1964) ; M. Herndon & N. McLeod, *Music as Culture* (Norwood, Pa. : Norwood Editions, 1979), *The ethnography of musical performance* (Norwood, Pa. : Norwood Editions, 1980) ; and John Blacking, *How musical is man?* (Seattle : University of Washington Press, 1972).

29. Applied research is also variedly referred to as "implementation research", "action research", "social engineering", and "social intervention".

30. These are just some of the factors influencing out-migration.

31. Details about "participatory research" can be found in R.H. Kilman, *Social Systems Design : normative theory and the MAPs design technology* (Amsterdam, Netherlands : North Holland Publishing Co., 1977). Yusuf Kassam also gave further information during his lecture titled, "Western influences on research and research paradigms in Africa" which was part of the African Studies Program Seminar series on "European influence on african education" (Indiana University, Bloomington, April 1983)

32. Selective interviews conducted in the neighboring villages during my fieldwork revealed that the problem is not limited to Seva.

33. James Dealey, "Sociology : its development and applications", in Herbert Shenton, *Practical Application of Sociology* (New York : Columbia University Press, 1927), pp.44-57

34. Resistance to change or novelties is however a common experience across cultures.

35. Florian Znaniecki (ed. Robert Bierstadt), *On Humanistic Sociology* (Chicago & London : University of Chicago Press, 1969), p.5

36. See note no. 30.