

UNIVERSITY OF CAPE COAST



THE SPRING OF THE GHANA IMMIGRATION SERVICE

REGIMENTAL BAND, 1998-2023

HARRISON LINCOLN MENSAH

UNIVERSITY OF CAPE COAST



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REGIMENTAL BAND, 1998-2023

BY

HARRISON LINCOLN MENSAH

Thesis submitted to the Department of Music and Dance of the Faculty of Arts, College of Humanities and Legal Studies, University of Cape Coast, in partial fulfilment of the requirements for the award of Master of Philosophy degree in Ethnomusicology

APRIL 2024

DECLARATION

Candidate's Declaration

I hereby declare that this thesis is the result of my own original research and that no part of it has been presented for another degree in this university or elsewhere.

Candidate's Signature Date

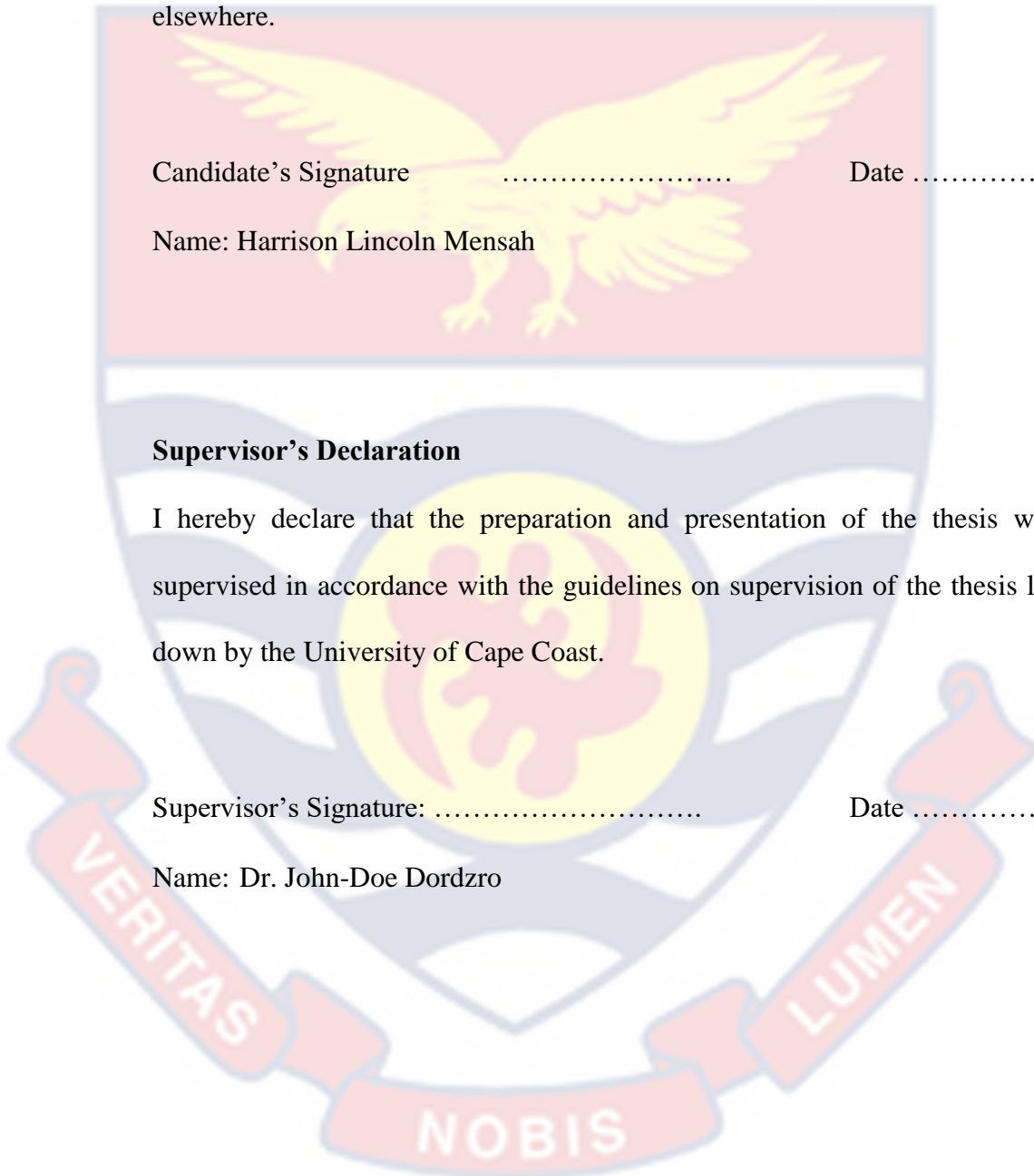
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Supervisor's Declaration

I hereby declare that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of the thesis laid down by the University of Cape Coast.

Supervisor's Signature: Date

Name: Dr. John-Doe Dordzro



ABSTRACT

Regimental bands have a rich history in military traditions. These bands have musicians who play woodwinds, brass and percussion instruments at parades, concerts and other forums. This thesis researched the administrative structures which have guided and continued to guide the performance of military (regimental) bands in and outside Ghana. Specifically, the research focused on the selection modalities of musicians, their musical backgrounds, and training avenues. At the core of the study was to comprehensively record the history of the Ghana Immigration Service Regimental Band. To achieve these objectives, I employed participant-observation, focus group interviews, and one-on-one interviews in addition to the review of pertinent literature. The research revealed that a Standard Operating Procedures designed for the band unit in 2013 made mention of three (3) structures i.e. Officer-In-Charge, Second-In-Command (2IC), and Band leaders. The research also revealed that the various recruitments into the band were not advertised as done for the general-duty personnel. The majority of the musicians also learnt to play their instruments from church and community bands the rote way where issues of professionalism were not given serious attention. The study concluded that the band has not had a steady recruitment of its musicians for the past 25years. It also concluded that the mode of recruitment could account for the weak background of most musicians. It is therefore recommended that a steady recruitment plan is drawn and the recruitment mode enhanced whilst recruiting musicians who have good backgrounds in Music. It is also recommended that the band unit is made semi-autonomous whilst administrative structures are formulated to regulate and enhance its smooth operations.

KEY WORDS

Administration

Band director

Bandmaster

Military band

Recruitment

Regimental band

Structures



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DEDICATION

To my children: Calvin and Abigail, and all musicians in the GIS band.



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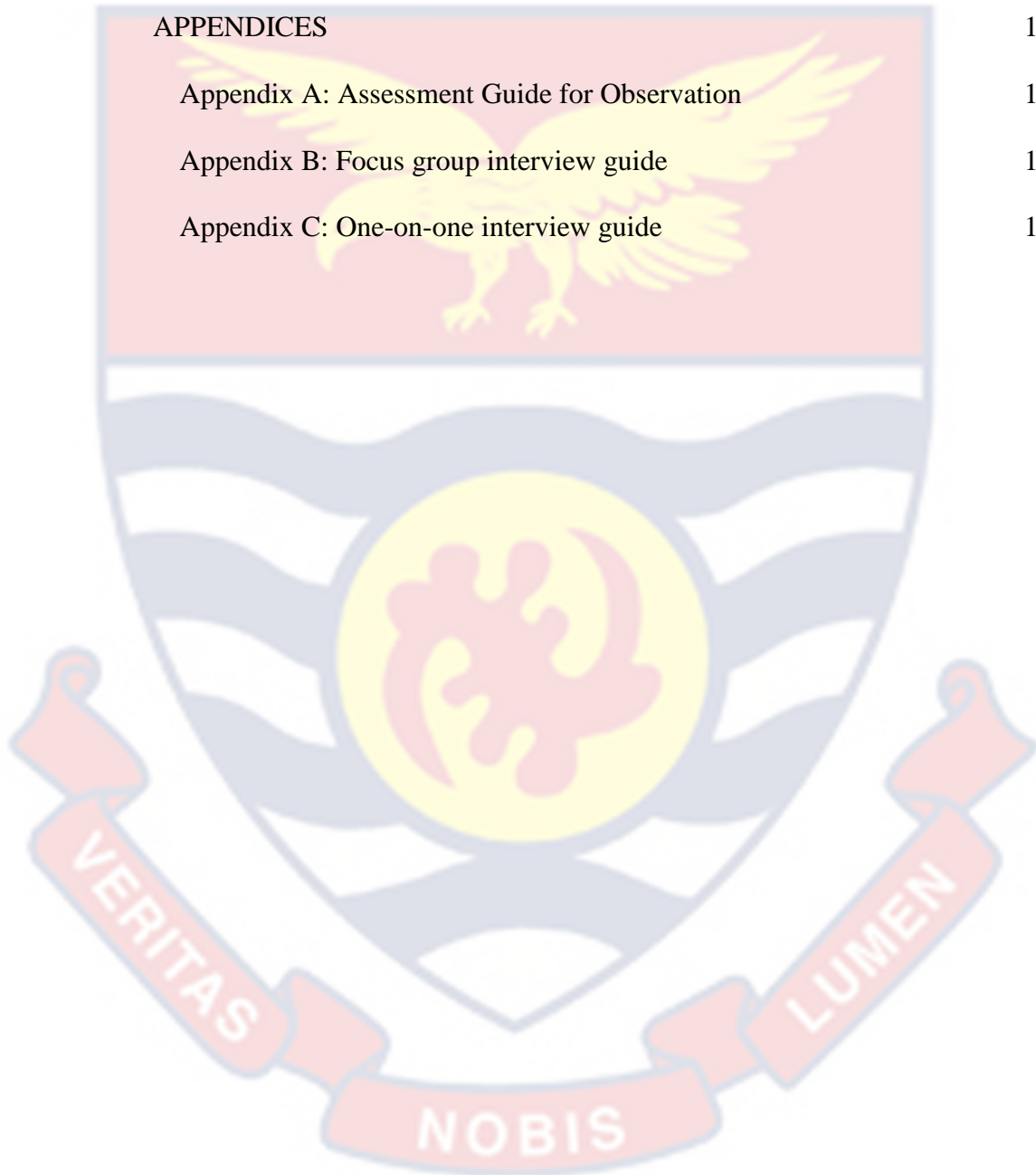
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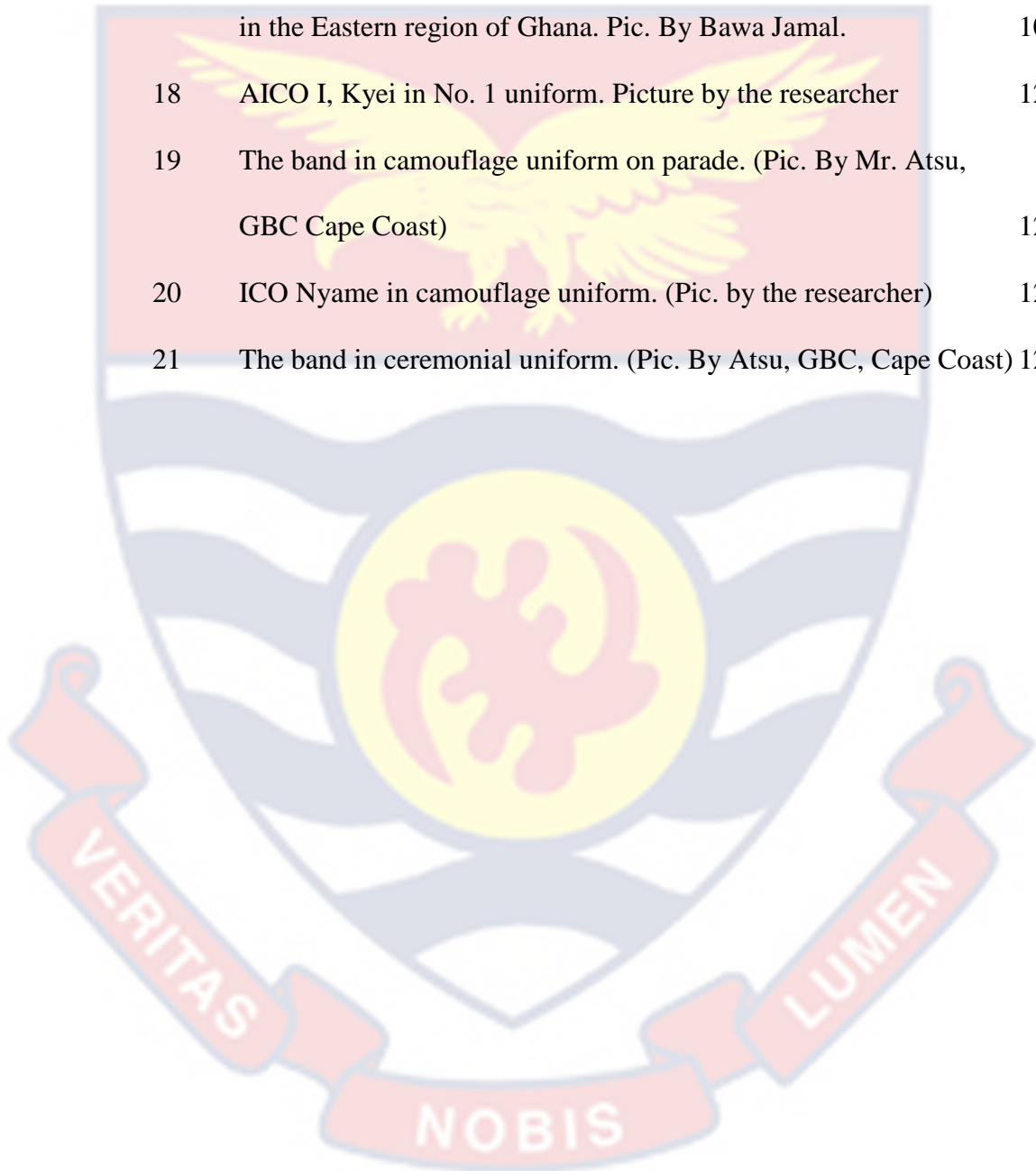
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LIST OF ACRONYMS AND ABBREVIATIONS

2IC-	Second-In-Command
AABC-	Australian Army Band Corps
ABMUSN-	Able Seaman Musician
ABRSM-	Associated Board of Royal Schools of Music
ACP-	Assistant Commissioner of Police
ADF-	Australian Defence Force
ADFA-	Australian Defence Force Academy
AFCB-	Armed Forces Central Band
AFMS-	Armed Forces Music School
AICO I-	Assistant Immigration Control Officer Grade I
AICO II-	Assistant Immigration Control Officer Grade II
ASI-	Assistant Superintendent of Immigration
Asst. Insp. -	Assistant Inspector
BM-	Bandmaster
BSM-	Band Sergeant Major
C.O-	Commanding Officer
C/ Inspr-	Chief Inspector
C/Supt.-	Chief Superintendent
Capt. -	Captain
Cpl-	Corporal
DSI-	Deputy Superintendent of Immigration
GAF-	Ghana Armed Forces
GIS-	Ghana Immigration Service
HQ-	Headquarters

ICO-	Immigration Control Officer
ICT-	Information Communication Technology
IMA-	Institute of Musical Art
Insp-	Inspector
ISATS-	Immigration Service Academy and Training School
JHS-	Junior High School
Lt. Col-	Lieutenant Colonel
NCO-	Non Commissioned Officer
NPTS-	National Police Training School
OIC/ OC-	Officer In charge
PRO-	Principal Revenue Officer
PT-	Physical Training
QM-	Quartermaster
R.O-	Recruit Officer
RAAF-	Royal Australian Air Force
RAN-	Royal Australian Navy
RMSM-	Royal Military School of Music
RSM-	Regimental Sergeant Major
Sgt-	Sergeant
Snr. Insp. -	Senior Inspector
SOP-	Standard Operating Procedures
SRO-	Senior Revenue Officer
SUP-	Superintendent of Immigration
UCC-	University of Cape Coast
UEW-	University of Education, Winneba

US- United States

WASSCE- West African Secondary Schools Certificate Examination

WW 2- World War II

WW I- World War I



CHAPTER ONE

INTRODUCTION

Background to the Study

This thesis discusses the spring of the Ghana Immigration Service Regimental Band since its formation. The thesis takes into account successes that have been chalked as well as any challenges that the band may be facing.

The Ghana Immigration Service (GIS) was established by legislative instruments such as the 1992 constitution of Ghana, the Immigration Service Act, 1989 (PNDCL 226), Immigration Act, 2012 (Act 842) among others, with the responsibility to regulate entry, stay and exit of all foreign nationals who come into the country either to visit or for business purposes (Ghana Immigration Service annual performance report, 2015). Specifically, but not limited to the following, the GIS issues entry, transit, and re-entry visas. The service also issues resident and work permits to foreigners whilst monitoring their stay. Being the first point of contact at all entry points, the service's personnel patrol the borders whilst contributing to national security.

Having achieved the status of a security service, the officers' training could not be complete without the use of music. With the service becoming a community, music was inevitable during events such as thanksgiving services and funeral. This and many others led to the formation of the regimental band and later the pop band.

The Ghana Immigration Service Band (GISB) was formed in the year 1998 to cater for the musical needs of the service, most especially, to provide music during passing out and graduation parades, guard of honour, and funeral parades (GISSOP Band Unit, 2013). During the training of recruits and cadets,

the band provides a regular marching cadence and musical accompaniment which, when combined with high standards of drill and precise manoeuvre, contribute immensely to the success of parades. In addition, the band has the task to provide music during celebrations such as church parades, West African Security Social Activity (WASSA) meetings, Security Services Sports Association (SESSA) games, and end of year thanksgiving services, as well as the burial of both serving and retired officers.

Despite the bands' primary objectives being limited to service operations, it also participates in national events such as Independence anniversary parades. Several civilian and private organizations also hire the band to perform at funerals, weddings, parties, and street processions. In this way, the band performs for the GIS, national events, and the general public.

Statement of the research problem

Over the years, researchers have extensively written about the history of other security bands without much attention given to the GIS Regimental band. For instance, Hukporti (2006) wrote about the historical development of the Ghana Police Service band. He, again in 2014, made a historical enquiry about military bands in Ghana. Adzroe (2019) researched two composers and arrangers of military band music in Ghana whilst Amo (2011) too compared the functions of music in both the Ghana Immigration Service and the Ghana Police Service.

As noted earlier, the Ghana Immigration Service Regimental Band has not had its comprehensive history documented since its formation in 1998. In relation to this, the major contention is the fact that many of the band's pioneers have returned to the mainstream (general-duties) while others have

been interdicted or dismissed for various reasons. Though the band is assumed to be a professional unit, the performance of most musicians lack 'professionalism'. Professionalism in this sense means that, most of the musicians are unable to interpret rhythm, sight play fluently, identify and perform dynamic and expression marks correctly. According to Griggs (2004, p. 5), the word professional "implies the highest standard of performance as well as describing one who is paid to perform". This reflects in the general musicianship of the members during rehearsal and performance. The fortitude performance of these musicians hence is mostly questionable and negatively affects the output of the band. This results in rehearsals taking a longer period. Bandmasters sporadically introduce lessons to explain concepts within rehearsal sessions. With this, bandmasters spend more time, sometimes days teaching simple songs.

In addition, there seems to be scanty literature on structures that guide the rehearsal, and the general day-to-day administration of security service bands in Ghana. In effect, the general public only enjoys the end product (performance) of these bands without having any idea about systems and structures which guide the preparation of the end product (performance).

The current research therefore seeks to investigate the activities of the GIS Regimental Band since its formation. It also intends to highlight the recruitment procedure of musicians into military bands in Ghana and elsewhere as well as the administrative structures which guide the operation of military bands.

Purpose of the Study

The overriding aim of the study is to present a case study of the Ghana Immigration Service Regimental Band including its history, recruitment of musicians, administrative practices, performance, gains and other challenges if any.

Objectives of the Study

The following were the specific objectives of the research.

- i. To document the history of the band since its formation.
- ii. To scrutinize the recruitment process of musicians into the band.
- iii. To investigate the musical background of the musicians in the band.
- iv. To explore the day-to-day administrative structures in the band unit.
- v. To explore the rehearsal practices of musicians in the band

Research Questions

The following were the research questions of the study.

- i. What is the history of the GIS regimental band?
- ii. How are musicians recruited into the band?
- iii. What is the musical background of the musicians?
- iv. What are the day-to-day administrative structures in the band?
- v. What are the rehearsal practices of musicians in the band?

Significance of the Study

This thesis will be significant to the GIS since it will serve as the first detailed record about the GIS Regimental Band. Though military bands in and out of Ghana have received significant attention so far as their history is concerned, the GIS Regimental Band does not have a comprehensive record. The study will thus bring to the limelight the history of the GIS Regimental

Band including the recruitment of musicians and their backgrounds, gains, and challenges.

In addition, it also appears there is little or no literature on structures that have guided the activities of military bands in Ghana and beyond. The study hence will be beneficial to military bands especially young and future ones on the importance of good administrative structures to the smooth operation of their bands.

Finally, the findings will be beneficial to existing bands and future bands on best recruitment practices, and training of musicians. It will thus serve as a foundation for further studies into the structures of military bands in Ghana and beyond.

Research Methodology

I have used a qualitative paradigm of inquiry in this research. Qualitative research according to Bhandari (2020) involves the ‘collection and analyzing non-numerical data e.g. text, video or audio to understand concepts, opinions, or experiences’. For the purpose of this study, a descriptive case study method in qualitative research was used. According to Yin (1993), as cited in Noor (2008), there are three types of case study; exploratory, descriptive and explanatory. I find the descriptive case study approach in the collection of data convenient in this qualitative research since it allows me to describe the activities within the band.

According to Noor (2008, p. 1602), a descriptive case study ‘investigates a contemporary phenomenon in real life context’. Noor’s argument is further supported by Miles & Huberman (1994) who noted that a descriptive case study presents a deeper account or report of a situation, entity

or a group of people. Thus the use of the descriptive case study in the current research to investigate into the GIS Band's activities is appropriate.

Pandey, P. & Pandey, M. M. (2015) define a research design as 'the framework or plan for a study that is used as a guide in collecting data and analyzing the data' (p. 18). According to Johnson, (1994, p. 174) as cited in Dordzro (2012), the selection of a research method is "critical element" in the research process. Parahoo (1997) also described a research design as a plan that describes the 'how', 'when', and 'where' data are to be collected and analyzed for a study.

All in all, a qualitative research design was used in order to achieve the purpose of the study. According to Creswell (2009), qualitative research uses mostly words to describe and analyze situations. Creswell further opined that in a qualitative research, researchers interpret what they see, hear and understand. Denzin & Lincoln (1994) also argued that qualitative researchers end up having a wide understanding of the issue being studied thereby presenting a holistic picture that captures peculiarities.

Population

Musicians in the GIS Band Unit under the National Headquarters in Accra made up the population of the study. This comprised the Regimental band and the pop band. According to Wuaku (2015), individuals are selected to participate in a study from a larger group called the population. According to Gay (1987), a population comprises all possible individuals that contribute as a whole. The total numerical strength in the unit at the time of the research was one hundred and twenty-eight (128).

Sampling and sampling Techniques

Purposive and Snowball Sampling

Two sampling techniques were used in the study. Firstly, a purposive sampling also known as 'judgment' according to Bernard (1995, p. 95), was used. A purposive sampling allows the researcher to intentionally select participants based on their experience, knowledge, and qualities. Bernard again alluded that "in judgment sampling, you decide the purpose you want an informant (or a community) to serve and you go out to find one" (p. 95).

The research purposively selected people who were vested with information and knowledge which helped to answer the research questions. For instance, the founding director of the band was engaged to find out how the band began and how the musicians were recruited. Other pioneers of the band who have reverted to general-duties and were reachable were contacted to get first-hand information about how they were recruited into the band. Also, the various Intakes within the band were interviewed to provide information on the process of recruitment. Musicians currently in the band were engaged to understand their background in music. Aside from observing them, they were also given unseen pieces to play. Both reverted and current musicians were engaged to find out what administrative structures have guided the band since its formation. Finally, other service bandmasters/directors with knowledge of band administration were interviewed to find out what structures have guided their operations as a band. They were also interviewed to find out how they recruit their musicians. People in the academia vested with knowledge of military band, and band administration were also extensively consulted.

Secondly, snowball sampling method became necessary since some of the participants purposely selected rather redirected the researcher to other people. Bernard (1995) noted that in snowball sampling, the researcher identifies individuals who in turn direct the researcher to others who also became participants. He alluded that snowball sampling is much effective when the sampling group is smaller.

In all, a total of 69 respondents made up of musicians who are still at post, reverted, retired, dismissed, interdicted, bandmasters, band directors, academia and administrators participated in the one-on-one interview. Out of the 69, 35 current musicians in the band were closely observed during rehearsal. During the focus group interview, 38 participants were engaged. The category of participants is presented in Table 1.

Table 1: Category of Participants

Category	No.
Reverted musicians	5
Senior Officer(s) (current)	3
Management member(s) (retired)	1
Interdicted/ Dismissed musician	2
Retired musician	1
Current musicians	41
Bandmasters (leaders)	2
Academician(s)	3
Band director(s), (sister security bands)	3
Bandmaster(s) (sister security bands)	5
Band administrator(s)	2
Quartermaster(s)	1
Total	69

Instruments for Data Collection

The instruments used for data collection were participant-observation, focus-group interviews, and one-on-one interviews.

Design of Instrument

An observation guide was designed to assess the general musicianship of the participants. The guide, adapted from Dordzro (2017), was thoroughly discussed with my supervisor and two other experts in wind band directing in order to make sure it captured relevant areas. The checklist included areas such as sight playing abilities, application of accidentals, identification, and performance of dynamics and expression marks, sound intonation, rhythm interpretation, and general musicianship. Participants were scored on a scale of 1-10 where 1-3 represents low performance, 4-7 being average performance whilst 7-10 represents high performance.

The one-on-one interview contained a total of sixteen (16) questions which had space beneath them for answers to be written as provided by the respondents. Participants were asked, for instance how they got to know about the recruitment of musicians into the band. The various stages musicians went through during the selection process were also asked. Participants were asked where they learned to play their instrument(s) e.g. church band, school band, community band, and how they learnt to play their instruments, either by rote or on the music staff. Participants were asked to identify some of the problems they think the band was facing and also suggest solutions. Participants were asked to rate the performance of the band in comparison to other security bands in Ghana based on their experiences. It was important to find out if participants could read music on the staff at the time of their recruitment and if

they could sight-play now. The responses of participants during the one-on-one and focus group interview were very encouraging both from musicians within and out of the band.

A focus group interview guide was designed to find out the musicians' opinion about the band's rehearsal structures. This was meant to find out the optics from which participants view the band's rehearsal practices. The use of the focus group interview was also meant to assess the similarity or veracity in the thoughts of the participants so far as the band's rehearsal practices were concerned. To a large extent, the opinions as expressed would provide a feedback to the bandmasters.

Participant Observation

As a member of the band, it was inevitable to cover-up my experiences. However, in order to minimise bias and undue influence, a field assistant was used in order to independently score the performance of the participants. According to Merriam (1998), observations present an opportunity for the researcher to obtain direct contact with the situation. Another scholar, Bernard (1995) held that participant-observation hinges on getting close to a group of people to the extent they feel comfortable performing their duties in your presence without fear. One advantage as Bernard (1995) expatiated is that participant observation offers the research team the confidence to speak to whatever data comes out of the observation. A checklist for the observation was designed to assist in the collection of data on rhythm interpretation, identification of dynamics and expression marks, and if they were able to perform them properly. The list consisted of the musician's ability to sight play with less difficulty, identify dynamics and expression

marks and also perform them correctly, ability to apply the right accidentals, the ability to interpret rhythms correctly. The research assistant being an experienced musician was opened to the general condition under which the participants rehearsed.

To cement the observation, pieces from different music materials including hymnals were adapted to test the participants as unseen pieces. Participants were invited to select from the collections on the table. A period of 5 minutes was given to each of them to study the piece before playing. They also had three attempts at their disposal. Participants were scored on a scale of 1-10. Participants' ability to sight play, identify and also interpret dynamics and expression marks, tone production, etc. were carefully taken notice of. Again, the research assistant scored the participants independently.

Interviews

Using both structured, and semi-structured interviews, both the researcher and a research assistant asked questions that the participants answered. Young, as quoted in Pandey and Pandey (2015, p. 60) said; "the interview may be regarded as a systematic method by which a person enters more or less imaginatively into the inner life of a comparative stranger". Dilshad (2013, p. 191) also alluded that interview is a special form of communication between people for specific purposes associated with some agreed subject matter. By extension, one can deduce that interviews are meant to collect relevant information from an interviewee in order to satisfy the objectives of the research. Interview guide for retired, reverted, dismissed/interdicted musicians, former and current management member(s) was semi-structured. Due to the long distance between me and most of the

reverted musicians, I had to interview them through telephone conversation at stipulated times as agreed. Though the interview for this category of participants was semi-structured, it captured questions that were meant to answer the research questions. Interviews were recorded with my smart phone and an audio recording device and were transcribed for analysis.

Musicians in the band were interviewed by a field assistant using a structured interview guide. This was to effectively manage time due to the number of participants in question. All questions were however relevant in answering the research questions.

The use of the field assistant was also meant to minimise issues of bias and influence on the side of the researcher. Questions were not asked based on the participant's bio-data. Rather, questions were asked about participants' thoughts, experiences, knowledge, skills, and ideas. Musicians were asked how they were recruited into the band. They were asked about the processes they went through as part of the selection process. The interview guide also asked participants to describe the performance of the band. They were also asked to state some of the problems they think the band is facing and also to suggest how some of those problems could be solved.

Focus-Group Interview

Being a case study, it was important to find out the thoughts of the musicians about rehearsal practices and structures. In doing so, participants were engaged in focus-group interviews. Anderson (1990, p. 241), as cited in Dilshad (2013) opines that "A focus group is a group comprised of individuals with certain characteristics who focus discussions on a given issue or topic". In effect, focus group interview produces accurate information due

to the cohesion that exists among participants. Patton (2002) opined that focus group interview when conducted, results in the collection of high-quality data. In a smaller group of 4-6, participants of the same rank were engaged during break, after the close of work and on the phone in some cases in order to collect their views. Confidential issues were completely avoided. Participants were asked to share their views on rehearsal structures highlighting what the band does well and what should be improved upon during rehearsal. Since a friendly atmosphere was created, participants contributed freely.

In order to minimise my influence and bias, the field assistant moderated the discussions. He indicated that in most instances, there were interjections which rather provided additional information that the participants had missed. This sometimes created a moment of noise making. But in all, participants come to a conclusion so far as the salient point is made clear.

Pilot Study

The interview guide was piloted using ten (10) musicians in the Ghana Police Central Band, Accra in December 2022. Because I had worked closely with them, arranging for the pilot study was not a challenge with the help of Chief Insp. Adzroe who is in charge of the ABRSM Course. Baker (1994, p. 182) described a pilot study as the 'trying out' of research instruments. Dordzro (2012) further added that a pilot study provides possible warnings about whether a research project could succeed or not. Data on recruitment of musicians seems to be limited especially the administrative practices which have guided these bands. A pilot study was hence needed to ascertain the feasibility of the study during the main study.

The researcher had interactions with the musicians during which they were told the need for the pilot study. They were assured their response would be treated with confidentiality.

Objectives of the Pilot Study

This was to test the clarity of the one-on-one interviews. They were asked to comment on the following:

- i. Question-wording
- ii. Question clarity
- iii. Question order
- iv. Any other concerns

Feedback received helped in restructuring some of the questions. For instance, participants were asked if they were motivated enough to work. The pilot test informed me to make room for both motivating and demotivating factors. The pilot test resulted in the inclusion of 'sometimes' as part of the alternative answers in addition to 'Yes' or 'No' options

Project Integrity

The following ethical issues were stated and adhered to in order to ensure the confidentiality and integrity of the respondents and the data:

- i. Anonymity of participants
- ii. Confidentiality of data
- iii. Ethical approval from the University of Cape Coast
- iv. Disposal of data on the completion of the study

These steps were put in place so as to have the trust of the participants and were integral in the success of the study.

According to Robert (2010, p. 151), ‘Validity is the degree to which your instrument truly measures what it purports to measure. In other words, can you trust that the findings from your instruments are true?’ Roberts further defined reliability as ‘the degree to which your instrument consistently measures something from one time to another. If you measure the same thing again, would you find the same result?’ During observation and one-on-one interview stages of the study, participants were identified by the instruments they play and the number of years they have spent in the band. Also, during the focus group discussions, which were recorded, participants were not identified by their names.

Reflexivity/Positionality

As the tenets of a case study demands, one has to get involved in the day-to-day activities of the people being studied at least for some time. Otoo (2020) posited that as the researcher spends time with participants for data collection, he/she could influence the data. Having worked closely with the band as a bandmaster for the past ten (10) years, I bring on board some amount of biases. Deliberately, I divorced myself from activities in order to be objective. During the study therefore, observation of participants at rehearsal was done by the research assistant. This gave the team an opportunity to further understand some of the realities on the ground from a different perspective. Where there was the need for a video coverage of rehearsal, the research assistant did that.

In addition, the research assistant was also assigned to engage current members of the band in one-on-one as well as a focus group interview whilst I

interviewed reverted and other participants who are not members of the band. All these steps were taken in order to minimise influence and bias.

Data Collection Procedure

Before the collection of data, the following steps were taken. I wrote an application letter to the Institutional Review Board, University of Cape Coast (UCCIRB) for ethical clearance. Having met all requirements of UCCIRB, a signed clearance letter was issued to me on the 15th of March 2023 which gave me the go-ahead to collect data.

During my first official meeting for the data collection, I explained to the participants in detail the purpose of the study. As part of the requirements set by IRB, participants were carefully taken through the consent form. The research assistant was also introduced.

For the first research question: ‘what is the history of the GIS regimental band’, structured and semi-structured interview guides were used to generate answers. Current musicians were interviewed by the research assistant using structured interviews whilst I interviewed participants outside the band using unstructured interview guide. Current musicians were interviewed at work and on phone. Participants outside the band were interviewed in their offices, homes, and on phone Archival records were also helpful in answering the research question.

During the observation stage, the research assistant witnessed the band’s rehearsals and whilst the participants practiced, data was collected using a checklist. In addition, participants played short unseen pieces which they selected themselves out of a lot.

Finally, participants who are current members of the band were engaged by the research assistant in a focus group discussion. This was done with participants with the same number of years and rank in the band numbering between 4 and 6 participants at a time. Issues discussed were related only to rehearsal practices in the band. No confidential issues were discussed and in order to maintain anonymity, the names of participants were not mentioned since the interview was recorded. Data collection procedure during the observation and focus group stages is summarised in Table 2 and 3 respectively.

Table 2: Data Collection Activities

Observation			
Observation I	No. of participants	Duration	Venue
	7	3hrs	Rehearsal hall
Observation II	No. of participants	Duration	Venue
	5	2hrs 30min	Rehearsal hall
Observation III	No. of participants	Duration	Venue
	6	2hrs 30min	Rehearsal hall
Observation IV	No. of participants	Duration	Venue
	10	3hrs	Rehearsal hall
Observation V	No. of participants	Duration	Venue
	7	3hrs	Rehearsal hall
Total	35		

Table 3: Focus Group Interviews

Focus Group Interview			
Group I	No. of participants	Duration	Venue
	6	45min	Rehearsal hall
Group II	No. of participants	Duration	Venue
	5	40min	Rehearsal hall
Group III	No. of participants	Duration	Venue
	6	45min	Rehearsal hall
Group IV	No. of participants	Duration	Venue
	3	25min	Rehearsal hall
Group V	No. of participants	Duration	Venue
	6	30min	Rehearsal hall
Group VI	No. of participants	Duration	Venue
	6	45min	Rehearsal hall
Group VII	No. of participants	Duration	Venue
	6	45min	Rehearsal hall
Total	38		

Challenges Encountered

Participants cooperated very well during the observation, focus group, and one-on-one interviews. Network receptions sometimes hindered smooth telephone interviews. Where it became impossible, the interviews were rescheduled. Other band directors, bandmasters, administrators, and quartermasters despite their busy schedules made time for me. On a few occasions, the interviews were rescheduled due to urgent meetings some of them had to attend.

Data Analysis Process

In order to properly situate the study as a descriptive case study, the data collection process was done in a real life context in order to obtain the experiences, behaviours and realities of the group. In other words, a case study is concerned with how and why something happens thereby giving the researcher the chance to have a detailed understanding of what is being studied.

During the data collection, names of participants who are current members of the band were not mentioned. Likewise, during the analysis, their names were not mentioned. They were rather identified with the number of years they have been in the band and the instruments they play. Information about data collection using observation and focus group interview can be found in Tables 2 and 3.

The collected data was transcribed and read-through thoroughly. Out of the key issues raised (themes), the data was sorted out looking at similarities and the differences for coding purposes manually. Themes which were similar or interrelated were further put together under codes which

became topics for discussions. According to Atkinson (2002, p. 2), codes are ‘tags or labels’ that are assigned to data collected for purposes of quick identification. The labels, he emphasised, become themes that are discussed in order to answer the research questions. Miles & Huberman (1994) agreed that coding is a form of analysis that reviews field notes, interviews, and documents in order to make meaningful meanings. For instance, issues identified under recruitment were colour-coded red. I also used four other colours to identify themes that helped in answering the remaining four research questions. Otoo (2020) opined that markers or highlighters could be used to code data whilst assigning a particular colour to a particular theme.

The data is presented and analysed using descriptions, interpretations in addition to simple percentages and frequencies in order to enhance the understanding of the reader. Becker (1970), as cited in Maxwell (2010) opined that qualitative researchers also make use of quantitative materials but in a verbal form. He posited that expressions such as majority, minority, when used, present a more precise argument to the reader. This he calls “quasi statistics” (p. 477). Maxwell concluded that numbers can be used to make a qualitative report more precise and rigorous.

Under observation, notes and performance scores (ratings) were carefully analysed under two main themes i.e. musical skill and literacy and condition of instrument and rehearsal environment. In the first category, musicians were scored between 1-3 representing low performance, 4-7 being average performance whilst 7-10 represented good performance. Issues carefully observed included musicianship, sound production, rhythm interpretation, identification of accidentals etc. This helped in answering

research question three. In the fourth research question ‘What are the day-to-day administrative structures in the band’, participant observation and archival records were analysed to answer the question. This was done alongside pertinent literature that was reviewed in addition to interview results from other sister military band directors. Finally, under focus group interview, issues (themes) were grouped under headings such as teaching approaches by bandmasters and the attitude of musicians for analysis.

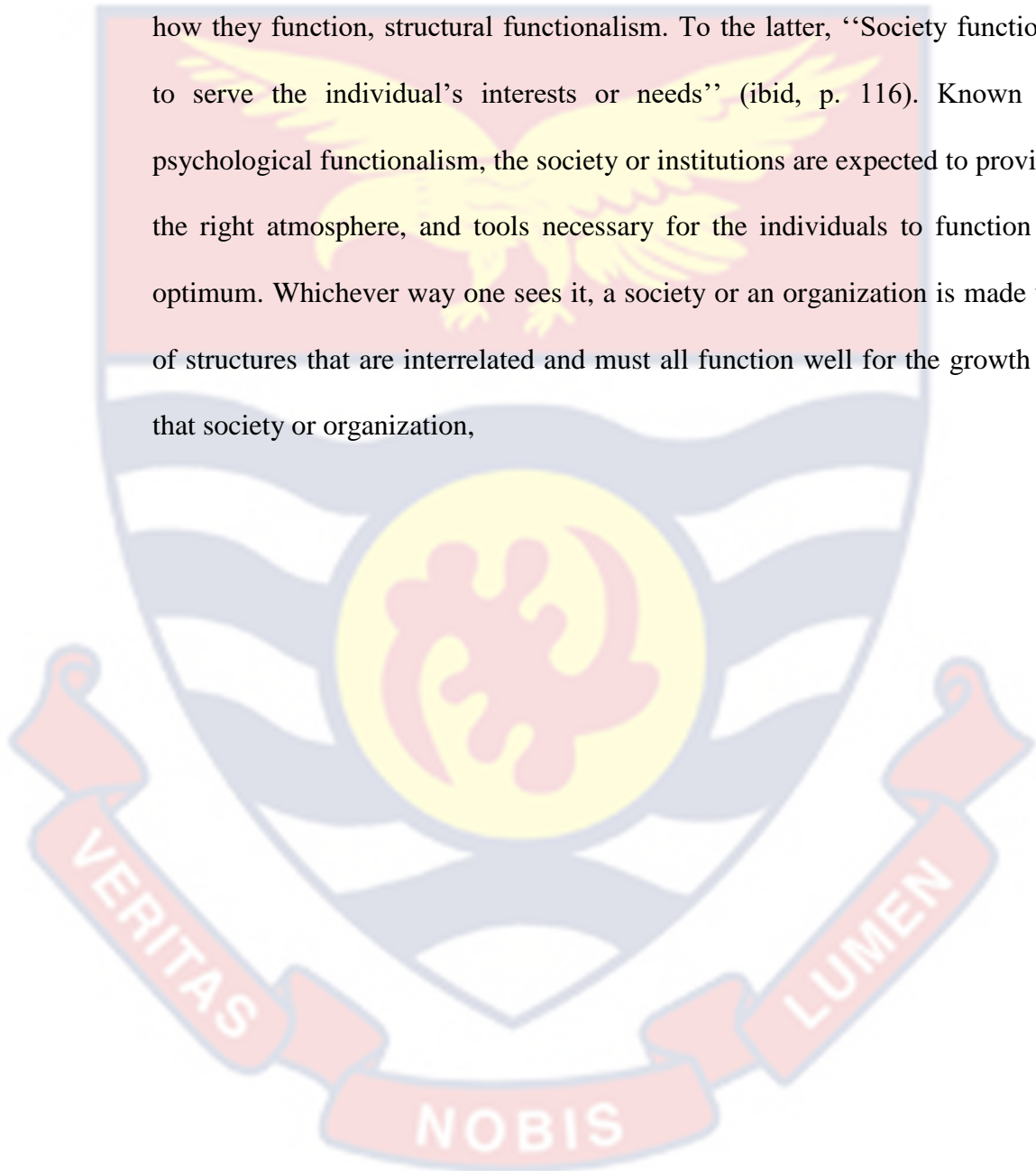
Theoretical and Conceptual Framework

In order to comprehensively capture the history of the GIS Regimental band from 1998-2023, the framework of historiography was inevitable. Secondly, in order to understand the systems and structures applicable in military/ regimental bands, the study was guided by two interwoven concepts namely structural functionalism by Radcliffe- Brown and psychological functionalism by Malinowski both scholars of the main school of functionalism.

As discussed by Stone (2008, p. 38), Radcliffe-Brown posited that “Things-institutions, rituals, customs function to keep the individuals action as a group”. By extension, one can say that there is a relationship between these units that form a society. It must also be mentioned that for all these units to function to the benefit of the larger society, common norms, goals, and aspirations must be the binding force. Using parts of the human body as an example, all parts-the eyes, hands, nose, legs, stomach, heart, etc. all work as individual units but to the total benefit of the body to work to its optimum.

Another scholar, Scupin (2012) discussed that “functionalism is the view that society consists of institutions that serve vital purposes for people”

(p. 115). The divergent point for Radcliff-Brown and Malinowski both proponents of functionalism according to Scupin (2012, p. 115), is that; the former argues that “a society’s economic, social, political, and religious institutions serve to integrate the society as a whole” hence structures and how they function, structural functionalism. To the latter, “Society functions to serve the individual’s interests or needs” (ibid, p. 116). Known as psychological functionalism, the society or institutions are expected to provide the right atmosphere, and tools necessary for the individuals to function at optimum. Whichever way one sees it, a society or an organization is made up of structures that are interrelated and must all function well for the growth of that society or organization,



CHAPTER TWO

LITERATURE REVIEW

Overview

It is the reality that no society or person exists in isolation. From creation to now, both humans and nonhumans have co-existed with one another. In line with the above assertion, aspects of this study undoubtedly have been discussed by some scholars that will be useful in achieving the purpose of the study. Kofie (1994), as cited in Dordzro (2012, p. 29), indicated that “it is a truism in anthropology that no event or object in human society or culture exists as an isolate; rather, all phenomena are interrelated into a complex whole whose parts are delicately and inextricably interwoven with one another.”

This literature review thus covers the following areas; selection and recruitment of musicians into regimental bands (a smaller version of a full military band both in number and instrumentations mostly attached to units or regiments), training of musicians, music literacy, US Navy and Army school of music, Ghana Armed Forces Music School, Ghana Police Music Academy, administrative structures, and band administration.

Selection and recruitment of musicians into security bands

Until April 5, 1830, McCuen (1967) recorded that the US Navy could not recruit men and women who are solely musicians. In fact, they rather recruited their musicians within the crew. It is on record according to McCuen that the first person to be recruited into the US Navy band purposely as a musician was William Raymond in 1825. Under the directorship of John Philip Sousa, a total of 350 musicians were recruited into the US Navy as a

battalion band. Sousa also established bands that were assigned to each regiment (regimental band) so they could honour requests from Navy departments.

McCuen further discussed that the US Navy enlisted musicians from the various symphony orchestras as well as well-established bands. This goes to say that professionalism was highly needed. From World War 1 (WW 1) till date, musicians have had the opportunity to be recruited into security services across the world. Regardless of the reasons one learns to play an instrument, it thus has become a means of employment. This paved the way for the organized recruitment of 350 musicians. McCuen (1967) noted that several regimental bands were also formed out of the battalion under Sousa's tenure.

Gleason (2015) also contributed that applicants who want to join the US Army go through a thorough process of audition where qualified ones are selected. Selected ones after receiving their basic training are sent to the Naval School of Music for professional music training. In Ghana, the Police Band does a similar thing. Information available on the website of the Ghana Police Service indicates that the Ghana Police Band does not take lightly the recruitment of musicians. As such, experienced musicians are selected through rigorous audition exercises to select only qualified applicants. (<https://police.gov.gh>). Hukporti (2006) also writes that selected musicians receive their basic police training at the National Police Training School (NPTS) after which they are posted to the Central Band for further training called the 'foundation course' in music. This is similar to what Gleason reported.

Though Gleason discussed that potential musicians are auditioned, he, however, did not highlight the medium through which they get informed about the recruitment into the various bands. The discussion was also silent on the training manual or course outline which was used to train the musician. Rather, Gleason's research highlighted very well the use and importance of music during wars. For instance, taps on drums aided the movement of troops in cadence. He also pinpointed the relevance of bugle calls and peculiar rhythms as communication means during wars.

In an interview with Captain Amoah, a band Officer at the Ghana Armed Forces Central band, he said:

Bandsmen are also bound by general eligibility standard set by Ghana Armed Forces (GAF). As such, they will purchase the application form, apply, and fall in for the commencement of the selection process. However, they're exempted from the aptitude test and rather report to the Armed Forces Central Band (AFCB) for practical and theoretical trade tests since they are tradesmen. After the trade test, those who qualify are forwarded to the Director of Manpower to be added to the others to continue with the rest of the recruitment processes. Very important is that one is supposed to have chosen the band unit whilst applying before they can be brought to AFCB for screening and subsequently getting posted to the AFCB after training.

Capt. Amoah whilst answering exactly how these musicians are tested, said; 'they are tested openly on the square, once you are good,

even your fellow candidates will acknowledge it. They are given unseen pieces to play but before then, they are asked theoretical questions about the unseen piece before they are allowed to play'. The Ghana Police Band does the same. Applicants must first meet the general police standard. A date is set for applicants to be tested practically on the square. When I participated in such a recruitment process before my undergraduate studies, we all lined up and played scales and short unseen pieces one after the other.

The Standing Order of Delhi police (No. 212 of 2020) suggest that, during recruitment, candidates from all parts of the country must be eligible to apply for recruitment into the band. In other words, a notice of recruitment must be published. This practice tends to provide equal opportunity to interested persons across the country to apply.

Whereas Gleason and McCuen did not talk about how the recruitment process was announced to the general public, Brian (2018) reported that to ensure the success of recruitment during the inter-war years, publicity and advertisement was used as a tool with the help of advertising guru by name Hedley Le Bras who spearheaded the agenda under the headline "Your King and Country need you" (Brian 2018, p. 261). Simply put, issues of advertisement cannot be taken for granted in selecting the right crop of materials. Brian discussed that The Royal Irish Regiment performed many street concerts in order to entice the public. They marched on the streets and also visited churches. Finally, on the recruitment day, the band performed near the recruitment grounds to draw a crowd. It ended that the recruitment process was a success, particularly in Waterford. In short, Brian extensively discussed

that publicity was key in securing the right crop of musicians into the British Army.

One major strength of Skinner (2014) is that, what is expected of applicants during the selection of apprentice musicians is well enumerated:

- i. To be able to play major and minor scales, up to four flats and four sharps.
- ii. To be able to play band parts at an average band standard.
- iii. To have thorough knowledge of the instrument, both in its musical function, and for maintenance.
- iv. To have good knowledge of the rudiments of music (p. 101).

Skinner attributed the above requirements as a result of the low standard of musicianship exhibited by the first intake of apprentice musicians. This decision re-echoes the relevance of auditions in the bands. This resulted in the implementation of aptitude testing for potential recruits. Skinner concluded that ‘the apprentice musicians’ course in the 1950s was the beginning of a process of modernization and professionalization of the Australian military’s band service. For the Army and the Air force, it marked the beginning of full-time, professional band service’. (p. 104).

I consider the above requirements relevant when musicians are being auditioned into the military band. A good knowledge both in rudiments and the ability to play at an average standard would aid the musician’s growth musically in the band when recruited. It also goes to lessen the work of the bandmaster. In all, a solid foundation in the above reflects positively in the performance of the band. In effect, I subscribe to those requirements.

Gerrard (1996) contributed to the selection and recruitment of musicians as he discussed the various entry points into the Australian Defence Force (ADF) in his research. Bluntly said by Gerrard in his research, the Royal Australian Air Force (RAAF) does not recognize a music degree with a higher rank or pay level on enlistment. The situation is the same with the Australian Army Band Corps (AABC). Music degree holders are not accepted. However, in discussing the appointment of Officers in the ADF, it is captured that the educational standard expected of personnel has increased tremendously amidst competition. University qualifications are desirable in special disciplines. This and many other reasons gave birth to the sponsorship of students through the Australian Defence Force Academy (ADFA).

The disparity even within the ADF needs further interrogation. Even though Royal Australian Navy (RAN) accepts degrees in music, both direct and tertiary entries, they are placed on the rank of Able Seaman Musician (ABMUSN) with only the last rank of Seaman Musician (SMNMUSN) being waived off whereas the RAAF and AABC do not accept at all degree in music holders. In sharp contrast, the RAAF and AABC accept selected students in other disciplines during their final years in school as Commissioned Officers (Sub-Lieutenant or Lieutenant) under the undergraduate scheme of enlistment. Though these degrees in Music holders are not placed on the appropriate ranks equivalent to their certificates, they are simply not able to separate their graduate knowledge and experiences from the duties they perform. In effect, they apply their skills and general knowledge to improving the performance of their respective bands and do not receive any benefits and privileges.

One point of interest is that, if graduate enlistees in other fields are able to perform, why can't graduate music enlistees perform? At this juncture, I hold a different view from Hukporti who says that the Ghana Police Band does not accept graduates in Music because what they do as a band is not what is being taught in the universities. Though his view was based on some experiences, tertiary education offers the student holistic training. Even if graduate musicians do not find a level ground initially in the band, there is no doubt that sooner than later, they will be much more useful. Hukporti in an earlier interview said that at the time Junior High School (JHS) certificate was the minimum to join the police service, applicants who had Senior High School (SHS) certificates seemed to understand Music lessons better. They were also able to appreciate things better. In fact, they performed better. The latter view of Hukporti in my opinion nullifies his earlier position about the non-enlistment of music graduates into the Police Band. One thing that must be emphasized is that potential musicians joining the band either as graduates or SHS graduates must be auditioned to test their musical capabilities. Kukartseva & Chertok (2019) agree with the assertion that graduate musicians are quite experienced to know what to do when given the chance. As far as the GIS band is concerned, the assertion of Kukartseva and Chertok (2019) does encapsulate my conviction.

Training of musicians

Various disciplines have established professional training programmes and by extension training schools that have the mandate to train their members into becoming professionals. Adzroe (2019, p. 39) highlighted the importance of training to the musician. He posits 'Traditional military band music is the

one that employs sight reading and nothing apart from that. Performers do not have any other means to play their instruments than to put a sheet of music in front of them and read’.

According to Adkins (1958), the various regimental bands which were present at the birthday celebration of Queen Victoria had scored the national anthem ‘God Save the Queen’ in different keys. That was not all, some of the bands had rescored or re-orchestrated the anthem. He recorded that despite the glamorous nature of the parade mounted by about sixteen thousand (16,000) men, the inability of the mass band to perform the anthem marred the celebration. This, according to Adkins, led to discussions that resulted in the establishment of the Royal Military School of Music (RMSM) at the Kneller Hall.

One of the primary aims for the establishment of Kneller Hall was to provide professional knowledge among the various regimental bands and bandmasters alike. One of the immediate steps was the professional training of Bandmasters before they could be appointed. Brian (2018, p. 62) corroborated Adkins’s report that the establishment of the Royal Military School of Music was to ‘standardize working practices’.

In that same vein, Brian (2018, p. 63) describes the RMSM as the ‘most successful nineteenth-century music college’. It is undeniable that the British attempts to standardize and establish an institution for the training of its players and bandmasters have ultimately resulted in what bands from all over the world benefit from today. This establishes the extent to which training avenues are important in building professionalism. In the Australian army, for instance, the qualification age to be selected into the military as a

musician is age seventeen (17). Musicians are trained for two (2) years in music rudiments and theory, in addition to key aspects such as forming embouchure, marching drills, band ethics, care and maintenance of instruments, and producing a note the right way are properly taught (Skinner 2014)

Skinner (2014, p. 93) again writes ‘the inclusion of musicians’ course in the military Apprenticeship Scheme promoted the introduction of a formal career structure, with regular opportunities for advancement in both Army and Air force, the Navy had had such a system in place since the 1930s’.

Rempe (2017) also argues that the lack of professionalism as demonstrated by about 16,000 British troops at Scutari, Turkey on May 24, 1854, during the birthday celebration of the Queen led to the formation of the RMSM. As part of the syllabus, the course duration was two (2) years within which one was to study two musical instruments from different families while taking lessons such as harmony, melody writing, counterpoint, arranging, music history as well as conducting. Provisions in the syllabus I deem as vital in building professionalism among the musicians.

Adkins, a Lieutenant General with many years’ experience further discussed that the embouchure of beginners should be critically examined since that can affect the quality of intonation. He further prescribed that people with thinner lips are best assigned to the cornet, flute, or French horn. Beginners with medium size lips should be allocated to the clarinet, bassoon, and trombone whilst those with thick lips are better placed on the saxophone, euphonium, or tuba. It is again suggested by Adkins that the development of a good musical ear is key to every instrumentalist. In order to achieve the above,

he suggested that beginners should play longer notes, play softly, play octaves apart, and also practice chromatic scale. In addition, practices such as correct placing of the mouthpiece on the embouchure, hand, and finger positions as well as holding positions should be taught.

Undoubtedly, the RMSM has become one of the most recommended schools for the training of musicians and bandmasters all over the world. Hukporti (2014) recorded that the first police band director, Mr. J. K. Tawiah was trained at the Kneller Hall. Subsequently, Charles Nimako and M. O. Okrah who also became directors of the police band trained at the Kneller Hall. Robert Budu-Larbi and some of the pioneers of the Army band (Agadia Kanjaga, Sunkwa Dagati, Sisall Suali) also got that opportunity to study at the Kneller Hall.

Other scholars have discussed that the training of young instrumentalists has often been characterized by a learner being guided by a master. This, Whitwell (1985) refers to as a master-apprentice relationship where a learner learns from his master. Bailey (1960) suggested that the training of bandmen should be in two folds: individual training and group training. In effect, the individual must make time to practise whatever has been taught. Another dimension is that the individual must explore the instrument of choice. In his record, “the individual must know all basic manoeuvres and should be able to execute them” (p. 42). A band is made of single individuals and their ability to do much on their own culminates into the general performance of the band. As part of the training process, discipline must be instilled in the musicians. The dos and don'ts, band ethics as well as orchestral discipline must be taught. A good musician is one who is

disciplined enough to rest when the composer or arranger says so and to accord each note the right value.

Rumbolz (2000) contributed that the church and most private schools have served as the training grounds for these young ones between the ages of twelve (12) and sixteen (16). The Methodist church, the Presbyterian, the Catholic Church, and the Evangelical Presbyterian church have invested a lot in raising bands for the purposes of their boys and girls brigade activities. The Methodist church, for instance, has done well by organizing biennial national band competitions for their brigade bands. The competition actually starts from the circuit level to the regional and finally to the national level. Because of the insufficient quantity of instruments available to these churches and institutions, members are frequently compelled to share.

In the midst of all the challenges they encounter, these churches and schools deserve some commendation for helping these young ones develop their talents. Some communities have also provided an avenue for their young.

Dordzro (2017) agreed with Rumbolz that community, school, and church bands in Ghana have served as training grounds. Most unfortunately, band instructors often do not assess the lips of the beginner before assigning them instruments. It is incumbent upon the instructor to rather observe the lips of someone who is unable to produce sound on the trumpet and possibly try him or her on the euphonium or saxophone. Tuner (2004), as cited in Dordzro (2017), posited that not only the lip size should be considered in selecting the right instrument for a beginner. The length of the fingers, preferred musical style and total personality must also be considered.

Dordzro (2017, p. 58) further asserted that as part of the foundations for a new band, the following must be taken into account; ‘music notation reading, audition, aural skills, types of instruction and selection of instructional materials’. I also hold that interpretation of rhythm should be considered at an early stage. This can be likened to daily activities like sleeping, pounding, and walking so the learner can relate well. My assertion about the inclusion of lessons in rhythm interpretation buttresses Banister, (1998) and Conway, (2003) who advocated for the teaching of music notation, note reading, rhythm interpretation, accidentals, and key signature identification before one learns to play an instrument. Other equally important practices which must be cultivated at the beginning stages are breath control, embouchure formation, and intonation. For all these benefits to be realized, Koomson (2002) strongly suggested that music educators should avail themselves of in-service training in order to be abreast with current trends and to be able to meet social demands. An instructor’s continuous training means also that personnel within the band must also benefit from new knowledge. The need for continuous training is hence paramount for a band to be current in its performance.

In addition to the numerous roles music plays in our societies, Bailey (1960, p. 9), as part of the strengths of his research opined, ‘music provides a medium for developing many social values important to every individual. The performing group, such as a marching band, provides one of the best mediums for developing these values....’

- i. Provide for an aesthetic experience and develop discrimination with good taste.

- ii. Provide the medium for development of desired social qualities such as teamwork, cooperation, self-discipline, respect for one another, and the need for belonging to a group.
- iii. Stimulate and nourish the spirit.
- iv. Provide an emotional release.
- v. Offer one of the best roads to the understanding of other people (p. 11).

To summarise the above discussion with regards to training, Welborn (2015), in discussing the various opportunities in the United States Army bands highlighted the need for music education majors as important. For the purposes of this study, I consider the provision for the recruitment of music education majors as vital in building professionalism in military bands. As argued earlier, the Ghana Police Band's non-consideration of direct undergraduates in music cannot be justified holistically. I also made the argument that the teaching of music is better done with a person vested with the teaching methodologies of Music. In order to avoid wrong concepts being taught especially to young musicians, competent music education majors should be considered in building a firm foundation for the musicians.

Music Literacy

Many attempts and methods have been used in teaching Ghanaians how to read and play Western musical instruments. As the Westerners played in their forts, the locals imitated them. The missionaries made concerted efforts in teaching Ghanaians how to read music in many ways. The Salvation Army Church, the Presbyterian Church, and the Methodist Church have all contributed in this regard. Rumbolz (2000) asserted that characteristics of

Western music have been part of the Ghanaian soundscape for many years. This includes practices such as the use of diatonic major scale, the use of melody and harmony, etc.

However, the aural and oral approach to the learning of most Ghanaian traditional music such as agbadza, bamaya, kpanlogo and adowa to a large extent affected the teaching of Music as introduced by the Europeans. This made the learning of music on the staff a challenging one. To remedy the situation, Rumbolz (2000) argued that the missionaries employed the sol-fa notation systems in the schools and churches to facilitate the learning process. This method has remained a part of Ghanaian music, especially in schools and churches in the Central and Western regions of Ghana. It is a common practice to see Music illiterates or semi-illiterates in these regions sing hymn tunes using a sol-fa notation system with little or no guidance Rumbolz argued.

The Bremen mission that settled in the Volta Region established the Peki Theological Seminary in 1864 where their catechists, pastors, and choir masters are trained. The seminary has also trained and continues to train young talented boys and girls who can play the various musical instruments whilst reading the staff notation. It is therefore not surprising that there are a lot of brass bands in the Peki community and its environs as Wuaku (2015) noted.

Rumbolz (2000) documented that bandleaders in the Presbyterian Churches were quick to point out that they did not use tonic sol-fa system in teaching their bandsmen. Rather, the staff notation system was used. Adzroe (2019) in his research captured an interview he had with Frank Hukporti in which it was recorded that the colonial masters did not encourage the rote way

of playing instruments. Instead, they ensured everything was on a score sheet for the musician to play. Hukporti cited, for instance, C/ Insp. of Police Thomas Musa who could not play a thing on the trumpet unless it was scored on the staff. This, Hukporti pointed out that professionalism was not treated with kid's gloves at all.

This goes to support my own stand as a Music teacher and a bandmaster over the years. Whilst teaching at the St. Margaret Mary Catholic Church, Dansoman, Accra between 2017-2000, I explained to the church's council to allow much time so that the boys and girls are taken through rudiments lessons. My position was that these boys and girls are potential musicians in the various security bands in the future. In order to succeed, I also convinced them to purchase score stands to facilitate the use of scores. As a result of the initiative, a good number of them could sight-read at least hymns.

To summarise the above discussion, Maydwell (2007, p. 2) said that "sight reading is the ability to perform music at the first reading of a score". Aside describing sight reading as "useful skills for a musician" (p. 4), Maydwell enumerated six (6) points why sight reading is important. Two of these are;

- i. Good sight reading skills allow performers to play "off-the-cut" on those rare moments when music is placed in front of them and there is no time to practice or rehearse. It happens.
- ii. Acquisition of sight reading skills leads to greater confidence in overall musicianship. A strong technique without reading proficiency reinforces insecurity and nervousness. (p. 4)

US Navy and Army School of Music

Around 1900, the US Navy established its first music school at Newport, Rhode Island; Norfolk according to McCuen (1967). Among the reasons for the establishment of the school was to, at all times, produce musicians who will be able and readily be available to perform at functions such as the commissioning of new ships. McCuen, in his thesis, stated that a total of eighty-six (86) students under Thomas Kennedy as the bandmaster started the school. As the case may be with the start of most schools, the Navy School of Music suffered instructional and logistical challenges.

In 1935, a proper roadmap was drawn by Lieutenant Charles Benter who saw the need to have a unified working document for all the Navy bands after World War I (WW 1) as musicians became scarce. It was also because Sousa, his predecessor, was focused on building strong smaller bands (regimental bands) which could perform any time when called upon. In June 1935, Benter secured the approval from Rear Admiral William Leahy, Chief of the Bureau of Navigation for the start of a music school in partnership with the Commandant of the Navy Yard in Washington D.C and the school was to be called Navy School of Music (McCuen, 1967). Under the leadership of Benter, the school reopened with eighty-four (84) students and twelve (12) instructors.

As discussed earlier, the RMSM was established to standardize practices within the various regimental bands. The establishment of the US Navy Band was to “train men in musical techniques in order that they were detailed in the fleet, the quality of those bands would be improved” McCuen (1967, p. 50) noted. Some of the topics that were covered include the history

of music, ear training, conducting, elementary theory and harmony, ensemble playing, major and secondary instruments, and orchestration.

It is instructive to note that the school took cognizance of the varied backgrounds the new musicians may have in music hence the design of two main courses; basic course and advanced course. New entrants into the school were auditioned on their respective instruments and accordingly assigned either to the basic course or the advanced course. He also recorded that buglers during the basic course, became more proficient on their instruments. In the same vein of building professionalism, Gerrard (1996) reported that personnel in the Royal Australian Navy (RAN) received not less than fifteen (15) months of training in Music before being posted to the Band Unit. All of these go to buttress the importance of training as executed by these bands.

McCuen also noted that from a humble beginning, the school had at the time of his research sixty-five (65) private practice rooms, fifty-four (54) studios, a recording studio lab, an audition studio, a concert and rehearsal hall, a library containing four thousand five hundred (4,500) scores, seven thousand five hundred (7,500) concert selections, five hundred (500) marches and seven hundred (700) dance arrangements (p. 66). All these were to help the school achieve its objective of ‘providing training for selected personnel of the armed forces in order to prepare them for early usefulness in the field of music’ (p. 66). The provisions above certainly go a long way in aiding the smooth training of musicians for the US Navy.

Whereas the US Navy music school was to train the men, Gleason (2015) in a similar scholarly work discussed that in 1911, the US Army Music Training School was established with the purpose of training its bandmasters.

This can be referred to as the head-to-toe approach. The school was established in conjunction with the Institute of Musical Art (IMA) (Gleason, 2015). Matters of training and retraining have once again been emphasized. The U.S. Army deliberately established a music school for the purpose of training their bandmasters. Kukartseva and Chertok (2019) also reported that a bandmasters institute was established in 1730 in order to equip the bandmaster as an instructor of the regimental band in Russia. Of course, if the bandmaster is supposed to be the one with the technical know-how to lead the band, if the bandmaster is supposed to be looked up to, then he/she without any doubt needs to be grounded well in order to lead the band. That certainly might have informed the decision to establish a school for the bandmasters first. I conclude that if the musicians need further training to increase professionalism, then certainly, the bandmasters also need further training in order to sharpen their skills of instructing young musicians.

Ghana Armed Forces Music School

The Ghana Army band, the oldest in Ghana with the amalgamation of the Navy and Air Force bands forming the Armed Forces Central Band in Accra has consciously worked at establishing a music school of their own. Captain Amoah who referred to an archival record revealed in an interview that the Armed Forces Central Band started a school in the year 1979. Under the leadership of then Sgt. Adjiro as the chief instructor, the school started under a mango tree with the aim of building the skills and knowledge of its musicians. That was not all, they also had the intention of training musicians for the other service bands i.e. Air Force and Navy Bands as well as bands for other regiments especially the buglers. Not long, the school designed a

curriculum starting with A4, A3, and A2, and finally ending at A1 for new musicians who joined the unit and musicians from other regiments. As such, these new musicians go through a period of six (6) months course in music rudiments and theory. To join the band on the stand, one would have written and passed exams both in theory and practice in music.

Other instructors who came after Sgt. Adjiro were, WO.I Samuel Ankumah, Sgt. Forson, WOI Divine Ananga, WOI Eric Tukpey, S/W.O II Tsabi and S/Sgt. Kenneth Ankumah, WOI Aboagye-Addo, W.OI Lanyo Christian, S/Sgt. Kumado, CPO I Adigbo Grace, CPOI Hodziku Edgar, WOI Sarpong Collins, W.O II Asare-Addo Frederick, W.O II Abakah Edward, WOII Tukpey Benedictus, Sgt. Ebonyi, S/Sgt. Odonkor and Cpl. Bandoh among others, some of whom are on new ranks due to promotion whilst others have disengaged or passed away. Under these instructors and also under the command of the likes of Lt. Col. Ebonyi, Lt. Col. Ennin, Lt. Col. George A. Opong, and Lt. Col. Donald Asare Bediako as Commanding Officers, the school has modified its curriculum including areas such as music technology, band drill, dance band, finale, composition, orchestration, conducting, and general musicianship. The school has also received students from other sister security services of which the GIS is a part. It is worth mentioning that the school has since expanded its tentacles by accepting civilians who are interested to enrol in short courses of four months. One can say that these civilians who excel would become potential musicians in the Armed Forces.

Ghana Police Music Academy

Until 2015, the Police band did not have a structured or formal Music school. According to Chief Insp. Elikplim Adzroe, new musicians undergo a

six (6)-month programme called a foundation course where musicians are introduced to martial music. An instructor is assigned to these new musicians who would take them through a rigorous day-to-day rehearsal. Referred to as the 'under the tree' band, one must show competence in order to join the main band in the rehearsal hall. According to the director of the bands whom I interviewed, one could be part of the 'under the tree' band for as long as possible.

On the return of Dr. Frank Hukporti from Germany in 2014, a conscious effort was made to establish a Music school. Chief Inspt. Adzroe was assigned to take the personnel through the ABRSM course. A year later in 2015, nine (9) students registered for practical Grade 5. The same year in October, fifteen (15) personnel followed suit and sat for theory Grade 5. By 2016, those who wrote the theory exams were ready to take the practical exams. As part of the achievements of the school, most of the early students have gained admission into UEW to pursue a Bachelors programme in Music most of whom have graduated and have been promoted.

C/ Inspr. Adzroe is ably assisted by Inspector Emma Asare who is the administrator. Corporal (Cpl.) David Abbey and Sergeant (Sgt.) Ahmed Fuseini have been assisting Chief Inspt. Adzroe to teaching. Prominent among the resource persons are ACP. Dr. Frank Hukporti, and SRO. John Doe Afornorpe. As young as the school is, it has trained musicians from other sister security bands who want to take the ABRSM course. Also, the school has opened its doors to the civilian populace who are desirous of taking lessons in general music and specifically ABRSM since 2017. These civilians have been put together to form the Police Academy Band and have been given

the platform to perform curtain raisers at many events that the Police Band is scheduled to perform. C/ Insp. Adzroe noted that with the increased number of musicians taking the ABRSM course, both theory and practical, the work of the bandmasters has lessened drastically. He noted that the musicians are able to perform, and interpret complex rhythms, and identify dynamics and other ornaments with little or no help from the bandmasters. All these, he said has influenced the general performance of the band positively.

Administration and Structures

According to Inusah (2016, p. 8), 'organizational structure may be considered as the anatomy of the organization providing foundation within which organization function. The structure of an organization is believed to affect the behaviour of organizational members. Since structures affect behaviour, the roles and responsibilities of individuals must be specific whilst aligning them to the goals and objectives of the organization. The inappropriateness of structures can also lead to organizational flaws. This means that the structures themselves do not produce good results. However, bad structures hinder good performance no matter how good the members are.

Suman (2013) also agreed that a structure is the sum total of specific duties assigned to individuals for specific results through coordination and supervision. Hatch and Cunliffe (2012), as cited in Inusah, (2016), also agreed that structures regulate each individual in an organization. With the above discussions, it is obvious that the smooth operation of an organization depends largely on individuals who are guided by policies that make them effective and efficient whilst working towards the organization's objectives and goals.

Whereas Suman (2013) and Inusah (2016) both allude to the fact that structures spell out roles of members of a society, Inusah further discussed that there are two types of structures i.e. mechanic and organic structure. He posits that a mechanic structure has to do with 'authority and control' (pp. 13-14) in the sense that decisions are made from higher levels. Also unique about the mechanic structure is that written rules and regulations are common. The second type of structure as discussed by Inusah is the organic structure which can be said to be a flexible one. Often, roles could be simply redefined to allow for the right crop of people to get the work done. It also therefore hinges on innovation and therefore job description, and regulations are not strictly followed.

With the above discussion, it can be deduced that structures in the security services could be described as both mechanic and organic. Though there are strict regulations that are enforced by superiors either in rank or in number, there is also a window of opportunity where a subordinate in rank or number could be appointed to carry out a particular assignment once he or she has the required expertise. Under this provision, it is said that, appointment 'supersedes rank'.

At this point, I am going to discuss structures scholars have identified as vital in the administration of military/regimental bands. Welborn (2015) in his article emphasized that each army band in the US is a 'self-sustaining unit'. He further explained that administrative structures such as supplies, logistical planning, paperwork, and security are necessary for the smooth running of a band unit.

Band Officer/Band Director

In the Australian Defence Force (ADF), Gerrard (1996) noted that only Senior Non-Commissioned Officers (SNCOs) in the Royal Australian Air Force (RAAF) and Petty Officers in the Royal Australian Navy (RAN) were eligible to be appointed as Band Officers (Director). Even at this stage, one must be recommended for promotion and must undergo a compulsory eighteen (18)-month course to be finally appointed. The essence of the Band Officer course is to provide adequate knowledge in areas such as personal discipline, and musical and administrative skills. Gleason (2015) also noted that all directors, commanders, and Officers-in-charge (OICs) must be commissioned officers. This is so because units are large troops of personnel and must be commanded by a commissioned officer for the purpose of command and control. This is a corroborative fact since all band directors in Ghana are commissioned officers except the GIS band which at the time of the research does not have one since the demise of the substantive director three (3) years ago.

Whereas both Gerrard and Gleason agree that band directors should be commissioned officers, respondents in Gerrard's research however held the view that direct graduates should not be given that opportunity. Here are excerpts of what they said:

In larger branches, undergraduate officers join the service and have no avenue to gain experience and have senior officers to guide them through. The band is a little different because from day one, you're it. From day one, you have to manage 55 musicians and there would be no other undergraduate officer

in the Navy that would have that responsibility. (Chief Petty Officer musician, 15yrs) (Gerrard, 1996, p. 33)

This is one of the views of a serving personnel with 5 years of experience in the RAN. The response rather calls for more interrogations. Until the first graduate officer was enlisted into other units such as legal, medicine, etc., who guided him/her to gain experience? How does one gain experience if he/she is not given the opportunity? I believe firmly that the first officer or group of officers enlisted into units such as law, medicine, and engineering have gained their own experiences which they use in guiding new graduate enlistees in their various units. Again, as time passed (experiences), I believe that the strengths of all these graduates will be identified and utilized sufficiently.

Another respondent said: “undergraduate entry band officer would require further training (i.e. band officer course) at the school of music to gain even a small amount of the knowledge required. This would be a waste of resources and time.” (Lance Corporal, 10 years’ service). (Gerrard, 1996, p. 34)

This respondent however admits that graduate enlistees in the band can perform. But they have to receive further training. Unfortunately, he calls the further training a ‘waste of time’. If it is a waste of time, why does the service from time to time organize in-service training for personnel? In any case, for a SNCO to be appointed a band officer, he/she is mandated to attend an eighteen-month course as designed by the ADF. How would one describe an undergraduate enlistee’s band officer course as a waste of time and resources?

This reason falls flat before what is the norm so far as training is concerned in the ADF.

One other respondent said:

Many degree graduates have joined the service and quite a few have been up to the standard they (or their degrees) profess. To have a person like this in charge of a prestigious Defence Force Band, would destroy the credibility of the position, not to mention the morale and credibility of the band. (Chief Petty Officer Musician, 23yrs service). (Gerrard, 1996, p. 36)

At least this respondent did not say all degree graduates have not been up to the standard. It is incumbent upon the hiring authority to look out for the best candidates through audition and equip them.

“The skills needed don’t come with a degree. The job is to command and conduct. A BMUS does not teach command. Undergraduate entry should be available to anyone with 20yrs experience and over 50 years of age” (Army musician, 5yrs service) (Gerrard, 1996, p. 38)

A graduate enlistee would definitely be taught to command whilst at training. It is important to state that in the military or paramilitary, a person’s age has nothing to do with his/her rank. Amidst all these discussions, it is important also to regulate the entry of undergraduate musicians. This is because the NCOs are the workforce whilst the Officers are actually policy makers. It is however also important to have undergraduate enlistees so that musicians are not seen as people of low standards or people who have not advanced in terms of education. Realistically, musicians in the Ghanaian

security service bands are perceived as people with only talents and not people with professional certificates in their field.

Quartermaster General/ Logistics

The establishment of the Office of the Quarter Master has existed from WW I till date. Risch and Kieffer (1995) noted that general procurement, storage, and distribution of food are duties of the quartermaster. The supply of food and all consumables, equipment as well as the supply of fuel are all done by the quartermaster. In effect, one can deduce that the quartermaster supplies all the needed and necessary tools for the effective performance of the troops. It is reported that the quartermaster provided bakeries, laundry services, and general sanitary-related services in order to make personnel comfortable.

The supply chain of raw materials to the cookhouse is done by the quartermaster. Plumbers, electrical engineers, and mechanical engineers, painters all got their supply of working materials from the quartermaster. According to Risch and Kieffer (1995, p. 143), quartermasters 'were soldiers first, and suppliers second. The supplies they handled and provided were the lifeblood of the Army.' The description of a quartermaster as the 'lifeblood' of the army can be extended to their role of importance in every other sub-unit in the army for that matter the security services. As a timely response of a fighting regiment is important, so is the timely response of a band to an engagement. In that vein, the ready availability of all necessary tools to function cannot be overruled.

The quartermaster's importance in a band unit will amount to the proper storage of instruments, both old and new. Supply of uniforms to personnel, and the proper stock keeping of all accoutrements e.g. ceremonial

uniforms, boots, regular uniforms, headgear, stationery, etc. The supply of items such as valve oil, drum sticks, slide grease, score stands, chairs, paper, vellums, etc. are well managed if a band unit has its own quartermaster. The purchase and repair of furniture, loudspeakers, monitors, microphones, amplifiers, mixers, and combos are all facilitated by the office of the quartermaster.

The availability of the quartermaster is highly needed therefore as the lifeblood in ensuring that the right accoutrement is always available for the personnel to deliver. This goes to say that the supply chain must not at any time be broken for efficiency to be achieved. In an interview with the quartermistress of the Ghana Police Central Band, she said, 'It is the duty of the musicians to rehearse whilst I supply all they need'.

Library

According to the Department of Army pamphlet (2016, p. 11), 'Music libraries are critical assets due to the cost and historical nature of the sheet music, much of which may be out of print and irreplaceable. A secure area with controlled access and proper temperature and humidity control is required to prevent theft, loss or destruction of library contents'.

James (1965) asserted that a library that is well organized is a valuable asset to not only the band but also to the director. For an effective library, James discussed that a librarian should be appointed to handle both new and old scores properly. Depending on the size of the band, two or three librarians should be appointed to effectively man the library especially when a musician needs a score urgently. After a piece is procured or orchestrated, it is the duty of the librarian to separate or extract all parts for safekeeping in the right

folder for easy access by the various stands or parts. James again discussed that for the purposes of ownership, scores must be stamped by the librarian.

Keeping scores in folders not only separates them but also prolongs their life span. As a bandmaster, there are instances a musician or a stand reports a misplaced score. This can sometimes force the bandmaster out of gear and he/she may abort the task at hand. This, certainly can be frustrating. There are times musicians deliberately hide scores because they consider them as difficult. In the absence of a library, the bandmaster may be forced to go and re-score the said song or completely change it. This affects, negatively, the rehearsal process hence the performance of the band. An efficient library could therefore mitigate all these challenges to a large extent.

One challenge musicians encounter in keeping their scores safe has to do with the weather. There are times sudden rainfall could jeopardize the scores. As said earlier, an efficient library becomes the resort point for the replacement of missing or destroyed scores. James (1965 p. 18) noted that folios should be 'all weather type' for safe keeping of scores.

Band Administration

'Effective supervision and administration by music specialists is a necessity if music is to become a part of the lives of all the children' (Bailey 1960, p. 27). As it is with the running of organizations, the manager is responsible for the day-to-day activities. In the case of a band, the director is responsible for the overall administrative running of the unit. In an interview with the Administrator for the Police Central Band, it was clear that the band administrator is responsible for the successful leadership and general management of the band according to its vision, objective and strategic

direction as set by the director. By extension, the administrator is responsible for the efficient management of all structures, and departments whilst evaluating the achievements of those. Bailey (1960) in his research highlighted some key structures that will help a band director succeed. In other words, the following categories of subunits (Structures) are necessary for an effective running of a band administration.

Promotional activities

The activities concerning a performing group include promotion. Therefore, conscious efforts must be made to promote the activities of a band. Activities must be tailored for the band to be as competitive as other bands. In today's age of globalization, it is more than important that a band's activities are available on a website, YouTube channels, and other social media platforms for others to access. This does not only promote the activities of the band internally but also internationally. As a synopsis of a band either at rehearsal or at an event is out there, the percentage of patronage certainly increases. The general feedback as may be received from viewers will also help the band improve where necessary.

One other key element within the promotional activities is the band offering public relations (P. R) services to their respective services. This largely creates a conducive relationship between the general public and the institution. To those who are not familiar with the GIS's uniform, they enquire which service's uniform is this. All these and many other comments tend to promote the service.

The band's performance does not only promote the band or the service only. It also promotes the individual musician. As a bandmaster, there have

been many instances where people walk to me after performance only to say 'I like the way you conduct. Others say 'I like your smile whilst conducting.' Solo trumpeters, clarinetists, trombonists, and other musicians tend to promote themselves even as the band performs.

As a bandmaster, one of my philosophies is that every performance is an avenue to promote the band and the Service. Hence, it is important not to allow loose ends. Effective communication even before the programme helps in selecting the right repertoire to play. At the event, any change in the programme line-up must be communicated to the bandmaster so as not to be taken by surprise. It is also incumbent on the bandmaster to closely follow the program line-up in order to inform the musicians ahead of time what is to be performed.

Activities concerning the personnel

Bailey (1960) places the personnel (musicians) in the second phase of the administration of a band. Of course, it is the personnel who make up the band, and so issues concerning them must not be treated lightly. The availability of the right tools for the use by personnel is motivating enough to bring out the best in them. A military band, especially in the brass and woodwind sections, calls for a lot of energy during performance. An old, dilapidated instrument would call for more energy to perform on. This will surely lead to early fatigue. In the long term, the health of these musicians could be compromised. As discussed earlier that the band also performs promotional (publicity roles), accoutrements ranging from instruments, uniforms and boots must be of a high concern. An old faded uniform and worn-out shoes/boot certainly does not fit personnel who are embarking on a

public relation assignment or promotional assignment. Very crucial in this discussion is that, the personnel's morale will be low and that could affect output. As a performing unit in the security service, the personnel's right frame of mind is paramount in getting a good result.

The high probability of musicians being called upon for emergency engagements either at the command level or national level is typical. In the situation where musicians are not housed in one barracks mobilization could be a challenge. The housing needs of a musician, especially in the security services, therefore stands as part of the important needs concerning the personnel. Musicians living in one barracks also allows for peer teaching where they can, in smaller groups, practise pieces in advance. A musician who hurriedly reports for a performance whilst panting for breath, having run, is certainly under duress and that will affect his/her performance. To avoid all these, it is important that musicians are kept in barracks where they can be easily assembled for performances. The safety of these musicians becomes protected once they are in one barracks. No matter how late they return from an event or how early they have to report for an event, they will move in a group if a bus is not assigned to convey them.

In the GIS band, there have been instances where a full squad is not able to respond to emergency duties since waiting for those residing at distant places will amount to late arrival at the event. There are times musicians struggle for transportation, especially at dawn when commercial vehicles may not be working. This experience sometimes affects the performance of the band since some musicians could arrive late. The risk involved in commuting

home late at night or at dawn definitely has to do with issues concerning the personnel.

The general welfare of a musician cannot go unmentioned. Without mincing words, the musician cannot perform well if he/she is not well. This can be extended to the welfare of his/her family. A provision for the musician and his family to receive quality health care, hence, is of importance. There is no doubt that the performance of regimental duties is a demanding one. The long-standing at on parades whilst playing these instruments which are man-powered must be accompanied by a proper welfare plan for the musician and his/her family. A musician whose family is on admission at a hospital and cannot afford the bills may not be able to offer the best performance when the need arises.

Curriculum

The development of a curriculum for a band is as important as a building plan is to an architect. A band is formed with people coming from different backgrounds and having received varied music training. It is therefore important for the band to have its own curriculum targeted at refining these musicians into the calibre desired by the director or the service in general. A course outline should be designed for new musicians in the band whilst refresher courses are designed for those already in the band to address special needs.

For the effective implementation of a curriculum for a band, personnel who have knowledge in the teaching methodologies and principles should be given the mandate. Koomson (2002, p. 19) added 'the music educator must be

equipped with philosophical training and a philosophy of education to enable him to articulate a rationale for music education’.

Music, which can be likened to Mathematics and Science, must be taught by experts in teaching it so that wrong concepts are not taught. Again, music as language and history, must be taught by experts so the facts are not twisted. Bailey (1960, p. 9) underscored that “learning can be provided in such a way that the process itself is pleasant, but whether pleasant or unpleasant, the habits and attitudes developed become a part of the personality of the learner”. This reaffirms the fact that the wrong application of methodologies in the teaching of Music becomes part of the learner whereas the use of the right methodologies creates pleasant experiences for the learner which becomes part of his/her life. Bailey further noted that as people participate in music performances, they develop the attitude of teamwork, cooperation, respect for one another, and discipline.

Scheduling

The scheduling phase in band administration is vital since it involves careful planning of all itineraries within the band. Rehearsal period, break, and how long, and what time to close are all be part of the schedule. Since it is an administrative function, the administrator or scheduling officer receives all requests for the band. The details of the nature of the performance, time, and venue are all received by the administrator to enable him to draw a schedule. The administrator, on receiving requests, should spell out in simple English or in the language the client understands the conditions one has to fulfil for the band to honour the invitation. The amount to pay, where to pay, arrangement

of a vehicle to convey the men, feeding of the musicians, and accommodation if need be.

The administrator assigns the band(s) where applicable to the various requests as received. In a typical security set-up, the administrator is faced with the challenge of Command and State engagements some of which signals are not received early enough. The administrator, to be on the safer side, must endeavour not to assign all band(s) where applicable to civil engagements since command engagements could come at any time. With all the above information at the fingertips of the administrator, it becomes easier in putting together a monthly or an annual report.

Finance and Equipment

Regardless of all the services a regimental band renders to its institution, the nation, and the general public, the allocation of funds has always been a challenge. These bands generate funds for their services since payments are made to the National HQ. However, it takes a lot of back and forth for instruments to be repaired or new ones purchased. Other accessories such as reeds, valve oils, grease, drum sticks, slide oil, the score stands, and vellum are irregularly in supplied and which affects the operation of the band. A monthly allocation in the form of imprest to the band will go a long way in providing some of the accoutrements discussed above. Since this has always been a challenge, Bailey (1960) advised that directors should have a priority list from which they purchase instruments when funds are released.

Physical facility and Records

A physical space for the band to rehearse and for the musicians to practise is more than important in completing the running of a band. The band

and its sound especially during practice and rehearsal can simply not be contained by other offices particularly if the hall is not soundproofed. It is common to see band units segregated from the Headquarters (HQ) where they are stationed. The practice and rehearsal process is exactly what the general public does not see. They only enjoy the end product. A piece of music of about three minutes would take so much time in getting all parts to perform the piece right. The bandmaster, depending on the strength of the band is either interpreting rhythms, showing the right finger or position to apply, or helping the musician to sight-play correctly. At other times, bandmasters are explaining expressions and dynamics in the piece.

The band, as a matter of fact, needs its own office complex with offices for the band director and his 2IC, the administrator, the quartermaster, the bandmaster(s), a library, a rehearsal hall with good ventilation and lighting, a recording studio and a space for the purposes of band drills. Designated classrooms with all teaching and learning materials for effective teaching should also be in place. Finally, the office complex must have a library where musicians can study. Old scores kept at the library will also prolong their lives. It must be mentioned that the two oldest military bands in Ghana; the Armed Forces and Police Central Band have their own rehearsal complex with features such as a drill square, lecture room, well-ventilated rehearsal hall, quartermaster, library, etc.

Even though Bailey's research concentrated on marching bands, it is highly applicable to regimental bands since there exists a thin line between the two. Whereas marching bands are school-based, regimental bands are security-based. Marching bands have parental influence since the players,

often, are students but a musician in a regimental band is an employee. Regimental bands are characterized by strict, forceful regulations and the use of command and orders which is not so with marching bands. The converging point however is that both marching and regimental bands use brass, woodwind, and percussion instruments to provide music for marching purposes primarily and for other occasions as needed.

Summary

Despite the fact that there is enough literature on military bands, music, and its function in all security installations from the days of the Ottoman Empire, Roman, and Egyptian empires, it however, appears little has been done so far as guiding structures of these bands are concerned. In Ghana, for instance, there is no existing documentation on administrative structures which have guided the performance of these bands from 1900 when the army band was formed to date.

In my literature review, the following sub-topics were discussed; selection and recruitment, training, and music literacy. The review took into account factors that led to the establishment of music training schools in the US Navy and Army, Ghana Armed Forces Music school, and the Ghana police music with a keen interest in band administration and structures which have guided them. It is important to say that the recruitment of qualified musicians contributes enormously to the performance of a band. In order to achieve this, recruitment should be published to allow for a bigger pool of musicians to select from. Musicians, whether graduates or with other certificates, must be properly auditioned. Graduates for instance should be auditioned and interviewed to see how useful they can be in terms of policy making, technical

know-how in providing quality instructions to the other ranks. Just as other disciplines accepted fresh undergraduates in their various fields, undergraduate musicians can equally function when accorded the right mentorship. This will go a long way in erasing the wrong perception that musicians are less educate or not educated at all.

One other thing which the bands discussed above did not take for granted was training avenues for their musicians. Conscious efforts were made, for instance in Australia where musicians are recruited at the early age of 17, so that they undergo a two-year training programme in music after basic military training. Bands have also established music schools where their musicians receive professional training. It is important for bands to develop a curriculum tailored to solving peculiar challenges they have. For effective implementation of this curriculum, musicians vested with knowledge in teaching pedagogy and methodology in Music must be hired for this purpose.

In order to achieve maximum output of musicians, the supply of accoutrements ranging from uniforms for specific events, regular maintenance of instruments, and the supply of new ones always received much attention. The office of the quartermaster took charge of all accoutrements for onward supply to musicians and this was a source of motivation. Whereas personnel in the general-duties performed one role, the musician performs his duties in addition to other ones as those in the general-duties. In some jurisdictions, musicians received higher pay for the above reasons.

For an organization to thrive does not depend on the manager alone. Other sub-departments play critical roles. In order to achieve the best in a security band, structures such as the band director and his second in command

(2IC), bandmasters, quartermaster, transport, administration, library, education, information communication technology (ICT), Regimental Sergeant Major (RSM) must not be neglected. The ability of all these departments to perform to optimum affects the general performance of the band as the various parts of the human body does for it to perform at equilibrium. As much as possible, band administration should work just as medical practitioners would do. The effectiveness of departments such as the laboratory, pharmacy, records, in-service, imagine, nurses, doctors, revenue, outpatient department all contribute to the smooth operation of the hospital.

Though there are a few pieces of literature on administrative structures in regimental bands, my interaction with the two senior security bands in Ghana, that is the Army band and the Police band indicate that the band director is ably assisted by a 2IC, an administrator, bandmasters, Music school, a quartermaster, an RSM or a provost marshal, transport officer, a library and an ICT department. All of these play their roles independently to the benefit of each other and to the success of the band. The society in which people live should provide the desired ambiance for the individual to function at optimum just as the individual is expected to play his or her role in order to maintain all that the system has provided.

CHAPTER THREE

THE EMERGENCE OF MILITARY BANDS IN GHANA, A RETROSPECTIVE LOOK

Overview

According to Holman (2020), brass bands in Africa have existed since the nineteenth century. Holman attributed the entry of brass bands in Africa to the presence of European colonial powers across the continent. He discussed that the presence of these colonial powers was directly connected to what he calls 'ruling authorities'. For instance, the military and police bands are all associated with the various colonial administrations.

According to Pobee (1975), the first Europeans to have arrived in the Elmina, Gold Coast were the Portuguese in 1482 led by Diogo de Azambuja as the head of mission during the reign of Prince Henry the Navigator. Most of the bands that were formed after the Portuguese had arrived had varied instruments depending on what was available to the players. These bands were also characterized by Western styles in terms of the kind of repertoires they played in the form of brass bands, bugle bands, drum and fife bands, and concert bands.

After the independence of African countries like Ghana and Nigeria, brass band music has either been modified or totally deviated from the original instrumentations introduced by the colonial administrations. The traditional brass band instrumentation comprises percussion instruments- side drum, bass drum, snare drum, and cymbal. Trumpet, cornet, trombone, euphonium, horn, tuba, and sousaphone formed the brass section. Instruments in the woodwind family like the bassoon, flute, piccolo, oboe, alto saxophone, tenor saxophone,

soprano saxophone, baritone saxophone, and clarinet have all found their way into the brass or Regimental bands with a nice blend of tone colour. Olatunji (2012) in discussing the culture of the Nigerian military band pointed out a digression from a western-dominated repertoire to the infusion of traditional tunes which are arranged by various bandmasters. Not only are traditional tunes infused, but African instruments have also gradually found a place in our brass bands. It is a common practice to see drums like 'tamali' (framed drum), 'Pati' as part of a brass band among the Ga communities in the Greater Accra Region of Ghana. Brass bands in the Volta Region of Ghana have also nicely infused rattle, uuvi (small drum), uuga (big drum), and gakogui (bell) which are all instruments in the bobobo ensemble. In fact, it is a common phenomenon to hear brass band music with bobobo or agbadza drums replacing the Western percussion instruments. Though brass band music is a Western phenomenon, Wuaku (2015) stated that indigenous African instruments can coexist with Western instruments as we have seen over the years.

In the early parts of the nineteenth century, missionaries arrived in the Gold Coast. Addai (2012) noted that scholars have generally accepted 20th January 1482 as the date Christianity was introduced to present-day West Africa. Agbeti (1986) first asserted that Don Diago d' Azambuja arrived in Elmina on this date and succeeded in acquiring a piece of land from the chiefs to build a chapel that was dedicated to St. George. The Swiss missionaries of the Basel Society arrived at the Gold Coast in 1828. In 1835, the Wesleyans arrived and established a station in Cape Coast in the same year. Other missionaries like the Bremen mission arrived in 1847 from Germany and

settled among the Ewe communities in the Volta Region. The American Methodist-Episcopal Zion Mission (AME) from the United States of America also arrived in 1898 and then the Church of England Society (Anglican). Although the propagation of the gospel of Jesus Christ was their main objective, these missionaries also introduced craftsmanship and European music. According to Graham (1971), schools were established to imbibe the Christian doctrines in the locals and brass bands were used to instil Christian values in people. Brass band music is also considered a powerful tool to unite people. Clearly, the integration of brass bands in mission schools was intended to train the locals in order for them to accompany hymns and to assist the marching of students across their respective campuses.

Brass band music which is the core of every military band has long been used to embolden, strengthen troops, and scare the enemy and also to send signals to fighting troops in times of war. This assertion is corroborative of the use of the trumpet in the bible where the Israelites were ordered to shout as soon as the seven priests blew the trumpet (Joshua 6:1-27). Rumbolz (2000 p. 40) stated that “music has played a significant role in the psychology of war from the Saracen ensembles days in the 12th century to the blasting of rock music by the United States Army into the compound of General Manuel Noriega in 1989 in Panama”.

Collins (1992) documented that military fife and drum ensembles appeared in the Gold Coast as early as 1750 in Cape Coast. Aside from the early European traders who made music at their various forts with fife and drums, the arrival of the Royal West Indies Regiment of Jamaica to Cape Coast and Elmina also brought about the introduction of brass band

instruments to the Gold Coast which they played during leisure times Rumbolz (2000) opined. These West Indies were invited by the English to assist them fight the Asante Kingdom in a war called Anglo-Asante war in 1845. Dordzro (2017) noted that, it is not surprising that Afro Caribbean music resonated with the local Fanti people. In spite of the imitation, Ghanaian brass 'banders' succeeded in developing a new style of playing called 'adaha' music. This was a mixture of syncopated Caribbean music and local Ghanaian music.

Atta-Annan Mensah, a composer and a musicologist also referenced a popular brass band in Cape Coast in 1841 as part of the early days of brass band music in the Gold Coast. He noted that these bands played English tunes in the Cape Coast castle (Mensah 1966). These bands, as part of their duties, played tunes like the waltz, ballads, and quicksteps for entertainment.

Mobley (1971) noted that the works of the various missionaries were equally supported by what he calls the 'Colonial military' and administration. The Salvation Army, for instance, did not only use brass band music to entice the natives especially the youth into the church, they presented their brass bands in a colourful military-like manner. They had uniforms, ranks, and other military codes which they adopted. In the Presbyterian Church also, an evangelist called Thomas Yao Kani who learned to play brass instruments in Cape Coast introduced brass band at Kyebi in the Eastern Region of Ghana (Rumbolz 2000). Kani impressed upon the church for the first set of instruments to be bought from which he trained fifteen (15) bandsmen. Later, five of the fifteen bandsmen were sent to other parts of the Eastern region and the Central region as band instructors for the Presbyterian Church.

Army Band

The Ghana Army is one of the tripartite arms of the Ghana Armed Forces with the Navy, and Air Force with the constitutional mandate to defend the country from external forces by land, sea, and air respectively. The Army band was formed in 1900 before the Yaa Asantewaa War. Archival records at the Armed Forces Central Band shows that the only instruments used were the flute and bugle. It is worth mentioning that, all other security bands started with a scanty number of bandsmen referred to as corps of drums. This partially is due to the fact that music is not one of the things immediately considered when services are being formed. Therefore, the formation of bands in the security services becomes vital after they are properly constituted. Hukporti (2014) reported that all the bandsmen who started the Army band were from the Northern part of the country and were under a British soldier called Major Adams as the bandmaster. Four of these bandsmen namely Sunkwa Dagarti, Abdulai Dagarti, Mahama Kanjaga, and Suali Sissala were later sent to the Royal Military School of Music in the United Kingdom to be trained as bandmasters. Adzroe (2019) noted that the likes of Robert House, Henry Stone, and J. H. Hawkes served as colonial bandmasters. Major Adams however was the last to hand over to a Ghanaian bandmaster, Colonel Budu-Larbi who was also trained at the RMSM.

In another account, it is reported by Aboagye (1999), as cited in Hukporti (2014) that during the First World War (WW I), the Gold Coast troop captured a group of Cameroonian soldiers who were already trained as bandsmen by the Germans. These bandsmen were forced to join the Gold Coast Army band thereby increasing its number to a Regimental band. The

Navy has since formed its own bands, both regimental and dance band (pop band) which is located in Tema in the Greater Accra Region of Ghana. The Air Force band is also located in Takoradi in the Western Region of Ghana whilst the traditional Army band is in Kumasi, Ashanti region. The Central band stationed in Accra is thus made up of musicians from the three services, Army, Air Force, and Navy under the command of Lt. Col. Mawa. Together the Armed Forces Central band has played essential roles during national events such as independence anniversary parades. They have over the years also provided music for their troops on UN and AU missions in the sub-region and beyond. Figure 1 shows a photograph of some Army musicians after a performance at the Training and Doctrine Command, Teshie, Accra. Instruments on display include tuba, trombone, trumpet, flute, clarinet etc. In the white gloves is the bandmaster for the day, Capt. Peter Amoah.



Figure 1: A group of Army musicians. Pic. Courtesy Capt. Amoah

Ghana Police Band

Background

The Ghana Police Service as established by the Parliamentary Act 1970 (Act 350) and the 1992 constitution has the mandate to prevent and detect crime, apprehend and prosecute offenders, maintain law and order, and also to protect life and properties in the country. As a security institution, the need for music at the training schools, mess, parade, tattoo (the last roll call parade usually conducted at 2100 or 2200 GMT before lights-out), and other gatherings was inevitable. Brian (2018) argued that 'music has been an important ingredient in the daily life of the military, whether on the parade ground, in the barracks, marching to manoeuvres, attending a colleague's funeral, accompanying a guard of honour, entertaining a regiment, officers mess day'. By and large, due to the regimented nature of these bands, the State uses them for functions such as arrivals of Heads of State of other countries, State banquets, State Conferences and Independence anniversaries.

Formation of the Police band

The Ghana Police band admittedly is one of the legacies of the British colonial masters. Information available on <https://police.gov.gh> indicates that the police band was started with musicians among the seven-hundred (700) Hausa men from Northern Nigeria who were brought in to help the British colonial government during the Anglo-Ashanti war. The record has it that the band under the directorship of the first bandmaster G.T. Marsh began at the Central Police Barracks in Accra in 1923. This fact is corroborated by Hukporti (2014) who noted that the band's first station is currently occupied the Public Works Department (PWD) in Tudu, Accra. The earlier group of the

Hausa men who formed the First and Second Battalions of infantry in the Army including those who were sent to the RMSM in England played a significant role in the formation of the Gold Coast Police Band. Hukporti (2014) further reported that twenty-five (25) of these bandsmen were the pioneers of the Gold Coast Police Band in 1918.

Rumbolz (2000) also indicated that, after a careful look into the history of the Gold Coast Army, it is probable that Sunkwa Dagarti and Mahama Kanjarga might have been among those recruited into the Police Band. Since most of the bandsmen were illiterates, they were regarded as (Escort Policemen) hence they walked bare-footed except for the bandmaster who wore shoes (Hukporti 2014). Upon Ghana's attainment of independence in 1957, J.K. Tawiah who was among the 34 bandsmen sent to the Royal Military School of Music in London was appointed the first Director of the police band in 1959.

The Directorship of the Police Band has since changed hands from J.K. Tawiah, N.S. Ayi, M.O. Okrah, C.V.K. Tuadzra, S.R. Techie-Menson, H.K. Ziorklui, C. K. Nimako, J.B. Pinkrah, G.A. Tawiah, F. Hukporti. Having established regional bands, both regimental and pop in Kumasi in the Ashanti region, Winneba in the Central Region, Ho in the Volta Region, Koforidua in the Eastern Region, Bolgatanga in the Upper East Region, to cater for the training of recruits in the training schools and the demands of the civilian populace and the officers as well, the Accra band is thus referred to as the Police Central Band under the Directorship of Chief Superintendent of Police (C/SUPT) Kofi Agyeman -Badu. In 2018, ACP (Dr) Frank Hukporti's office was elevated to the Director of Bands since he supervises all other regional

bands. However, in Takoradi in the Western Region, Tamale in the Northern Region, Wa in the Upper West Region, and Sunyani in the Brong Ahafo Region, only the pop band exists. The police band, due to the numerous State engagements it honours, is also referred to as the State Ceremonial Band. Some musicians in the Police Central band are seen in figure 2. Picture was taken after a performance at the Police Academy, Accra. On display are instruments such as tuba, euphonium, saxophone, flute, glockenspiel, and trombone.



Figure 2: A group photograph of some musicians in the Police Central Band. Pic. Courtesy Chief Insp. Adzroe

Prisons Regimental Band

Background

The Prisons Service derives its powers to take custody of prisoners from the constitution of the Republic of Ghana C.I. ACT 1972 (NRCD 46). More importantly, the service has the responsibility to reform, and rehabilitate these prisoners and also to integrate them into society after serving their jail terms.

Formation of the Prisons Band

According to bandmaster Johnson Tagbor whom I interviewed on the 5th of April, 2023 at the Prisons barracks, Cantonment, Accra, the prison

regimental band started with twenty-six (26) recruits who were undergoing training at the prisons training school as general recruits in 1977. This move became necessary because the Police Band which they (the prison) relied on had failed to honour an engagement for the second time.

The Director General then for the service, Mr. Allotey was not happy with the disappointment. A decision was taken to find out if some of the recruits at the training school could play instruments or are interested in learning to play. Twenty-six (26) men agreed to join the band and were sent to the Armed Forces Central band for a six (6) month training to commence the band. Hukporti (2014) however recorded that the band started with twenty-three (23) personnel who were already in the service. It is worth noting that the Prison's Band just like the Fire Band, and the Custom Band started with the dance (pop) band under the directorship of James Scott Benny in 1976. In essence, Scott Benny was the first music director.

A retired police Inspector, Ephraim Nkansah Bediako was appointed as the bandmaster in 1978 to assist Scott-Benny. One common challenge security bands encounter at the nurturing stages is the lack of instruments. It was reported by bandmaster Johnson Tagbor that bandmaster Bediako often relied on the Armed Forces Central Band for the release of their old instruments. The Band also borrowed instruments from the John Teye Memorial School. In 1981, Scott-Benny left the service. As time went on, other retired musicians from the Armed Forces Band were recruited to strengthen the band. They were S/Sergeant (S/Sgt). Joseph Adjiro, W.O I. Alfred Okine, S/Sgt. Ampeh Yeboah, and Anthony Yeboah. Due to their experience, they were promoted to the rank of Senior Chief Officer.

Bediako, the bandmaster, also proceeded on retirement later in 1990. Mr. Anthony Yeboah who had been promoted to the rank of an Assistant Superintendent of Prison (ASP) having graduated from the National Academy of Music (NAM) took over as the Director of Music from 1982-1988. As usual, he also faced a lot of logistic challenges which compelled him to often borrow instruments from the Holy Spirit Cathedral where he doubled as the organist (Hukporti 2014). In 1986, the service procured its first set of brand new instruments from Boosey and Hawks Company in the United Kingdom under the tenure of Lieutenant Colonel (Lt. Col.) Ohene Asare as the Director of Prisons. Between 1989-1994, Ruben Tagbor, the elder brother of bandmaster Johnson served as the director of music. ASP Jusah Amoah took over from Ruben Tagbor from 1999-2009. He was ably supported by ASP John Kofi Condobrey as the 2IC.

In 2009, ASP John Anang served as the band director until he retired in 2019 on the rank of Superintendent. He was supported by Emmanuel Frederick Monnie as his 2IC. It is instructive to note that director Anang was the only director who retired whilst with the band unit. All his predecessors were transferred to the mainstream before they finally retired. DSP Monnie served in an acting capacity but unfortunately passed on in 2020 after a short illness. This necessitated the reassignment of DSP Wilfred Anang who was the director for the Ashanti regional band in Kumasi to take over as the music director. After a short period, he was also reassigned to the Senior Correctional Center in Accra.

The recruitment of musicians into the prison band has not been on a large scale. The band usually would go to the training school to find out if

there were recruits who could play any musical instruments. They then write a request to the prisons HQ for those to be posted to the band. With the scanty number of musicians, the band mostly relied on civilians for performance with the hope of recruiting them when the opportunity comes. In 2007, twenty (28) musicians were recruited. This is said to be the only time a large number of musicians were recruited into the band. Figure 3 shows the Prisons band performing during 2023 carols service at the Prisons HQ. All the musicians are seen in the No. 1 uniform with flying tie.



Figure 3: A section of the Prisons band. Pic. Courtesy Henry Thompson

Currently, the regimental band has two regional branches; Kumasi in the Ashanti Region and Ho in the Volta Region. Bandmaster Johnson indicated that there are plans to establish a new band in Koforidua in the Eastern Region. The current director of music for the prisons service, seated in Accra, is Assistant Superintendent of Prisons (ASP) Dawuona.

Ghana National Fire Service Band

The Ghana National Fire Service was established in 1963 by an Act of Parliament (Fire Service Act 1963; Act 219) with a constitutional mandate to prevent fires both domestic and bush fires and to rescue citizenry and their properties in case of fire. The formation of the Fire Band was premised on the

following: as an agent responsible for the prevention of fires, the general public needed to be educated about fire safety and music undoubtedly is an unavoidable tool. In view of this, the Fire Service established its Music Department in 1986. Since instrumental music could not carry out the fire education message effectively, a choral group called Fire Vibration Choir was formed (Hukporti 2014). As time passed, the pop band was formed and christened 'The Flame Fighters Dance Band' in November 1989.

The Fire Service also formed a lot of volunteer groups to fight fires in some communities. This also increased the need for more effective mediums to carry out fire education smoothly. In 1990, a Gospel Dance Band was formed and christened 'Fire Angels Band'. These did not only entertain the general public during fire education, but they also composed short pieces about how to prevent fires and what to do in case of a fire outbreak. Hukporti (2014) posits that the event which fast-tracked the formation of the service's Regimental Band was the failure of the brass instrumentalist in the Flame Fighters Band (pop band) to play a General Salute to signal the arrival of the Chief Fire Officer (CFO). As a result, a retired Army officer called Paul Ankrah was commissioned to form the Regimental band. A total number of forty (40) men and women were recruited for this purpose. They underwent rigorous training and practice after which they started performing at functions like passing out parades, weddings, funerals, and guard of honour. In Figure 4, the Fire Service band is seen marching on parade at the training school, James Town, Accra in their camouflage uniform. In front is the drum major followed by the bandmaster whilst the other musicians have their instruments at play position.



Figure 4: Fire Service band in their camouflage uniform on parade. Pic. Courtesy Simon Hodanu

In addition to the main band in Accra under the Fire HQ, the band has three (3) branches in Ho, in the Volta Region, Koforidua in the Eastern Region and Cape Coast in the Central Region. Though these musicians have not been fully employed as Fire Officers, they perform music duties for the service as such.

DOI Isaac Xoakpe Kpodo is the current Director of the Fire Service Band. He is ably assisted by DOI Divine Tettey and one other senior rank for the pop band. In addition, there are seven (7) other senior ranks who all contribute to the smooth running of the band as lecturers in both theory and applied Music.

Ghana Revenue Authority (GRA), Custom Division Band

The GRA, Custom Division Regimental band was formed in 2016 with a total of nineteen (19) musicians, (18) men, and a lady. Prior to the recruitment, W.O. I John Doe Afornorpe, a retired military man with the Army band in Kumasi, and a product of UEW was enlisted as the substantive director on the rank of a Senior Revenue Officer (SRO). Before the formation of the band, the Customs division of GRA relied on the services of the

Immigration band and the Police band for music during funerals, quarter guards, passing out, and graduation parades.

After passing out from the Customs Training School at Kpetoe in the Volta region, the new recruits underwent a six (6) month rigorous post-training course at the Police Central Band in Accra. The essence was to introduce them to band drills, rudiments, and theory of music and band performance ethics. Also, in order to lay a solid foundation, the musicians were introduced to Western marches (martial songs). Director Afornorpe was assisted by Police Inspector Elikplim Adzroe and other personnel of the Police Central band in grooming these new musicians. Director Afornorpe is of the view that Western marches form the bedrock of a regimental band. He opined that regimental bands must cherish post training course of bandmen since it was a period to orient new recruits.

In 2017, eighteen (18) new musicians were recruited. As part of the requirements, these potential musicians were to have at least five (5) passes and two (2) credits in the West Africa Senior Secondary Certificate Examination (WASSCE). In addition, they participated in an audition in which they were required to play five (5) musical scales, read music on the staff and also play their respective instruments. These musicians, after passing out, were also taken through a post-training course; this time, at their own rehearsal ground at North Industrial area, Accra.

The band, since its formation has performed at passing out and graduation parades at the Customs training school. During independence anniversary parades also, the band has over the years performed at Goaso, Tamale, Wa, Bolgatanga. Director John Doe is assisted by acting bandmaster

Mawuli Ananga who is also a product of the University of Education, Winneba. During one of my follow-up interviews, Mr. Doe informed me that he had been promoted to the rank of Principal Revenue Officer (PRO). Figure 5 shows the Customs Band neatly dressed in their ceremonial uniform. All the musicians are seen holding their instruments at play position whilst on a graduation parade at the Customs Academy, Kpetoe. In front with the sword is the band director, PRO. John Doe Afornorpe.



Figure 5: Graduation church-parade at Kpetoe. Pic. Courtesy Revenue Assistant Grade 3, Godwin Glover

Summary

The arrival of the European merchants and the subsequent arrival of the various missionaries in the 19th century who established schools and churches introduced brass band music to the Gold Coasters. This extensively contributed to the evolution of genres ranging from Adaha, Kokomba, and highlife which were popular in the coastal regions of the Gold Coast and finally brass bands which are integral in military bands.

Since the colonial powers desired to protect their territories, they established what gave birth to modern-day militarism. For instance, the involvement of the West Indies in the Anglo-Ashanti war at the request of the British was a contributing factor to modern militarism in present-day Ghana.

Since music is ubiquitous in all humanity, the establishment of the modern military and subsequently other security agencies such as Police, Immigration, Prisons, Fire, and Customs established the genre of military music (the use of brass, woodwinds, and percussion instruments in training and marching of personnel and also for sending signals). Over the years, there seems to be confusion for instance when the Immigration band is said to be performing military music. Due to this development, some security bands have adopted other names like regimental or ceremonial band

In Ghana, the Army band being the oldest is conveniently said to have been established in 1900. The Ghana Police Band also conveniently is said to be established in 1918. The Prisons Band was established in 1977 whilst the Fire Band was established in 1986. In 1998, the GIS band was established whilst the Custom band followed in 2016. These bands have performed national assignments such as independence anniversary parades, passing out, and graduation parades. The bands are thus core in the successful training of new officers. A society, as these security agencies have become, burial and other merry-making occasions are incomplete without the band. In order not to deny the general public good music, civilians who wish to engage these bands do so at a fee.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

Overview

In this chapter, I present the first part of the findings. Data collected on the history of the GIS regimental band since its formation is chronicled i.e. research question one. Data was collected through interviews, pictures and archival records. Participants who contributed to answering this question included the founding director, former management member, and musicians from the various Intakes including reverted musicians. Responses were thus in a narrative form.

The presentation is organized under the following headings: Band formation, recruitment and training, training at the Armed Forces Central Band, training at the GIS Training school, my experience with the band, academy and training school anthem, directorship, division of the band, disciplinary committee, tribute in honour of director Evans Amo, W.O. Samuel Ankumah, rehearsal grounds, relocation to Hong-Kong, band services, the role of the band during service funerals, significance of repertoire performed on parade, civil engagements, challenges etc.

Demographic information

Table 4: Information on respondents who are current musicians in the band

Instrument	Observation	One-on-one	Focus group
Frequency	35	41	38
Percentage (%)	66	77	71.6

The number of respondents who participated in the various instruments for data collection is summarised in Table 4. The summary also calculated the percentages for easier understanding.

Background information of respondents

Table 5 below shows the number of years the current musicians who took part in the study have been in the band

Table 5: Years of current band participants

No. of yrs.	Observation	One-on-one Interview	Focus-group Interview
11-15yrs	12	15	15
6-10yrs	20	23	20
1-5yrs	3	3	3
Total	35	41	38

The opinions of musicians of 6-10 years' experience i.e. Immigration Control Officers (ICOs) is largely represented followed by those between 11-15yrs and those between 0-5yrs of experience. Admittedly, the ICOs are the majority workforce in the band currently whilst musicians of 1-5 years' experiences are the minority group. The results, however, must be regarded as a reflection of the entire band and not as that of a particular rank i.e. Asst.

Insp., ICO or AICO II. The number of males and females who participated in the study is presented in Table 6 with their equivalent percentages (%).

Table 6: Gender Distribution of Respondents- One-on-One Interview

Gender	Frequency	%
Male	33	80.5
Female	8	19.5
Total	41	100

Predominantly, males form the majority group in most ensembles and the GIS Regimental band is no exception. The result therefore is a true reflection of what the case is as far as the music fraternity is concerned.

According to Schoessar (2002), as cited in Dordzro (2012), women throughout history have been underrepresented in many fields of which music is no exception.

Ages of Respondents

As part of the requirements to be recruited into the GIS, one must be eighteen (18) years minimum and thirty-five (35) maximum depending on trade profession. In Table 7, the ages of participants in the study is presented.

Table 7: Age distribution of respondents

Age bracket	Frequency	%
18-25	Nil	-
26-30	3	7
31-35	17	41.5
36-40	12	29
41-45	9	22.5

The data shows that the majority of the workforce is in their middle ages whilst the youngest age bracket has three (3) participants. Clearly, the

energy level, as demanded by wind instruments coupled with the long standings especially on parades, calls for a younger and agile workforce.

The Ghana Immigration Service (GIS) Regimental Band

BAND FORMATION

According to the Founding Director, Mr. Robert Inkum, he approached the then Director of the GIS, Deputy Commissioner of Police (DCOP), now the late (COP) William Kwesi Aboah, on the need for the Service to have its own band, having attained the full status of a Security Service. After many discussions, he submitted a proposal to the GIS in May 1997.

Subsequently, Mr. Inkum who was a Police Inspector with the Ashanti Regional Police band resigned from the Ghana Police Service in February 1998 and was appointed the Founding Director of the Immigration Band on 1st March, 1998 on the rank of Deputy Superintendent of Immigration (DSI).

First Recruitment and training of musicians (Intake I)

Mr. Inkum recounted that due to the exigencies of the time, the recruitment process was not published in the news-papers. Rather, people he knew within the Police band-line at the National Police Training School (NPTS) depot, Tesano who could play one instrument or the other were the ones he quickly selected. In all, about 80% of them were “barracks boys” he said. The other 20% were people who were recommended by his friends. For instance, the first drum major of the GIS, now DSI Daniel Darko was recommended by Kwame Appiah, a drum major in the Police band who was his trainer. As part of certification, and documentation, these musicians were required to submit either Junior Secondary School (JSS), Form Four or ABRSM Grade 4 certificates.

As shown in **figure 6**, now DSI Darko, the first drum major of the band is seen on parade during the Ghana @50 independence anniversary parade at Koforidua in the Eastern Region of Ghana. He is neatly dressed in the new ceremonial uniform for the band with a white belt to firmly grip the dress and a forage cap for musicians. As a drum major, he is seen with the mace which represents the symbol of authority whilst the band is on parade. He also has three golden bars on his shoulder representing the rank of an Inspector, a ceremonial rank for the occasion. In the course of trooping, the mace is used to indicate all directional signs and also to halt the musicians from marching or to end the performance.



Figure 6: Daniel Darko, the first drum major on parade during Ghana @ 50 independence parade at Koforidua. Pic. Courtesy DSI Darko.

At the end of the selection process, fifteen (15) men and two (2) women were selected to form the corps of drums and were part of Recruit Intake I of the GIS. Though the appointment letter was dated 1st April 1998, all musicians reported at the training school at Assin Fosu in the Central Region of Ghana on Sunday, 19th April 1998.

Whilst under training, DSI. Inkum worked hard in training these musicians so they could perform for the passing out parade. The only instruments available in addition to percussion were the bugle so trumpeters and trombonists were all converted to play the bugle. In order to achieve the desired result, musicians were exempted from fatigue works (wedding). At a point, they were also exempted from attending lectures in regular Immigration career duties. Instead, they practised their instruments under the leadership of the director. This move was however opposed by some drill instructors. Among their reasons, the musician is foremost an Immigration Officer and secondly a musician. The segregation thus will be disadvantageous to them in the future since they would not be able to integrate properly with their colleagues in the general-duties. The director's position also was that, these are professionals and do not need to train as general-duty personnel. An interviewee revealed that but for the intervention of the drill instructors; musicians would have stayed in a separate dormitory till the end of training.

Finally, on the 10th of December, 1998, the corps of drums was able to perform for the passing out parade. Kudos to DSI. Inkum. In January 1999, two (2) trombones and five (5) trumpets were purchased which upgraded the status of the band from a corps of drums to a regimental band, Mr. Inkum said. Despite the scanty number of musicians and instruments, the band performed

at the 1999 independence anniversary parade at Assin Fosu. In the same year, three (3) of these pioneer musicians were dismissed from the service. They were Daniel Amo, Eric Appiah, and Godfred Antwi. One of the dismissed, Daniel Amo joined the Ghana Air Force band. Sadly, Ernest Teye Nyarkonor unfortunately died after a short period. The remaining thirteen (13) performed duties such as Commanding Officer's (C.O's) parade, quarter-guard, passing out parade for recruits, graduation parades for cadets, and also honoured other service engagements as well as civil engagements.

Samuel Shelter Adzorlolo, a trumpeter and John Asiedu, a trombonist who were recruited in 2001 as part of recruit Intake III for the pop band however stayed on at the training school where they performed with the regimental band as replacement for Agnes Ahetor and Boadi Nuamah since they were now with the pop band. In 2003, the two (2) were relocated to Accra to join the pop band. This was because the regimental band had new musicians and also because Boadi Nuamah had left the service for greener pastures.

Second Recruitment (Intake V)

In 2002, a total of nine (9) new musicians were recruited as part of recruit Intake V by DSI. Inkum. This was a combination of regimental and pop band musicians. Out of the nine (9), Doh, Abotsi, Damalie, and Sarkodie were for the regimental band whilst the others were for the pop band. Abotsi, unfortunately, passed on in 2016 whilst Macduff Damalie now known as Dela Kwashie was part of those who were reverted in 2018.

Third Recruitment (Intake X)

In the year 2006, as part of Intake X, four (4) new musicians were recruited to augment the band. Those who got wind of the recruitment process

were those who had friends or relatives already in the GIS or in the band. Potential musicians reported at the training school, Assin Fosu and were tested in the bandmaster's office. A day was fixed for all to come to HQ, Accra to meet the Deputy Director of Finance & Administration, Mr. Kartey, now retired. After the screening exercise, three (3) of them were selected. An interviewee said that ASI Ankumah who was the bandmaster had to make a case for one other applicant to be considered since a trombonist was needed.

The four (4) musicians reported for training on 19th February 2006 and passed out on 14th July, 2006 as part of Recruit Intake X. Whilst at training, they joined their seniors in the band to rehearse and to honour engagements outside the training school. These four (4) musicians remained in the training school where they performed band duties until the band grounded to a halt after the exit of ASI Ankumah. They hence performed other duties such as guard and bugle duties until they were all reverted in 2018.

Fourth Recruitment (Intake XIII)

One of ASI Evans Amo's initial tasks, upon assumption of office as the Director in 2006 was to complete the recruitment process of musicians who had earlier been tested by ASI Ankumah at the Armed Forces Central Band, 37 military bases before the Ghana @ 50 Independence anniversary parade. This time around on a large scale, but, the recruitment was not published, it was hearsay. In fact, almost all musicians in the various Service bands who were recruited in 2006 had attempted multiple selection processes since all security service bands were in need of musicians for Ghana @ 50 parade in 2007.

At the GIS Headquarters (HQ), potential recruits were tested on their various instruments for the second time. In the words of ASI Ankumah, he said;

You know after the earlier four (4) musicians I recruited, anytime Mr. Kartey visited the training school and we are rehearsing, he will visit us. I realized he was enjoying the sound. I quickly told him that we needed more men. He asked if I could get some boys who are good. I was finally given the opportunity again to recruit. I took my time and selected good materials, the boys were good. Unfortunately, most of them were dropped.

Applicants entered the conference room at HQ some with their own instruments, and were tested by Eric Tukpey and Anani, both personnel from the Armed Forces Central band, 37 bases, Accra. In all, thirty-five (35) musicians were recruited out of the initial plans of recruiting fifty (50).

Out of the thirty-five (35), twenty-seven (27) were for the Regimental band and the remaining eight (8) were for the pop band. From these twenty-seven (27) musicians, Asst. Insp. Evans Tebbey in 2010 became the service's bugler at HQ, a duty he performs to date whilst Asst. Insp. Samuel Badu, who has since reverted, became the drum major in 2011. Hope Fomevor, an euphonist however vacated post after a short while. One of his greatest challenges was the lack of accommodation.

Training at the Armed Forces Central Band (37) Bases

The training of these musicians (Intake XIII) was in two (2) folds. Initial training was at the Armed Forces Central Band, 37 military bases.

Recruits were not camped; rather, they commuted from their various homes for training. As early as 4 am, they reported for physical training (PT) in white shorts and white t-shirt. From 8 am to about 2 pm, they were engaged on the drill square where marching drills were taught by then S/Sgt Kumado and S/Sgt. Odonkor a. k .a 'I'm with you'. They were taught how to carry instruments on the march, at ease on parade, and how to troop with the instruments. A non-camping training as it was, most of the musicians were faced with the difficulty of feeding themselves among other challenges.

To complement the training, rehearsal was not left out. Then-Sergeant (Sgt). Forson, Assistant Immigration Control Officer I (AICO I), Gideon Doh, and Warrant Officer (W.O. I) Eric Tukpey all bandmasters and Lt. Col. Ebonyi the Commanding Officer (C.O) rehearsed with the band and also taught them rudiments of music periodically. It was the recruitment process for these musicians that informed the decision for Gideon Doh to be brought to Accra from the Training School, Assin Fosu, to assist Director Evans Amo as the bandmaster. These trainee musicians, in March 2007, joined the pioneer musicians in the Training School to perform at the Ghana @ 50 independence anniversary parade at Koforidua in the Eastern Region of Ghana. One exciting thing for them was the brand new ceremonial band uniforms they wore-the first of its kind in the service.



Figure 7: Photograph of musicians after Ghana @50 independence parade at Koforidua. Pic. Courtesy DSI. Darko.

In the group photograph, **figure 7**, are musicians including the pioneers, i.e. Intake I, V, X, and the trainees who later passed out as Intake XIII. Also, on display are some percussion instruments whilst other musicians held their instruments. It could be seen that one officer, ASI Pomeyie, now Chief Supt., was not in the ceremonial dress since he was not on parade. Closely standing with ASI Pomeyie was the bandmaster on parade, ASI Samuel Ankumah in the ceremonial dress for senior officers. One other person is seen in the number one uniform for junior officers. This was because she could not find her size of the ceremonial dress hence was not on parade. The bands' training and rehearsal at the Armed Forces Central Band came to a halt after the Koforidua anniversary parade.

Training at the GIS Training School, Assin Fosu

About three (3) months after the Ghana @50 anniversary parade in Koforidua, these twenty-seven (27) musicians and their colleagues in the pop band were sent to the GIS Training School to complete their training with other recruits who were under training. Appiah Kubi, for some reason, did not turn up. According to these musicians, instructors at the GIS training school initially were tough on them because they had had their preliminary training with the Army. On the 9th of November, 2007, they merged with their seniors in the Training School's band to perform for their passing out parade. Right after the parade, these fresh musicians made their way to Accra in order to honour an engagement the following day at the Ghana Institute of Management and Public Administration (GIMPA), Accra. This marked the beginning of the band in Accra under the National HQ.

These musicians however were not issued with their Service numbers at the training school after passing out. Then-Assistant Inspector (Asst. Insp.) W.O. Mensah and Asst. Insp. Gideon Doh organized a short examination for them based on which their service numbers were issued. Some musicians however held that the Service numbers were not issued on merit.

Rebecca Akakpo who had gone through the 2006 (Intake XIII) recruitment process but was not part of the final list was later recruited in 2008. As part of recruit Intake XV, she reported for training on 21st September 2008 at the Fire Service Training School, James Town Accra, and passed out on 13th February, 2009. This was a group of general-duty personnel. Initially posted to the mainstream, her posting was reversed to the band unit. After

spending a few months on the stand as a clarinettist, she was sent to the OICs office as a secretary, a duty she performs to date.

Fifth Recruitment (Intake XXI)

In April 2013, another set of musicians for both the regimental band and the pop band were recruited. The Director, DSI. Evans Amo did the scouting himself. A few of these potential musicians were interviewed in his office at Osu whilst others were not.

In early 2013, the medical examination process started at the Police Hospital in Accra and on 19th April, successful applicants reported at the Training School and passed out on the 16th of August same year. In all, thirty-four (34) musicians were recruited for the regimental band. Out of the list, Sandra Anim, Bawa Mohammed Jamal and Henry Hansen Thompson took lessons under the tutelage of drum major Samuel Badu and are currently performing as such.

My experience with the band

Towards the latter part of the training programme (Intake XXI), I was instructed by the Course Commandant to teach all regimental band musicians at training. It was the case that the trainees would split into their professional groups i.e. Transport, Sports, and Band every Wednesday afternoon. In my first interaction with them, I realized that only a handful was familiar with rudiments and the theory of music.

The second group which was a larger number was used to the tonic sol-fa whilst the third group could not play any military band instrument. I taught topics such as clefs, names of lines and spaces on the treble and bass staves, notes and their values, key signatures, rhythms, etc. Since we were

under training, there was not enough time to treat all these topics in detail. At the end of the training, I came out as the 2nd best trainee. It is instructive to note that musicians were among the best ten (10) trainees to have passed out.

Back from training, after a short while, I was assigned to assist the bandmaster, Gideon Doh. I arranged the pieces which I am tasked to teach or the ones I selected to teach the band. I also assisted in rehearsing the band for Service events such as funerals, passing out, and graduation parades as well as civil engagements. I also conducted the band during these engagements.

In the *figure 8*, musicians holding their instruments at ease position are captured on a graduation parade in the band's ceremonial uniform with forage headgear. The bass drummer is seen with a cover-up apparel which is meant to protect the uniform from dirt. The researcher is seen in front of the band with the conducting baton in his hand. All musicians are wearing white hand gloves to match the occasion whilst standing at an ease position as seen. This position is adopted when the band will not be called upon any time soon to perform.



Figure 8: Graduation parade at the Training School. Pic. By Bawa Jamal Mohammed

Rehearsal sessions took longer periods because a good number of the musicians could not sight-play or interpret rhythms fluently. There were those who could not apply their key and time signatures correctly. All these, put together, made rehearsal periods longer than expected. Admittedly, there were a few musicians who could sight-play and also interpret rhythms with a little or no guidance. One other challenge I identified also, was the inadequacy of music stands. To remedy the situation, I mobilized my Intake mates to contribute money in order to purchase additional music stands. The result was that we procured ten (10) new stands which we donated to the band.

In 2015, Gideon Doh gained admission at UEW to pursue his post-diploma programme in Music. In October, same year, then-Inspector. W.O. Mensah was assigned as the caretaker leader whilst I was directed by the OIC to take full responsibility as the bandmaster. In 2016, I was given the opportunity by the then director to be the Band Sergeant Major (BSM) at a graduation parade at the training school, Assin Fosu. As part of my duties, I got the opportunity to conduct the band at such a high profile event. I was also the Band Sergeant Major during the maiden pull-out parade for retired Comptroller General (Mr.) Felix Sarpong in 2017 at the HQ.

As shown in **Figure 9**, drum major Samuel Badu is seen in the camouflage uniform and well decorated with the drum major's sash as well as the mace in his right hand marching briskly in front of the review officer, Hon. Henry Quartey, the Deputy Minister for the Interior during a passing out parade at the training school, Assin Fosu. Closely following the review officer are the Comptroller General and the researcher. In the background are the

audience who had come to witness the parade or to celebrate with their families who were among the recruits on parade.



Figure 9: Band inspection. Pic. By Atsu, GBC Cape Coast

Sixth Recruitment (Intake XXV)

In 2021, the unit was informed that some of the new recruits under training could play musical instruments though they were not recruited as musicians. The unit was urged to conduct a test on these recruits for subsequent posting to the unit. Snr. Insp. Gideon Doh from the regimental band, Snr. Insp. Kwaku Boateng and Snr. Insp. Charles Asiamah both from the pop band visited the training school in this regard. Upon completion of their training, twenty-five (25) of them were posted to the unit to be examined. The researcher and Asst. Insp. John Ackaah were invited to assess potential musicians for the regimental band. At the end of the exercise, we recommended only three (3) of them who could be groomed. They were, then

Recruit Officer (R. O) Cosmos Addo a trumpeter, R. O. Vanessa Offei and R. O. Daniel Kyei all B flat clarinetists of recruit Intake XXV.

Academy and Training School Anthem

In 2004, there was the need for the Training School and the Academy to have its anthem. The late DSI Kpodo who was a drill instructor in the Training School and Academy, with the help of some Officer Cadets, put together the lyrics. Since they were not musicians, the late Gideon Doh was contacted to convert the lyrics into music. After going through the creative process which involves a lot of back and forth and with the input of other musicians in the band, an anthem was birthed titled Academy and Training School Anthem (ATS). Kudos to the late bandmaster, Gideon Doh.

The aftermath of this was that, Kpodo, on many occasions, claimed ownership of the anthem. Gideon Doh was however supported by a good number of officers and instructors who held that mere words could not have become music hence the lyrics are credited to Kpodo whilst the music is credited to Doh. Though the anthem was originally for the Academy and Training School, it has since been used as the Service's anthem hence the Comptroller General takes a General salute on arrival at passing out and graduation parades.



Figure 10: The late Senior Inspector Gideon Doh. Pic. By the researcher

Late Bandmaster General Gideon Doh **figure 10**, the composer of the Service's anthem (ATS) wearing the service's camouflage uniform without headgear. This was because the photo was captured at a wedding reception at Kpetoe in the Volta Region of Ghana. On his shoulders are four (4) gold-plated bars which represent the rank of a Senior Inspector of Immigration. Also on the left shoulder through the armpit are the two striped yellow lanyard without which the uniform is incomplete.

Directorship

DSI. Robert Inkum

Mr. Inkum was recruited into the Ghana Police service on 1st November, 1985 as a general constable. With the zeal to advance in his career, Mr. Inkum studied professional Music courses on the job. He registered for the ABRSM Grade five (5) which he passed. He again registered for the O' Level

certificate which he also passed with distinction. That was not all, he registered for ABRSM Grade 8 which he also passed whilst in the National Academy of Music (NAM), now the Music Department of the University of Education, Winneba (UEW) where he was pursuing a four (4) year Diploma in Music programme. With ABRSM Grade VIII, he was promoted from the rank of a constable to a sergeant. In 1993, he was promoted to the rank of an Inspector before being transferred to the police band in Kumasi in the Ashanti region.

Mr. Inkum basically worked at the GIS Training school, Assin Fosu where the regimental band was stationed after its establishment. In 1999, DSI (Mr) Inkum again through his hard work established the pop band which was also stationed at the Training School. In December 2001, the pop band was relocated to Accra hence DSI Inkum worked between the Training School and the National HQ, Accra. In 2003, a case was levelled against him and by March, 2004 he was interdicted.

DSI. Inkum during his tenure was enthusiastic in getting instruments and other accoutrements for the unit. Simply put, Mr. Inkum actually knew his job. His experience as a police officer was at play and this might have created a fragile relationship between him and other officers who were in the Service before him. According to Mr. Inkum, the case has not been investigated for him to be vindicated or otherwise at the time the research was conducted.

After DSI. Inkum had left the Service, Evelyn Atta Gyamfi who was the next in rank, acted as the head of the unit under the supervision of the National Welfare officer Mr. Horm until she also reverted to the general-duties.

In **figure 11**, the founding director is seen seated in his office. On his head is the forage cap which has the Service's insignia at the frontal view. On his shoulders also are three stars which represents his rank as a Deputy Superintendent of Immigration and on his left shoulder is seen the yellow lanyard.



Figure 11: Founding Director, DSI. Robert Inkum. Pic. Courtesy Mr. Inkum

Superintendent Evans Amo

In June 2005, Evans Amo a Music teacher and a product of UEW was nominated by the then Director of GIS Elizabeth Adjei to become the Director of the band unit. He was interviewed by the then Second-In-Command (2IC) of the Police Central Band, ASP Frank Hukporti on the 14th of August the same year and was subsequently commissioned as the director of the band in

February 2006 as part of Cadet Intake IV on the rank of an Assistant Superintendent of Immigration (ASI).

Director Evans Amo is seen in a ceremonial uniform (**fig. 12**) with a forage cap on the head for senior ranks. On his two shoulders are gold-designed ranks also for senior ranks. The picture was taken by the researcher in 2019 after a graduation parade at the GIS Academy, Assin Fosu.



Figure 12: Director Evans Amo. Picture by the researcher.

Division of the band

In January 2018, the director, DSI Evans Amo split the band into two, Alpha (A) and Bravo (B). I was the bandmaster for the Alpha (A) squad whilst the then Immigration Control Officer (ICO) Mathias Megbedza was the leader of the group. In the Bravo (B) squad, the then ICO John Ackaah was the bandmaster whilst ICO Saviour Afanvi was the leader. ICO John Ackaah, in 2007, had been part of the regimental band until he was reshuffled to the pop

band. With this new development, the late Gideon Doh became the Bandmaster General (supervisor) whilst the two squads rehearsed separately. From the tennis court, the police band administration in 2018 gave out one of their halls for use. The challenge was poor ventilation. The initial twenty (20) plastic chairs bought were also inadequate.

The division of the band, according to many interviewees, seems rather to have brought about unhealthy friction between the musicians. It became a challenge anytime a musician from another group was called upon to step in for someone who, for reasons like ill-health, cannot attend an engagement. Also, loyalty tilted toward the various squad leaders to the detriment of the band.

Disciplinary Committee

Same year 2018, the now defunct disciplinary committee for the unit was formed by the director to sit on matters of indiscipline. It was headed by the then Insp. Kwaku Boateng Jnr. as the chair whilst the researcher was the secretary. Other members were Charles Asiamah, W.O. Mensah, Gideon Doh, all Inspectors then, and the then Assistant Inspector (Asst. Insp.) William Okrah, and then-ICO. Samuel Badu as the Regimental Sergeant Major (RSM). The committee sat on cases of indiscipline, insubordination within the unit at the conference room, HQ.

Tribute Concert in honour of Director, Evans Amo

In May 2020, unfortunately, Director Superintendent Amo passed on after a short illness. A tribute concert was held in his honour at the forecourt of the GIS National HQ which was attended by other sister security service bands on the 2nd September 2020. Not only was it a concert, but the various band

directors also paid tribute in his honour. In what could be described as a solemn concert, the various bands also performed dirges. Perhaps the highlight of the evening was the various directors coming together to perform Aretha Franklin's 'When the saints go marching on' led by ACP. Dr. Frank Hukporti.

The various security bands have, on many occasions joined forces not only on independence anniversary parades but also during the burial of their fallen colleagues, for example, during the burial ceremonies of the late C.O. of the Armed Forces Central Band, Lt. Col. Ebonyi, the 2IC of the Prisons band, DSP Monnie and many fallen comrades. The funeral service of Director Amo was also attended by sister security bands who came together to form a mass band.

W.O. Samuel Ankumah

In 2004, a retired Warrant Officer (W.O. I) Samuel Ankumah, a clarinettist from the Ghana Armed Forces Central Band was hired to be in charge of the training school's band. In an interview with him on 1st April, 2023 at his residence at Akweley, Kaso, he said: 'Ammm, I came in 2004. My appointment letter was dated 6th August, 2004. Before then, Inkum, who founded the band informed me that he will need me to assist after I retire from the Army. I was almost due for retirement so I took my terminal leave which led to my retirement. Unfortunately, by the time I came, he had been interdicted'. One of ASI Ankumah's early challenges was the lack of instruments. In his words, 'I pushed for new instruments. Finally, a few instruments were bought without my knowledge'.

W. O. Ankumah's Relieve

In 2009, ASI Ankumah was relieved of his post. According to him, he was handed a letter that his services were not needed again. He said; 'my contract did not expire, one day in 2009, I was handed a letter by the Training School's Accountant. The content was that they do not need my services again. Just like that, no reasons were given, and no benefit was given to me'.

Current Leadership in the band

In May 2021, Gideon Doh passed on suddenly. Whilst a substantive director is yet to be appointed, Senior Inspector Kwaku Boateng Jnr. of the pop band being the senior-most in the unit is acting. Asst. Insp. Emmanuel Ntuah also being the senior-most in the regimental band has been performing the role of the band leader. One of the immediate things Asst. Insp. Ntuah did was to merge the two squads. He said; 'there is tension in the band as a result of the split. This is creating enmity among some people'. Also, with the support of his team, additional lighting and ceiling fans were provided in the rehearsal hall.

Again, before the 2022 independence anniversary parade at Koforidua, a few of the new musical instruments (18) that the late Gideon Doh had proposed to the GIS were released on the 1st of March 2022 before the band proceeded to Koforidua to rehearse for the 2022 independence anniversary parade. The instruments included trumpets, cornets, E flat tuba, and B flat clarinets leaving a greater number yet to be released at the time the research was being conducted. The Ag. Officer-In-Charge has since reshuffled all who could not play any of the military band instruments to the unit's office at the Greater Accra Regional office.

Rehearsal Grounds

The career of Intake XIII musicians, which marked the birth of the band in Accra under the HQ started in the conference room which was not soundproofed. Sooner, the activities of the band became a bother to other departments. An arrangement was made for the band to rehearse at the premises of the Police Central Band at the National Police Training School (NPTS), Tesano depot precisely at the tennis court. Among the challenges, musicians sat on short wooden benches which were not suitable for practices and rehearsals. In addition, rehearsals were often interrupted by rainfall since the court was not fully enclosed. In most cases, rehearsals came to abrupt end due to unfavourable weather condition. Unfortunately, rehearsal at the Police Central Band lasted for a few months.

Rehearsal at Ashongman Estate, Accra

Ashongman Estate, a suburb of Accra was the next destination for the band. An apartment was secured for about 50% of the musicians. Within the same facility, a portion was used for rehearsals. This was to the disadvantage of the other 50% some of whom commuted from Ashiaman, Mamobi, Dansoman, and other places for rehearsal. The initial stages of rehearsals started well. Attendance and punctuality was good. Moving forward, the zeal diminished.

Apart from the regular engagements, the band performed a monthly Director's parade at the HQ. From HQ to Police depot, and to Ashongman Estate, the bandmaster late Gideon Doh orchestrated handwritten pieces for the band. Aside from the fact that the use of music technology softwares such

as Finale and Sibelius may not have been common, there were no computers to have been used for the writing or scoring of pieces.

Relocation to the Police Central Band, Tesano, Accra

Upon the arrival of Intake XXI musicians, the band returned to the Police Central Band, Tesano depot, Accra. These new musicians commenced their career with an orientation and subsequent daily rehearsal at the tennis court of the police band, and as part of the programme, band ethics were taught. Being an open place, sudden rainfalls disrupted rehearsal sessions just as the band encountered earlier.

The following picture was taken during one of the rehearsal sessions at the tennis court, Police Depot, Accra whilst the researcher was on a participant-observation mission. The musicians could be seen in both the service's camouflage and the green-green uniforms. Due to the short nature of the forms, some musicians could be seen rather sitting on the backrest since the form was not suitable for performance purposes. The researcher is seen standing in front of the band holding some pieces as shown in **Figure 13**.



Figure 13: The researcher rehearsing with the band at the tennis court, Police Central Band, Accra. Picture by Bawa Mohammed

Relocation of the Band to Hong-Kong, Accra

In January 2019, the band relocated to Hong-Kong, a suburb of Accra where the GIS has a facility occupied by the tailoring department. Some individuals, Asst. Insp. Faustina Essiaw and Asst. Insp. Ruth Acheampong benevolently purchased additional chairs for the band. Additional chairs were donated later by another benevolent person.

In **figure 14**, musicians in both number one and camouflage uniforms are seen holding their instruments during rehearsals. Since it was a rehearsal, they are seen without headgear. In front of the musicians are score stands with pieces positioned on them.



Figure 14: Rehearsal session at Hong-Kong. Pic. By Bawa Jamal.

Band Services

As discussed earlier, the GIS band was established to cater for the musical needs of the Service. Beyond that, the band performs other activities which are national in colour. In Ghana, for instance, the national anthem is

played to welcome the president anytime he appeared at any official function such as conferences, graduation parades, etc. The GIS regimental band has, over the years, performed at Koforidua in the Eastern Region of Ghana since 2007 though not regularly.

After the 2014 parade, for instance, the band was not deployed for budget reasons until 2020 when the band performed at Techiman in the Bono East Region. During independence parades, security bands are assigned to the various regional capitals to provide music for march pasts by security personnel, students, and other organized groups such as market women. At Koforidua, the GIS regimental band has performed alongside the Eastern regional police band and the 1st Infantry Battalion (1BN) corps of drums at Michel Camp forming a mass band. However, at Techiman, the GIS band was the only band on parade. At such events where it is a mass band, bandmasters/directors engage in a conference to agree on songs that all the musicians can perform. However, songs that are nationalistic and patriotic in nature cannot be left out. At the ministerial level, security bands have adopted Dr. Ephraim Amu's 'Mía de nyigba loló la', which has been translated into other Ghanaian languages as a ministerial salute, hence ministers are welcomed at official functions with this song.

Figure 15 is the mass band made up of the GIS band, Police band, Koforidua, Fire band, Koforidua and 1ST Infantry Battalion (1BN) corps of drums trooping. This was during Independence anniversary parade in 2022 at Koforidua. The GIS band is seen in the ceremonial uniform for general-duties whilst the Police are seen in their number one uniform. The IBN is seen in the

regular Army camouflage. All musicians have their instruments at play position whilst trooping.



Figure 15: Mass band during 2022 Independence anniversary parade at Koforidua. Picture by Henry Thompson.

The researcher wearing the ceremonial uniform in **Figure 16** for general-duties is seen conducting the mass band during the 2022 independence anniversary parade at Koforidua in the Eastern Region. In the background are W.O. I George Hodo, the Bandmaster for the 1BN corps of drums, and a section of the general public who came to witness the parade.



Figure 16: The researcher conducting the mass band during the 2022 independence parade at Koforidua, Eastern Region. Pic. By Bawa Jamal.

At the service level, personnel, during training, are taught to march on slow and quick marches with the help of the band. The bass drum in the regimental band provides the pulse (beat) on which trainees march. In the performance of rifle drills or foot drills on parade, the band provides an essential role by providing the indicators (taps) on which the personnel execute an action. For these to be successful, there is always a conference that is held between the drill instructors and the Bandmasters/Directors. This conference provides the opportunity to select appropriate songs and performance styles to help in these executions. At a recent service funeral in Kumasi, I realized that a number of young officers could not change from slow to quick time on the march. My curiosity led me to question some of them. I was told they did not get the opportunity to march with band

accompaniment whilst at training. This was a group of personnel who were trained during COVID-19 restrictions in which the band was not involved in the training and passing out of these personnel.

The role of the Band during Service Funerals

At the burial of retired and serving personnel of the service, the band plays important roles. From the morgue, the hearse is accompanied by a bugler who plays a series of bugle calls to signal the fall of a service man. The bandmaster also has the duty to orchestrate hymns as selected for the burial service. The use of musical scores adds beauty to the performance, especially to those who have not seen such a thing before. Other songs which the officiating church makes use of are to be sorted for and arranged for the band to perform as interludes. Besides the church's role, the fallen officer is honoured with a full military parade in which the band is more than important. The band provides martial music on which the entire burial party, firing party, pall-bearers, wreath bearers, and all other officers march on during filing past and on the way to the burial ground. Where the cemetery is far away, the band together with the burial party, would troop for about 100 meters and then get on board their various vehicles to the burial ground. The bugler continues to add colour to the burial parade as he plays the fare well and the last post.

Finally, at the graveside, the reveille (sunset) is played after the last post with the hope that the fallen comrade will rise up on the day of resurrection. Other bugle duties include memorial services, wreath-laying, flag hoisting/lowering, signalling arrivals of dignitaries, and commissioning of projects.

In **figure 17**, the musicians in the GIS camouflage are seen performing at a service funeral at Kwabeng in the Eastern Region of Ghana. In front of the musicians are score stands which are well decorated with the service's flag on which pieces are placed. The conductor is seen in front conducting the band whilst in a beret. This is so because the conductor pays all compliments on behalf of the band during the performance. In the background are other officers at the funeral.



Figure 17: The researcher conducting the band at a Service funeral at Kwabeng in the Eastern region of Ghana. Pic. By Bawa Jamal.

Significance of Repertoire performed on parade

There are songs that make personnel feel gallant. The likes of 'By land and sea', 'Men of Harlech', 'Colonel Boogey', 'Trumpeters March', Marching through 'Georgia', 'Our Director', and 'Duke of York' are examples of martial songs which personnel march on with courage. Others communicate a sense of responsibility, patriotism, and a great sense of nationalism. Ghana

Nyigba, Monsom, Daa Me Som Wo, Adinkofo Mo, Oman Ye Wo Man, and Asem Yi Di Ka are examples of Ghanaian songs which awaken the spirit of nationalism among personnel. Also, the audience is able to sing along when these indigenous tunes are performed and it increases their excitement level.

The same can be said about hymns and Pentecostal songs.

Hymns and Pentecostal tunes are not left out of songs used on parades. These songs, when performed, awaken the sense of gratefulness and thanksgiving to God. They also offer the opportunity for the audience to sing along. It also provides an electrifying atmosphere for the personnel to march since they can identify with the pieces. Mostly at training, it is not all recruits or cadets who are able to pass out or graduate. Some are dismissed, some pass on and others are withdrawn for other reasons. As always said by instructors, ten percent (10%) casualty is allowed. And so for those who are able to complete the training, there is always a heart of gratitude to God through the pieces the band performs.

Folk tunes are not left out. Olatunji (2012), Wuaku (2015) and Hukporti (2014) have all added their voices to the indigenization of songs for the security bands. Hukporti noted that during his doctoral studies in Germany, the audience sang along any time the Deutsch Police band performed at a concert. Adzroe (2019) also noted that troops marched with much confidence anytime they heard pieces they are familiar with. Bandmasters, as much as possible, collect folk tunes from various localities which they orchestrate for the band to play. Some of these are Nyontsele, Taabanyiribaa, Nyentɔ fe dzedzevi, Naa Doki, Agba ye, Seniwa, 'Akli do

goka me’, ‘Kundo’, and many others. These songs connect both the personnel and the audience to their roots.

Finally, after the contingent marches in both slow and quick time, it advances in review order. This time, the contingent marches towards the dais for the address by the review officer. In doing so, they march on fourteen (14) paces with the aid of the band playing ‘Mía de nyigba loló la’. The ability of these contingents to halt perfectly on the 14th count without any command is done with the aid of the band. Should this go wrong, the entire parade is marred. The band thus plays an important role in a successful parade ceremony. Gleason (2015, p. 2) summarizes all these by saying “It was found that maintaining a cadence by means of a tap on a drum aided men moving as a unit”.

Civil Engagements and Performances

In order to make some revenue for the service, the band is available to the general public on request for engagements such as burials, anniversary celebrations, parties, weddings, etc. The unit’s OIC receives all requests taking into cognizance the date, time and venue. At times, the client may have a special request for songs to be performed. These could be hymns, especially at funerals. Other requests could be popular gospel tunes. The band thus rehearses these songs before attending the event.

Attending a typical engagement such as funeral, the band takes off from bases, Accra on Friday or Saturday morning depending on the distance. The band performs hymn tunes to comfort the bereaved family until about 10-11 pm during the vigil where necessary. On the Saturday morning also, the band performs in the family house where the corpse is laid in state until church

service starts where applicable. During the church service also, the band plays dirges, and interludes, and also provides music during the offertory. At this time, it is the duty of the bandmaster in charge to direct the Band to perform songs that the people understand or are familiar with; songs that people can relate to appeals to their emotions and psyche. At the end of the church service, the band plays for a short distance as a way of escort for the bereaved family to proceed to the burial ground.

The appearance of personnel in uniform adds colour to these events. To most families, the ability to hire a service band for a funeral tells the importance of the deceased or the family. It most often becomes the talk of the town that the family hired the GIS Band, the Police Band, the Customs Band, the Prison Band, or the Army Band since it tells their social status or class.

Churches and other organizations also engage the services of the band when they want to embark on street processions. Organizations that want to create awareness about certain project or product would want to patronize the band. The Rotary International Club, the Lions Club, and the National Health Insurance Authority are some organizations that have hired the band to provide music as they processed through the streets to create awareness.

With all the engagements the band honours as discussed above, it is obvious that the band does not only perform duties limited to the unit or the GIS. It also performs public relations duties as the public gets to know much about the service.

Challenges

Administration

One of the major challenges as expressed by interviewees is the absence of a proper administration structure for the unit. The founder and the late director did not have a commissioned 2nd In Command (2IC) who could endorse letters for musicians in the director's absence. One central issue is that; the unit has never had an office complex of its own. Late director Evans Amo for instance shared an office complex with the Sports Unit and the Estate Department at Osu, Accra. From Osu, the trio were relocated to Kanda a suburb of Accra. Later, both the Estates and Sports Unit were relocated to the National HQ whilst the director of Music unofficially shared office with the National Welfare officer at HQ. Subsequently, an office was allocated to him at the Greater Accra Regional (GAR) office of the GIS. From 2007 which marks the regimental band's life in Accra, the band has migrated from HQ, Police Depot, Tesano, Ashongman Estate, Police depot, Tesano and finally Honk-Kong where the band shares a facility with the tailoring department of the GIS. At Hong-Kong, the rehearsal hall is not spacious enough to contain all musicians. One other major challenge about the current place of rehearsal is the proximity between, the pop band and the regimental band. Since none of the rooms is soundproofed, there is always a conflict of sound anytime both bands are rehearsing at the same time.

In an interview with the Police band administrator, he said; 'It is my duty to implement objectives as set by the management of the unit. I take care of documentations and correspondence. Director will only tell me to write a letter for example to HQ. It is my duty to put the right words together for him

to sign'. The administrator also said that, as part of his job, he receives engagement signals from HQ, State protocol, and the judicial service. 'Civilians who also want to engage the band report to my office. In all of these, I take record of all engagements. It is not the duty of the director to receive engagements. Even if they call him, he refers to me. In fact, I submit a weekly report to the director and his 2IC which then helps with schedules for the new week or month'. Chief Yayra also noted that, due to the delicate nature of his office, he is supported by four other personnel.

In answering the question of how important his office is to the smooth running of the Police Central Band, he said; 'my office is the engine room of the Police Band nationwide. I receive requests also from the regional bands which I forward to the director. Same way signals from the director are sent through me to all regional bands'. Whilst answering the question regarding administrative structures in the Police Central Band, he also said:

The smooth running of the central band does not depend on the director alone. He is supported by a 2IC who takes charge in his absence. Other departments which help in achieving our objectives are quartermaster, a Regimental Sergeant Major (RSM), transport officer, library, Music academy, bandmasters, Information Technology (IT) specialist, etc.

All these departments have their responsibilities. For instance, the 2IC sits on all disciplinary issues, service inquiry after which he submits a report to the Director. In fact, the director works with a team of inspectorates who make inputs for the smooth running of the band.

Inadequate Music Instruments

Lack of instruments especially woodwinds is one challenge the band has. Undeniably, the blend of brass, woodwind, and percussion among others is what makes a complete military or a regimental band. The GIS regimental band has five B flat clarinets, one alto sax, and a B flat tenor sax in its woodwind family. This does not provide the right blend of sound. The likes of flute, oboe, English horn, bassoon, bass clarinet, and soprano sax, piccolo are conspicuously lacking. The band, in its brass section, has instruments such as B flat trumpet, trombone, flugelhorn, euphonium, B flat tuba, and E flat tuba whilst the likes of horn in F and B flat, mellophone, alto horn, bass trombone, sousaphone, and fanfare horns are missing. The challenge, as identified, was also reported by participants in Amo (2011) who pointed inadequacy, poor quality and the old age of instruments as factors impacting negatively on the performance of the band.

Until March 2022, some musicians procured their own musical instruments. In a tall list of instruments proposed by the late Gideon Doh in 2021, eighteen (18) instruments were released by the supplier (Virtual Sound) on 1st March 2022. Provisions of other accessories such as reeds, valve oil, and grease have also been seldom. Therefore, the quality of sound expected is always compromised, compared to other sister bands that have enough and better instruments. The bass drum, side drum, cymbals, tenor drum are the only percussion instruments the band has. Whilst two members of the band procured their own glockenspiel, the likes of triangle, marimba, and kettle drum for concerts are lacked.

Quartermaster

The duties of a quartermaster are described as the 'lifeblood'. As the theories of structural functionalism would profess, each unit in society must work for the total benefit of the society. For a band unit or any other system to run smoothly, the supply chain of accoutrements must not be taken for granted.

A quartermistress in the police central band PW/ Inspector Razak Khadija simply said; 'a band unit cannot function well without the quartermaster/mistress'. The quartermistress in the police band again said: 'it's my duty to get all that the musicians need to perform. Theirs is to have a peaceful mind to perform'. She alluded that the regional police bands suffer in this regard since they do not have a quartermaster. The quartermaster keeps stock of instruments both new and old. Uniforms as supplied by the National HQ are received by the unit's quartermaster who will, in turn, distribute them to the musicians. As and when a musician's instrument is damaged, it is reported to the bandmaster for assessment based on which a recommendation is made to her office to issue a new one where necessary. The quartermaster also makes available all accessories that the musicians will need to be able to perform. From the likes of reeds, valve oil, grease, drumsticks, mutes, strings, vellum, etc., Insp. Khadija also said; 'I go to the Police HQ to collect all accoutrements including uniforms, car tyres, boots, stationeries and all that the musicians need'. She added:

You know our musicians go into the public to perform.

They meet dignitaries like the president and other heads of state. We can't afford to make them look dirty. That is

why the current director has designed many other uniforms just for the band. We have eight (8) uniforms of which five (5) are not regular police uniforms but just for the band’.

The availability and supply of all these puts the mind of the musicians at peace to perform.

According to Inspr. Khadija, old instruments or damaged instruments are retrieved and sent for repairs. These old ones are given to new musicians especially beginners to practice with. The case with the GIS band is that, sometimes, rehearsals abruptly ends so that musicians could go to the HQ which is far away to be assigned ceremonial uniforms for engagements. In addition, musicians, most often, procure their own reeds and slide oils for their instruments. When a musician is not able to purchase any of these accessories, the quality of the performance gets compromised. A functioning quartermaster’s office in the band would make available all accoutrements the musicians need to perform. In other words, the quartermaster would at all times make recommendations to the band director about what is in stock and out of stock based on which the director can procure or send a request to the HQ ahead of time.

Library

A library’s importance in every learning environment cannot be overemphasized. The library serves as a place where archival documents are kept safely for future reference. The regimental band which makes use of scored pieces or music sheets, for that matter, needs a place where these scores would be kept. The library becomes a place where copies of all scores in folios

are kept for easy retrieval in case a copy is missing or destroyed. With the right crop of people manning the library, scores are stored on shelves to maintain their life span. Music being a discipline also, accessibility to a library with music-related materials would contribute to the upgrade of the musician.

The regimental band, since its formation, has no library. The challenge is that, most often, musicians report missing scores. Mostly, this comes to light when these scores are called for either at rehearsal or at a performance. Especially in the case of the band where it is the bandmasters who orchestrate music before teaching, the workload gets increased when scores are misplaced. It means that the bandmaster has to re-copy that score else that part gets missing forever.

With the advancement in Information Communication Technology (ICT), computers have become integral in operating libraries. A library equipped with computers would be useful in storing soft copies of scores for future use. A resourced ICT center would also be helpful in accessing scores online. With a librarian vested with knowledge in music software, the bandmaster is relieved from having to scout for scores and also from having to orchestrate the same before coming to teach.

To summarise the above discussion, the US Department of Army pamphlet (2016) states:

Music libraries are critical assets due to the cost and historical nature of the sheet music, much of which may be out of print and irreplaceable. A secured area with controlled access and proper temperature and humidity

control is required to prevent theft, loss or destruction of library contents' (p. 11)

Transport

The band relies on vehicle allocation from the transport officer (T.O.) at the National HQ for Service and State engagements. In the case of civil engagements, the client would apply for a bus and if it is available, payment is made to the service. Many participants in this research cited the late release of service vehicles anytime the band is traveling as a demotivation. In most cases, the delay is due to non-issuance of the fuel coupon. An interviewee of a senior rank in the service indicated that memos for the release of vehicles delay in reaching the transport officer. On many occasions, musicians end up waiting for hours before embarking on a trip. The effect is that; musicians arrive at their destination worn out which affects performance.

This development is in contrast with what Amo (2011) reported. In his thesis, he recorded that the availability of transport at the disposal of the band was a leading motivation to the musicians. This goes to confirm that, the availability of vehicles at the disposal of the band serves as a source of motivation as some participants noted.

Participants also mentioned the bad condition of some of the vehicles they travel with. 'These are not vehicles we can relax in before getting to the destination for performance' an interviewee of 15years experience shared. This certainly affects performance. Another participant who is of 15years experience in the band said; 'we travel late without armed escort'. The condition of the vehicles, coupled with the late release of fuel for the drivers, many have mentioned, is demotivating.

Considering the trips the band embarks on and especially the fact that sometimes Service and State engagements come at short notices, a vehicle at the disposal of the unit would prevent a lot of these inconveniences. Interviewees expressed the stress they endure particularly in responding to emergency engagements. All these would be a thing of the past when the unit has vehicles at its disposal with a transport officer who would be accountable to the T.O. at the National HQ. It is reported that there was once a bus branded 'BAND' but was not under the control of the unit.

Issues of discipline call for attention. In the course of the survey, participants mentioned the bad attitude to work as a factor affecting the performance of the band. Stand ethics are also questionable in the band. Considering the small size of the rehearsal hall, unnecessary movement from the musicians ends up interrupting the rehearsal. At programmes, some musicians do not obey time allocation for water breaks or food and other activities. The result is that the bandmasters sometimes do not have the full complement of musicians on the stand when performance resumes.

Day-to-day activities

The band currently rehearses on Tuesday and Wednesday. This is a decline from Tuesday, Wednesday, and Thursday rehearsals at the Police Central Band. Mondays are often off-duty days for security bands on the assumption that they honour engagements during the weekend. Musicians are hence given Monday to do personal administration i.e. washing, shaving, etc.

For the two days, the band's Tuesday starts with prayer, worship, and a word of exhortation which was the practice at the Police Central Band from 8:30 am to 9:00 am. The leader of the band, most often, would brief the band

about upcoming engagements for the weekend, if any, as he receives from the OIC. Thereafter, the bandmaster would tune the band to commence rehearsals until 10:00am when the musicians are given an hour break. Rehearsals continue from 11am through to about 2pm. When a bandmaster is informed of an upcoming engagement, he would select repertoire that the band would rehearse.

In the case of service engagements, marches are rehearsed in addition to hymns. Where the engagement is civil, a conscious effort is made by the bandmaster to find out the nature of the event in order to select appropriate pieces for rehearsal. The ethnicity of the client or the location for the programme also informs the repertoire to rehearse.

Since the band does not have a curriculum or a course structure, bandmasters would often halt rehearsal in order to explain certain concepts such as the correct interpretation of dynamics like *sforzando* (*sfz*), *fortissimo* (*ff*), *piano* (*p*). Tempo markings such as *adagio*, *moderato*, *largo*, *maestoso*, *vivace*, *allegro*, etc. are also considered.

Participants were firm in the view that strong leadership with the right rank and the technical know-how would be able to explain to the authorities the needs of the band such as instruments, accoutrements, allowances, uniforms, etc.

Uniforms

According to Bannister (1995), Australian military musicians have as many as ten (10) different uniforms which they use to match with the occasion. He discussed that on occasion such as going to the recording studio to record, they are allowed to wear civilian clothes. The number of uniforms

significantly tells that occasions such as dinners, church performances, parties, weddings, and funerals have specific uniforms. Being the eye of the service and also rendering a lot of public relations to the service, the appearance of musicians in the Australian army could not be taken for granted.

The NCO's range of ranks in the GIS has two (2) uniforms. These are number one also known as 'Green-Green' or Office wear and the Immigration camouflage. The Green-Green is worn with a pair of black shoes and black socks whilst the camouflage is worn with a pair of black combat or drill boots or brown desert boots, especially for operations and bush exercises.

Figure 18 is a picture of AICO I Kyei, a clarinettist in the Service's number one uniform for junior officers with a beret. On his right chest are his name tag and the band crest signalling his mother unit. Also firmly fixed on the right pocket is the breasts crest of the GIS. On the opposite side, are two insignia (rappelling, and combat training) representing courses he has attended so far. On the left armpit connecting to the left pocket is the yellow woven lanyard whilst the green and yellow belt is on the waist.

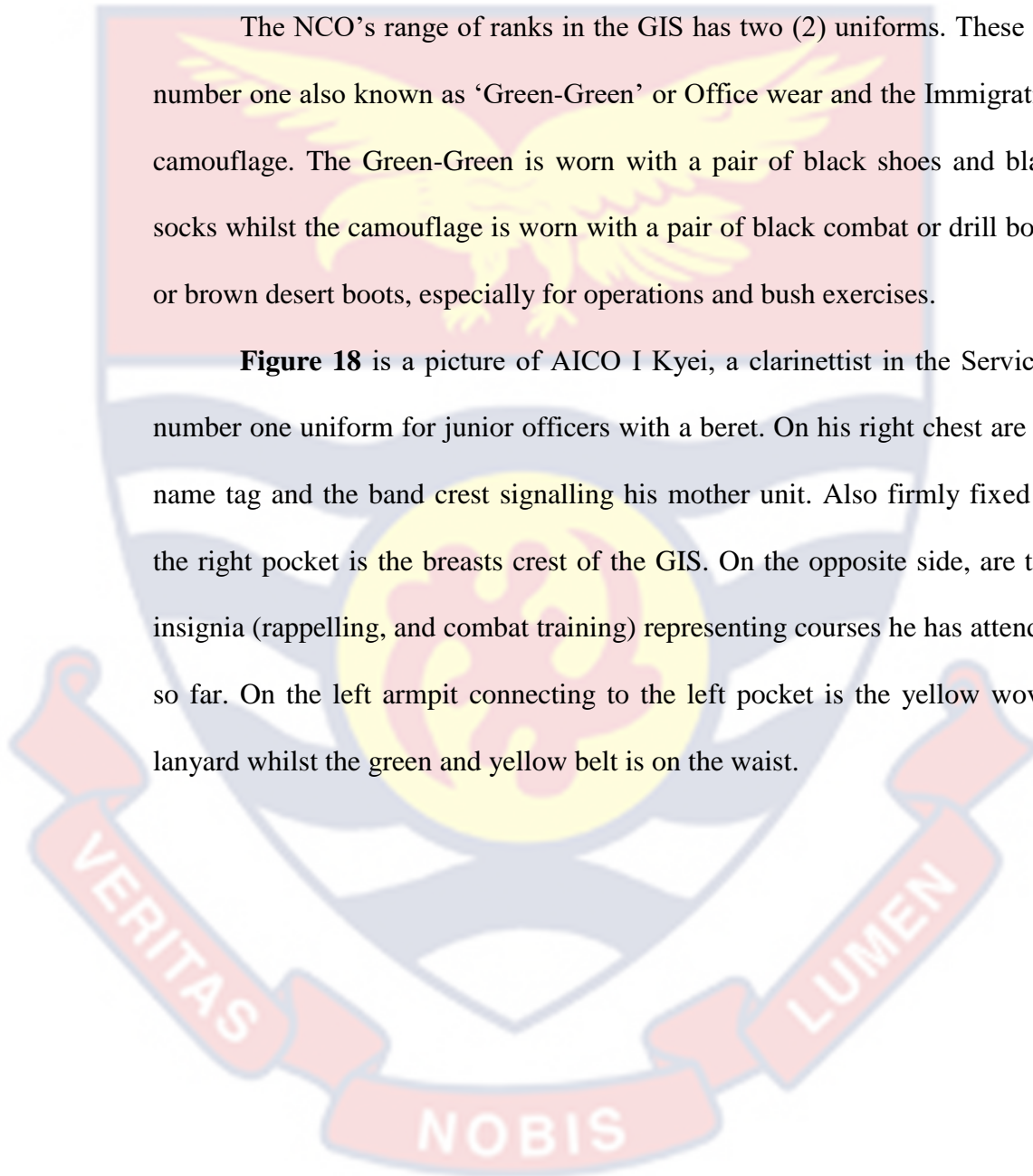




Figure 18: AICO I, Kyei in No. 1 uniform. Picture by the researcher

In the next picture (**Fig. 19**), musicians are seen on parade at the Training School in the camouflage uniform with beret and black boots. All instruments are seen held at playing position showing that the band was performing. In the background are some officers, families and the general public who are witnessing the parade.



Figure 19: The band in camouflage uniform on parade. (Pic. By Mr. Atsu, GBC Cape Coast)

Despite the numerous trips the band embarks on across the country for performance, the unit does not have an additional uniform to complement these two. Most often, due to the design of the Green-Green, it is not helpful for performance since the personnel has to tuck in with the belt firmly on the navel level (also known as three buttons). A dress code such as this with the personnel standing on parade for long or sitting whilst blowing air from the diaphragm into the instrument is certainly not a good one since it can affect the health of the personnel. Considering the colour of the number one uniform being discussed, it is also not suitable for performance especially when musicians are embarking on two days' trip. This is because the slightest dirt and sweat becomes visible.

For people who are the eyes of the service and performing public relations duties for the service, this is not good enough. The probability of personnel to be in faded, dirty uniform is high and this deserves attention. The Ghana Police Central Band, for instance, has seven (7) designs of uniforms for

performances and three others for regular duties. The Armed Forces Central Band also has eight (8) different designs of uniforms for specific events. The supply of uniforms and boots to musicians in the GIS regimental band thus needs more attention in order to truly represent the eye of the service.

The second uniform (camouflage) is able to absorb sweat hence not susceptible to dirty due to its design. Also, personnel do not have to tuck in with tight belts. It is thus the preferred uniform whilst on parade or whilst embarking on a trip. The picture in (Fig. 20), is ICO Nyame, a clarinettist fully dressed in the Service's camouflage uniform. From the bottom is his black combat boot which is acceptable for parades. On his right pocket on top of the name tag are two badges, the red being the unit's crest whilst the other is that of the Armed Forces Music School where he attended a short course. Also seen on the right pocket is the breast crest of the service. Since dressing in uniform is incomplete without a lanyard, a yellow lanyard connecting to the left pocket can be seen. On top of the head is the headgear (beret) which has the Service's crown boldly affixed at the frontal view.

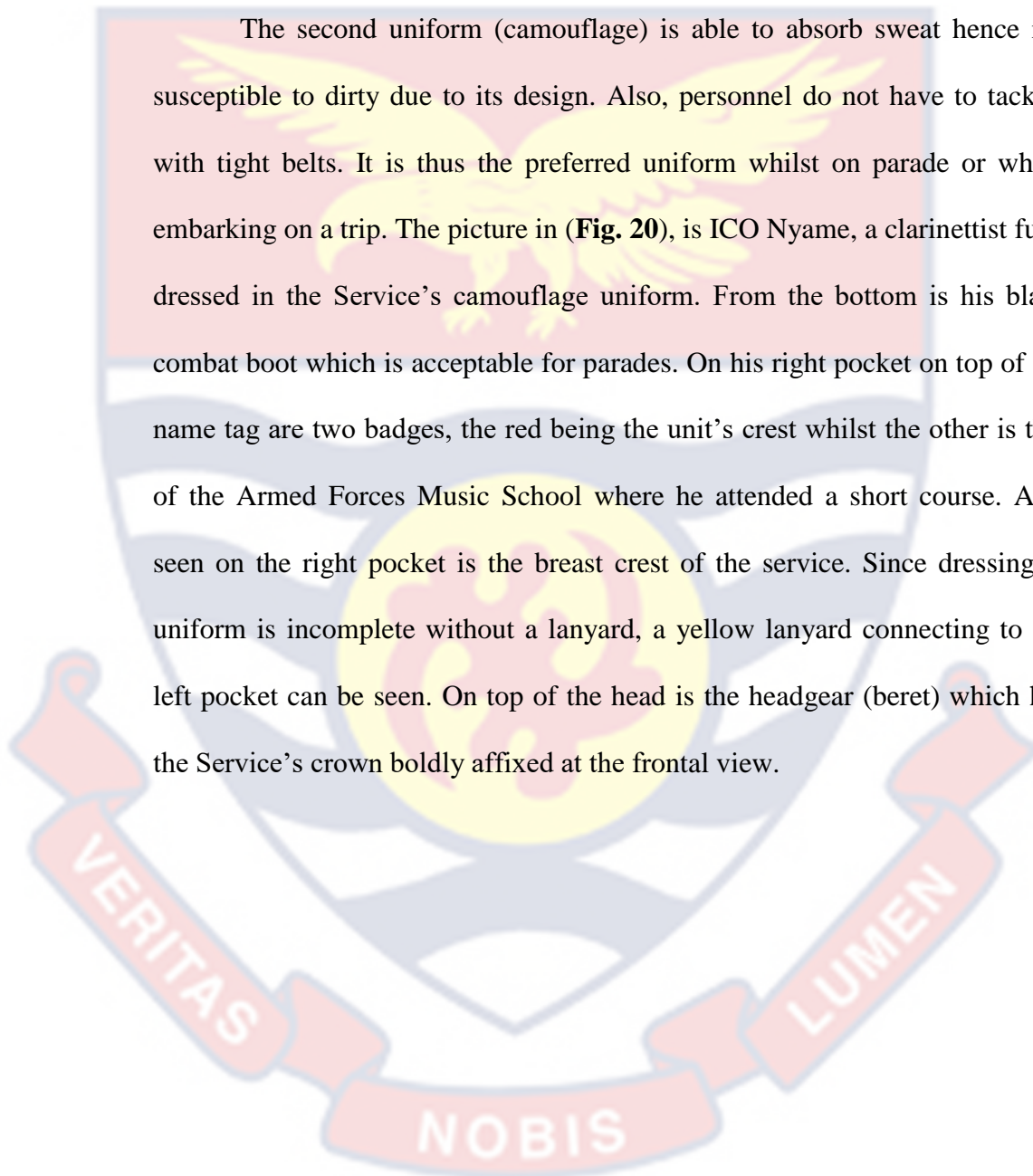




Figure 20: ICO Nyame in camouflage uniform. (Pic. by the researcher)

The third and final design of uniform for the band is the ceremonial uniform. It must be mentioned that, this design of uniform is used by musicians only. In effect, musicians in other Services have the same design in different colours. As the name suggests, it is only used on special occasions such as graduation parades, Independence anniversary parade or during the

burial of a top management member of the GIS. Currently, the ceremonial uniform is kept at the general stores at HQ. Thus, musicians would have to sign for them when the need be. This is also another challenge musicians encounter. Rehearsals could become to an abrupt end for musicians to commute to HQ for ceremonial dress. The establishment of a quartermaster's office at the band unit will relief musicians from the challenges of commuting to HQ to sign for the uniform especially when the said uniform is used by only musicians.

In **figure 21**, musicians are seen in the band's ceremonial uniform trooping on the square at the GIS Training School, Assin Fosu. In front are three drum majors who are beautifully decorated with the drum major's sash. Following the drum majors is the bandmaster on parade in the person of the late OIC. At the background are supporting contingents and the graduating contingent.



Figure 21: The band in ceremonial uniform. (Pic. By Atsu, GBC, Cape Coast)

Any effort to increase the supply of uniforms for musicians will be more than appropriate. Better still, special designs should be acquired for the musicians to use for occasions such as weddings, dinners as the Ghana police band has. This will reduce the pressure on what is currently available.

Summary

The GIS regimental band performs music which is cultural to the service at large. At training, the band provides an essential role in the training of new recruits and cadets in terms of marching. A society as the service has become, the band performs a core duty by providing music during the burial of retired and servicing officers all over the country. The band also performs at events which are national in colour such as independence anniversary parades. Individuals, and companies also engage the band for activities such as parties and funerals. One can also say that the band is an ambassador of the service since the GIS does not have offices in every town and village. Meanwhile the band goes to even the remotest part of the country to either perform a national assignment, or a service assignment.

Amidst the challenges the band faces, the lack of administrative structures could be one of the fundamental reasons for the lack of discipline in the band. In fact, the lack of an administrative structure, an effective one for that matter in which all sub-offices (structures) are allowed to function for the total benefit of the system (band) could be a summary of the challenges facing the band.

Despite all these challenges, the band has, over the years, been very useful not only to the GIS but also for National events such as independence anniversary parades. Patronage from officers for joyous and sad events as well as from the general public sometimes is overwhelming.



CHAPTER FIVE

DISCUSSION ON RECRUITMENT, BACKGROUND OF MUSICIANS, ADMINISTRATIVE STRUCTURES AND REHEARSAL PRACTICES

Overview

In this chapter, data collected on research questions two (2), three (3), four (4), and five (5) are presented. Data analysis was hence done under the following headings in order to answer the research questions and objectives of the study:

1. Recruitment process of musicians.
2. Musical background of musicians.
3. Administrative structures in the band.
4. Rehearsal practices in the band.

In all, current musicians in the band, reverted musicians, dismissed/interdicted musicians, former band director, and a former management member were interviewed to understand how the musicians were recruited. Other service band directors and administrators were also interviewed to understand how they also recruit their musicians.

Due to the nature of the study, a number of important topics emerged out of the study which have become the basis for discussion. These topical issues align with the research objectives and questions of the study. Participants were asked how they got to know about the recruitment of musicians into the band and what was required of them during the recruitment process.

Emerging from the response is that, the recruitment of musicians into the band has never been published. The founding-director, for instance,

mentioned that due to the urgent need for the band, the first recruitment was not published. This trend however has featured in all other recruitments into the band. In effect, people get to know about the recruitment through hearsay. In responding to the questions above, 25 out of 47 respondents (41 current musicians, 5 reverted, and 1 interdicted) representing 53.2% being the majority group said they were informed by family/friends in the band or in the service. Fourteen (13) respondents representing 27.7% were informed by people in authority. 19.1% made of eight (9) participants were also informed by members of the band. The various means participants heard of the recruitment of musicians into the GIS band is presented in Table eight.

Table 8: How participants got to know about the recruitment of musicians into the band

Category	Family/Friends	People in authority	Members of the band	Total
Frequency	25	13	9	47
%	53.2	27.7	19.1	100%

Twenty-one (21) respondents representing 44.7% being the minority group answered 'Yes' to the question if they were auditioned and what was required of them. As part of the audition, the 21 respondents said they played two (2) scales on their instruments. The remainder twenty-six (26) representing 55.3% which is the majority group answered 'No' they were not auditioned.

For a performing group such as a regimental band, advertisement and an open audition is one of the best practices worldwide as encapsulated by Gleason (2015), Brian (2018), Skinner (2014). Same can be said about the two

(2) oldest security bands in Ghana. The 44.7 % who said they were auditioned could further be asked to play the chromatic scale, sight-play a piece or made to clap rhythms. This will further provide a fair idea about their background in music. Muscalu (2015, p. 351) beautifully writes “both success and survival of an organization depends on the quality of human resources available to it and/ or use”. Muscalu further admonished that organizations should focus on identifying competitive candidates through an efficient recruitment process.

In answering interview question three, all 47 respondents made up of 41 current musicians, 5 reverted answered, and 1 interdicted musician answered ‘No’ they did not write any exams in Music. As discussed under selection and recruitment in literature review, Human Resource managers (HRM) conduct series of tests in order to hire competent and skilled labour (Muscalu 2015). Muscalu also argued that the main purpose of recruitment is to attract sufficient applicants from which the best candidates are selected for the job. General duty applicants are often examined in general knowledge, current affairs, logical reasoning and arithmetic as part of the recruitment process. The knowledge of potential applicants for a professional unit such as a military/ regimental band could also be tested in an examination. The result, in addition to the practical test, will provide a fair idea of the various strengths and weaknesses of the applicants. This will go a long way in deciding the nature of the additional courses to take them through when finally recruited.

Recruitment Process

Muscalu (2015) argued that the recruitment process of personnel cannot be underestimated since it is the starting point of securing human resource that will yield the desired output of an organization. Johnson (2016)

in his doctoral thesis titled ‘a survey and guide to United States military band trumpet auditions’ indicated that “musicians spent countless hours preparing to earn a spot in these prestigious ensembles” (p. 8). Whilst answering Johnson’s research question two; “what qualities do you look out for in any given audition? Are you looking for a candidate who is note perfect, perhaps technically flawless or most musical and unique”?, respondents who have either participated in auditions or have organized auditions mentioned among other things ‘best sound’ i.e. sound intonation, ‘musicality’ i.e. musicianship including phrasing, creativity, ‘rhythmic accuracy’, ‘exceptional techniques (p. 17). In effect, human resource managers conduct series of interviews, aptitude test, examinations in the quest to hire only qualified and competent applicants.

Gleason (2015) argues that potential musicians are thoroughly auditioned where only qualified ones are selected to join the US Army. Skinner (2014) mentioned that potential musicians, in addition to playing four scales both in minor and major scale, should have a good knowledge of the rudiments of music.

ACP Dr. Hukporti, the Director of Bands at the Ghana Police Service had this to say when he was asked about recruitment:

Advertisement is made by the Police Service in the newspapers and potential musicians must first meet the general standards as set by the Police Service. For instance, male applicants must have a minimum height of 1.73m (5.8 feet) and females must have a minimum height of 1.63 (5.63 feet). Potential musicians are then asked to report at the

Tesano Depot where they are tested on their various instruments. They are made to run scales and also to sight-play short unseen pieces. With percussion, one must be able to play at least two instruments... ’

Captain Amoah, a band Officer at the Armed Forces Central Band also had this to say when asked about how they recruit musicians: ‘Applicants, after going through the general eligibility tests are sent to the band unit for a trade test in which applicants are thoroughly auditioned before they are recruited or not’.

An interviewee who is in the top hierarchy in the GIS described the recruitment process as being “family and friends”. He opined that advertising the recruitment of musicians would amount to a bigger pool from which the band can select competent musicians. His opinion was vindicated by interviewees who confirmed being told of the recruitment of musicians by people they knew in the service or in the unit or people in authority.

Out of the thirty-four (34) musicians recruited in 2013, about a one-third (1/3) representing (33.3 %) could not play any instrument in the regimental band. Some participants mentioned the inability of the unit to possibly train this category of people in the unit as a demotivation. They said: “we all take our salaries yet some are doing nothing”.

In the course of the study, I chanced on a book titled ‘The Standard Operating Procedures’ (SOPs) 2013 for the band unit. The SOP provided that the OIC submits a memo to Finance & Administration (F&A) through the OIC, Human Resources, recommending the needed musicians for the band.

The SOP however did not mention the selection and recruitment process and qualifications of potential musicians into the band.

The musical background of respondents

A total of forty-one (41) current musicians were engaged in one-on-one interview to gather data for this session. Questions on where they learnt to play their instruments and the learning processes, if they could read music on the staff at the time of recruitment, how well they could read music on the staff now were asked and if they had any certificate(s) in music. In addition, thirty-five (35) participants were also closely observed in order to answer the research question. All participants were independently observed and rated by the research assistant. Some of the issues which were rated included sight-playing ability, sound production, rhythm interpretation, identification of express marks, etc.

Music, as a discipline, has its own lingo like many other disciplines. Therefore, to enhance professionalism, one would have to learn the lingos in order to bring life into a piece of music on paper. Western music has particularly adopted the use of Italian terms, which a musician needs to understand in order to perform well. Names of notes and their values, names of lines and spaces, key signatures, time signatures, expression marks, dynamics are all concepts which enable one to comprehend a piece of music fully. All these can be classified ethically as 'rudiments and *theory of music*'. In light of this, information about the background of band members was gathered.

The responses from participants as to how they learnt to play their instruments were grouped into the following categories; school band, Church band, community band, on the job, one-on-one/ self is presented in Table 9.

Table 9: Various learning places/ institutions participants learnt to play their instruments

Category	Frequency	%
School band	6	14.6
Church band	16	39
Community band	8	19.5
Private tuition	5	12.3
On the job	6	14.6
Total	41	100

The findings from the current study gave support to what Rumbolz (2000) and Dordzro (2017) reported. Data revealed that majority of beginners learn to play their musical instruments in private schools, community bands or church bands. In the fourth category (private tuition) three (3) participants were trained on the job as drum majors. One other person also bought and learnt to play the glockenspiel on the job. The other two (2) participants learnt to play the side drum on the job.

Having taught the GIS regimental band for the past ten (10) years, I have realized that the difficulty with which most musicians interpret scores end up prolonging rehearsals. Where there are dynamics and expression marks, musicians, most often, are not able to attach the right effects. Mostly especially, marches take longer time to practice due to their rhythms and other embedded ornaments.

The background of most musicians in the GIS regimental band calls for more pragmatic attention. An interviewee of three (3) years' experience in the band said; "most of us do not know how to sight-play. That is why rehearsal takes a long time". In recent times, a number of musicians were sent

to the Armed Forces Music School for a short course of three (3) months. In addition, the musicians who partook in the course attended the introductory section (A4) without going back to continue with A3, A2 and finally A1. The result is that, participants in the course return with little or no impact. It is also reported that the programme was a promotional course for musicians in the Armed Forces.

It is thus clear that a lot of bands work at improving the musical literacy of their men as discussed in the literature review. Prominent among these are the RMSM in Kneller Hall, the US Navy Music School, the Ghana Armed Forces Music School and the Ghana Police Music Academy.

Most often during rehearsal, bandmasters would interpret dynamics, expression marks which the musician may not understand. Complex rhythms are no exception. Combinations such as triplets, semiquavers and dotted notes usually tend to be a challenge. To overcome this, bandmasters most often spend time interpreting these rhythms and other important indicators as maybe in the score. All these, put together, tend to prolong rehearsals.

Table 10 presents the various learning processes through which participants learnt to play their instruments.

Table 10: Various learning processes participant learnt to play their instruments

Category	Frequency	%
Rote/ tonic sol-fa	28	68.3
Staff	13	31.7
Total	41	100

As the case is mostly in church, school and community bands, musicians are taught to play their musical instruments by rote learning (tonic sol-fa). This mostly is either based on the capacity of the instructor or a short

timeline given by these organizations to train the boys and girls (Dordzro, 2017). Using this learning method, a learner is left with one option to memorise the songs learnt. Thereafter, the sol-fa notations are read out to the musician in the course of rehearsal.

Dordzro (2017), Conway (2003), and Banister (1998) have all alluded to a strong foundation in music notation reading (sight-reading), audiation development, rhythm interpretation, identification of accidentals, key signatures, time signatures and many others in the formation of a new band. Another effect of rote learning is that; people learn to play these instruments without cognizance to other transposed instruments (concert keys). As the reality is, the key of F major is rather referred to as E flat major whilst C major is referred to as B flat major and G major referred to as F major on the B flat trumpet. All these create confusion in the minds of some instrumentalists if they ever get the opportunity to learn the right thing.

In an interview with Prof. Justice Kofi Gbolonyo, a lecturer at the British Columbia University (UBC), Canada, he described the rote way of learning to play an instrument as helpful but more hurtful. He said; “rote learning which we call *akpara* method back at Amedzofe Teacher Training College kept my interest in music-making”. On the negative side which he referred to as more ‘hurtful’, he explained that it became hurtful since they found the introduction to music on staff as unpleasant. ‘At this point we could play somehow but we are now told that’s the wrong method’. This is very realistic since most people who have learnt to play their instruments the rote way find it difficult learning to read music on the score in the future. Nonetheless, it could be argued that most musicians who learnt to play

musical instruments by rote tend to develop a sharper memorization skill since that was the only way to perform the repertoire.

A total of 95% of the thirteen (13) respondents (Table 10) who learnt to play their instruments using the staff were beginners. They are mostly made up of people who learnt to play a scale or two having gotten wind of the recruitment of musicians. If these people were made to interpret rhythms, sight play or to write an examination in Music, their musical knowledge and background would have been determined. This goes a long way to affect negatively, the performance of a regimental band in which scores or sheet music are dominant. Of the remaining twenty-eight (28), the majority of the participants forming 88.3% learnt to play their instruments by rote.

In order to have a better understanding of the background of the musicians, they were asked how well they could read sheet music now. The question provided options/ alternative answers ranging from 'Good', 'Average' and 'Slow/Beginner'. The thirteen (13) respondents who answered 'Yes' said they could read sheet music at the time of recruitment in question six (6) rated themselves as either good or average. The remaining twenty-eight (28) who could not read at all at the entry stage assessed themselves as slow/beginners. In effect, they are not fluent at sight-playing. This item buttresses the answers provided in the earlier question. Considering the number of years these musicians have spent in the band that is 15, 10 and 3 years, a conscious effort at training them in music rudiments would have changed the status quo.

Out of the forty-one (41) current musicians who were asked if they had any certificates in music, fifteen (15) representing 36.6 % being the minority had certificates which they got from the AFMS having attended the three (3) months foundation course (A4). The majority group of twenty-four (24) participants representing 58.5 % had no certificates in music whilst two (2) participants representing 4.9 % have a degree in music and ABRSM Grade 5, respectively. It was also reported that there are two (2) other degree holders who have all not been commissioned into the senior ranks. This finding confirms Amo (2011) who reported that the highest formal education in the band at the time of his research were SHS graduates. Whereas BECE graduates were second in the GIS band with nineteen (19) participants representing 38.8%, the Ghana Police Band had Diploma, placing second with a total of twenty-one (21) participants representing 14.4%. Even though Amo (2011) recommended that measures be put in place to upgrade the musicians in both bands (p. 48), It must be stated that, whilst the Ghana Police Band has done well by introducing ABRSM with which a good number of them have either acquired degrees now or are in school, the GIS band has not done much in that regard.

With the help of an observation guide, the research assistant further observed closely participants in order to understand their background in music. In all, 35 musicians in the band were observed during rehearsal. In addition, they performed unseen pieces in which sight-playing skills, identification of dynamics and expression marks, sound intonation, rhythm interpretation and general musicianship were scored in order to answer the research question under the following themes:

1. *Sight playing abilities:* out of the thirty-five (35) participants who were observed, eleven (11) representing 31.4 % were good at sight playing. They were also able to apply their accidentals where necessary. As part of the rating, they fell within the bracket of 7-10. The second category of musicians were those who scored 4-7 that is average. Ten (10) participants representing 28.6% performed averagely. The third category, fourteen (14) participants representing 40% being the majority group scored 1-3 which is regarded as low performance. It emerged that this group of musicians are rather good at playing by rote.

2. *Identification and performance of dynamics and expression marks:* Fourteen (14) participants representing 40% being the minority were able to identify and perform the various dynamics and expression marks in the unseen piece given to them to play. The remaining twenty-one (21) represented 60% being the majority; though some were able to identify the dynamic or expression marks, they could not perform well.

3. *Sound production:* sound production is important in music. The ability to produce the right pitch goes a long way in enhancing performance. Regular practice and technical exercises could help one to be able to pitch well. In rating this exercise, twenty-nine (29) participants representing 82.9% majority were able to produce good intonation on their various instruments. The remaining six (6) representing 17.1% minority were not able to produce good intonation on their instruments which they attribute to their instruments being faulty. The state of the

instruments could not be the only reason. Lack of regular rehearsal could be a factor.

4. *Rhythm interpretation*: participants were first asked to clap the rhythm. They were all given equal opportunity in three (3) attempts. Twelve (12) participants representing 34.3% were, on the third attempt, able to interpret the right rhythm. The remaining twenty-three (23) representing 65.7% were able to clap a few measures whilst they encountered difficulties moving forward. At the end, they could not put full life into the piece they selected.
5. *General musicianship*: the general musicianship of the participants was also examined. The ability to perform coherently with other musicians is important in a band since it is not a solo work. This also included the ability of the participants to be able to harmonise pieces on their own whilst performing.

The findings synchronise with Rumbolz (2000) who found out that most musicians in the security bands in Ghana largely depend on the rote style of learning and performance. This, however, is in contrast to an earlier record by the same author that the early Presbyterian Church strictly used the music staff in teaching their bands. Hukporti (2014) also recorded that the colonial masters did not countenance anything aside sheet music. Adzroe (2019) added by saying that bandmasters take delight in the readiness of the musicians to perform even unseen pieces.

Administrative structures in the band

The research relied on literature, archival records as well as interviews with both reverted and current musicians to find out what structures have guided the performance of the band over the years. In the course of the study, I laid hands on a three (3) page document titled ‘The Standard Operating Procedure’ (SOP) for the band unit which was written in 2013. The document made mention of three (3) offices/structures; band OIC, 2IC and band leaders. Though the SOP made mention of a 2IC, both the founding-director and the former OIC had non-commissioned officers as their 2ICs. Their absence made it almost impossible for letters from the musicians to be endorsed before being sent to the Headquarters or to any other place.

According to Inusah (2016) “organizational structure may be considered as the anatomy of the organization, providing a foundation within which organizations function” (p. 8). By extension, structures are designed to regulate what people do in society, family or in an organization.

According to Scupin (2012), the theory of functionalism encapsulates that a society is made up of institutions which serve vital purposes. Norms, rituals, and customs function to keep the individual’s behaviour in consonance with that of the group. The band has migrated from many rehearsal places to its current place. Part of the reason the band was moved out of the HQ was the sound production during rehearsals. Clearly, all security bands are separated from their HQ. Thus, the senior-most bands have established structures that help them carry out their duties smoothly and effectively since they are far away from the HQ.

Structures such as quartermaster general will provide all accoutrements such as instruments, stationeries, reeds, uniforms, valve oil, vellums, boots etc. for the smooth running of the band. This, Risch & Kieffer (1995, p. 143) described the quartermaster as the “lifeblood of the army”.

Transport is another important structure since musicians have to be transported to the engagement ground. The prompt availability of a vehicle eradicates late travels. It will also facilitate the movement of the musicians since they need to move together as a team.

In the words of James (1965), a library is a valuable asset to the band. This is because, regimental bands depend highly on sheet music. The ability to properly store both old and new pieces at the right temperature goes a long way in preserving their life span thereby building this valuable asset. The musician hence can easily access these learning materials for their advancement.

The office of the Regimental Sergeant Major (RSM) cannot go unmentioned for reasons of indiscipline. The RMS’s office would design and execute prompt punishment for members of the band who misconduct themselves. This will deter others from misconducting themselves in a similar manner. Bailey (1960) summarises that a band should be made up of structures responsible for promotion, the welfare of the personnel, curriculum, scheduling, finance and equipment, physical facility and records.

One key structure in the band as discussed in the literature review is the establishment of a Music school. Music as a discipline has its tenets which must be taught by people equipped with the right methodology. The establishment also helps greatly in converting young musicians into what

exactly the band wants them to be able to do. Brian (2018) captured that the Royal Military School of Music was established to standardize working practices among the various regimental bands. Rempe (2017) also alluded that the lack of professionalism as exhibited by the musicians whilst performing at the Queen's birthday led to the establishment of the Kneller Hall. In effect, the importance of a Music school in the life of a band cannot be overemphasised.

Whereas the general-duties have and continue to enlist graduates in various disciplines, the band aside the former OIC and one other officer who has since reverted has not enlisted any graduate musician. The presence of graduates with the right skill and knowledge will impart greatly on young musicians since they will be taken through the rudiments and theory of music. Their presence will also go a long way in formulating policies, and proposals which will greatly improve the performance of the band. To a large extent, the presence of graduate musicians with the right skills and knowledge will help erase the perception that musicians are illiterates.

As discussed earlier, selection and recruitment are the starting point of getting the right crop of human resource for an organization. In the SOP designed for the band unit in 2013, conspicuously missing are recruitment requirements. Whilst recruitment into the General Duties specifies what certificate(s) one must have to be eligible, the SOP does not have a criteria for the selection of musicians. In an interview with an officer at the HR Unit, he indicated that all recruitments are supposed to be published. He however could not tell why recruitment into the band was not published.

The background and rank with which one could be appointed as the OIC, 2IC or a bandleader was also not mentioned. One other critical thing

which is not in the SOPs is an exit plan for musicians. Particularly, regimental band duties call for more energetic men who could stand on parade for long. For that matter, a musician who has spent about fifteen (15) or more years in the band may not have the strength any more to perform for long. Pioneers of the band i.e. Intake I, V, and X remained in the training school for many years without performing band duties due to their ages. Rather they performed sentry duties until they were reverted in 2018. For instance, provision could be made for young musicians to be recruited after every five (5) years to replace those who are physically weak and will have to join the mainstream. The SOP also did not create administrative structures such as an administrator, a library, bandmasters, transport, RSM etc. to guide the unit. In a nutshell, a three-page document designed for the band unit as SOP has left out other equally important structures that could aid the smooth operation of the band.

The director of bands, Ghana Police Service who is responsible for all regional bands is currently held by an Assistant Commissioner of Police (ACP). The Police Central Band also in Accra is headed by a commissioned officer, (Chief Superintendent) with a Second-In-Command (2IC) also a commissioned officer. The pop band section is also headed by an Assistant Superintendent (ASP). Some of their regional bands, for example, Central and Ashanti are also headed by commissioned officers. Aside from that, they also have a host of Senior Non-Commissioned officers (SNCOs) who serve as inspectorates. They are also equipped with facilities such as a library, a transport officer (drivers), technicians (video, photographers, sound engineers) as well as a Music school. Same can be said about the Armed Forces Central Band.

The interview solicited the views of the participants about the non-enlistment of degree in Music holders who are placed commissioned officers in the band. Being a security setup, ranks matter a lot. All participants held the view that the presence of senior ranks matter a lot in maintaining discipline. The state of indiscipline in the band is attributed, by some, to the absence of senior ranks in the largest unit in the service since the demise of the late OIC.

Others held the view that the absence of senior ranks has greatly affected the image of the unit. Largely, musicians in the band are considered 'illiterates' or people who are less educated. It is also the position of others that senior ranks are in a position to lobby or make advocacies for the band. As far as the structure of the unit is concerned, an OIC should be supported by five (5) lieutenants who, apart from designing policies, would also fill in the gap in his absence. This will also offer these other lieutenants the opportunity to understudy the OIC and also gain institutional memories to guide young musicians. This would prevent situations where vacuums are created in the absence of the OIC.

As part of the organogram of the Ghana Armed Forces Central Band, the Unit is headed by Lieutenant Colonel (Lt. Col.) or its equivalent. He is supported by a 2IC who should be a Major, the Adjutant, and a Captain. In all, the Armed Forces Central Band has a total of nine (9) Army Officers, four (4) Navy Officers and one (1) Air Force Officer. The presence of all these commissioned officers would definitely be helpful in policy making and the ability in presenting convincing arguments in favour of the band in the presence of their superiors.

When asked about their take on the enlistment of Music degree holders who are given the appropriate ranks, all forty-one (41) current musicians expressed similar, if not same, views why the band needs degree in Music holders who are placed on the appropriate ranks. For instance, a trumpeter with 10years experience in the band held that degree in Music holders with the appropriate ranks will be in better position to explain the needs of the band to people in authority. A clarinettist of 3years experience wondered why other professional units such as accounts, transport, tailoring, ICT and those in the general-duties enlist graduates who are given the appropriate ranks whilst another professional unit such as the band unit does not. The participant ended by saying ‘if we have about five (5) graduates who are senior ranks, people will not be sitting at home without coming to work’’. This position is also held by three (3) other participants who wondered why musicians in the band with degree in Music are not being promoted.

In all, participants held the view that despite the fact that there were three (3) Music degree holders, they are not able to do enough since they are not placed on the appropriate ranks (senior ranks). Obviously, for the purposes of advocacy, policy making and discipline, the need for senior ranks is undeniably necessary in all units in the security services.

Rehearsal Practices

Research question five (5) collected the views of participants who are current members of the band about the rehearsal practices in the band. In a focus group interview, participants were engaged. It was important to find out the optics from which participants viewed the rehearsal structures in the band since that largely affects performance. This was to make room for their

individual assessments to be captured in the study. This will also go a long way to offer a feedback to the bandmasters.

A clarinettist with 10years experience in the band held the view that the two days rehearsals in a week are not enough. His view was supported by two (2) other participants. As discussed under day-to-day activities, the band rehearses twice a week that is, Tuesday and Wednesday. The remaining two (2) participants in this group, even though agreed that the two (2) days rehearsal was not enough, however complained of the cost of transportation to work due to where they lived. A trumpeter with 10years experience in the band also held that most musicians do not practice on their own. His view was that, musicians should practice pieces in advance.

In another group, a trombonist of 15years experience submitted that bandmasters should encourage stand or smaller group rehearsal. His opinion was that all musicians do not have the same speed in sight playing. A trumpeter of the same experience in the band posited that musicians should be allowed to take their instruments home for personal practice. This point was however challenged by two (2) other participants who thought that the instruments will not be taken care of. The participants however suggested that musicians living in the barracks should be allowed to take their instruments home for personal practices. Another participant in the discussion argued that for the sake of personal or group practices, musicians should be accommodated in one barracks and since they are all musicians, they will cooperate with each other. One participant asked; “if what am playing is wrong who is there to correct me when am rehearsing alone”.

In another development, three (3) participants posited that pieces are not mastered well before new ones are introduced. One of the participants submitted that the lack of collaboration among the bandmaster's accounts for this.

“Mostly we are not able to discipline ourselves during rehearsal. People walk out to answer phone calls. Some also do not return early from break or do not return at all for rehearsal to continue”. These were the words of a saxophonist of 15years experience in the band. Another participant submitted that most musicians are not disciplined when it comes to band ethics. They talk unnecessarily. As discussed under ranking, the leadership of the band is on the same rank with most musicians that is, Assistant Inspectors. This does not promote check mechanisms.

Furthermore, participants were requested to assess the performance of the band in comparison to the other five (5) that is, Police Central Band, Custom, Armed Forces Central Band, Prisons, and Fire Bands based on their experiences. The item was meant to allow participants to rate the performance of the band in numbers from first (1), second (2), third (3), fourth (4), fifth (5) and sixth (6). The summary of participant's responses is presented in Table 11.

Table 11: Participant's rating of the performance of the band in comparison to other military bands in Ghana

Rating	1 st	2 nd	3 rd	4 th	5 th	6 th
Frequency	-	-	5	8	14	14
%	-	-	12.3	19.5	34.1	34.1

The assessment as done by the respondents in the table is attributed to reasons such as the “lack of instruments”, “lack of musicians”, “lack of structures”, “indiscipline” and “low standards” among others.

Other challenges

Additional interview questions enquired about what factors motivate or demotivate them as musicians. A participant with 10years experience in the band for instance said “I am learning to read music gradually”. Another participant (drum major) also with 10years experience in the band said, “I have travelled to almost all regions in Ghana”. Undoubtedly, the band has embarked on numerous trips within the country.

Another participant (bass drummer) of 10years experience in the band said “the fact that I have a job... Even wearing the uniform is enough motivation”. “My pay is motivating enough”, was a response from a trumpeter with 10years experience in the band. Weird as it may sound, this may be one of the primary reasons we all work. A saxophonist with 10years experience in the band mentioned the love for music as the source of motivation.

In another discussion, a trombonist of 15years experience in the band submitted “I chose the job myself. I don’t deserve it”. A clarinettist also of similar experiences in the band submitted “I feel happy anytime we are taught theory and rudiment. I wish we continue every day because I didn’t know anything about reading”. As discussed earlier, the band does not have a structured course outline. Bandmasters thus teach as and when the band encounters a challenge in a particular piece. On occasions where bandmasters give assignments to find out if the lesson taught is understood, most musicians feel reluctant. This does not motivate the bandmasters. Another participant (clarinettist) with 15years experience in the band said, “I’m motivated to work so that I don’t disgrace the one who helped me to get the job”.

Under factors which demotivate the musician, all forty-one (41) participants had issues which demotivate them. During the one-on-one interview, all participants expressed issues demotivating them ranging from inadequacy of instruments, condition of buses for trips, lack of structures, lack of skilled musicians, lack of training facilities, lack of a substantive OIC, lack of commissioned officers, unfavourable condition at rehearsal grounds, irregular supply of accessories, irregular supply of uniforms and its accessories though the band is the eye of the service among others.

Participants also expressed as demotivation, the rate at which they are not involved in training opportunities that come to their colleagues in the general duty. Notable among these courses are Drill and Duty, Counter Terrorism, and Gender Mainstreaming.

A clarinettist of 15years experience in the band noted that the unit has never been invited to the periodic durbar held at HQ. “Anytime the circular comes, we are left out”. A trombonist of similar number of years also said; “Lack of structures, if we have, like the chain of command, will work”. As discussed under literature review, structures are the anatomy of an organization (Inusah, 2016). The complete absence or ineffectiveness of structures does not contribute in the smooth operation of a system. In another interview, a trumpeter of 15years experience in the band noted: “We are hardly given uniforms. We are the eye of the service, we also lack instruments, and the condition of our buses for programmes is very bad”. Issues of uniform, accoutrement and transport have extensively been discussed in literature review. The submission, thus, corroborates the importance of these working tools. “Poor working conditions and the lack of trade allowance demotivate

me”. These were the words of a trombonist of 10years experience. The participant argued that the band’s place of rehearsal is not spacious enough. A side drummer of 15years experience also submitted that “Those sitting home for no reason demotivate me”. As part of the challenges facing the band, some musicians chose when to come to work. Others give excuses which are untenable. As discussed under ranking, the current leadership structure does not promote the enforcement of orders effectively.

Recruitment of musicians

All forty-one (41) participants were not in support of the mode of recruitment though they were all beneficiaries. Some were of the view that even if the recruitment is not advertised, applicants should be auditioned and only good materials taken. An interviewee who is at management level alluded that a proper audition process could help identify musicians who are excellent on their instruments and do not need any further training as against those who are beginners and a course designed to build them.

A clarinettist of 15years experience in the band for instance said; “It is the reason we have a lot of people who cannot perform. Even if you come and you are not too good, they must train you”. As discussed under selection and recruitment, best practices, so far as the selection of musicians are concerned includes advertisement. “I think that is bad; the advertisement will provide a lot of good materials to select from”. This was the assertion by a trumpeter who had 10years experience in the band.

“Though ours too was not advertised, I think it’s not the best. Police and Army always advertise and they pick people who are good or they train them. Look at the number of people who can’t play anything and they have

not been trained” (drum major, 10years experience). This assertion was a true reflection of the situation.

Another participant said; ‘That is bad. There are good musicians but since we don’t advertise, they will not get to know of the opportunity’. There is no contention about the submission made by a saxophonist of 10years experience. Advertisement of recruitment, definitely, would assemble musicians with different experiences from which the best will be selected. ‘I think it’s bad; the band must have requirements which applicants must satisfy e.g. ability to sight-read, ability to play chromatic scale etc.’ The thoughts of this participant synchronised with requirements a musician must meet to be selected into the Ghana Armed Forces Band or the Ghana Police Band. An applicant would either be expected to have ABRSM Grade 5 or higher, ability to play five (5) scales, ability to sight-play, among others.

Skinner (2014) enumerated among other things that applicants who want to join the ADFA are expected to have good knowledge about their instruments both in function and maintenance and also a good knowledge in rudiments. A participant (cymbalist) of 15years experience in the band put it this way; ‘That is bad, there should be a criteria like they do for the general-duties’. Aside the required height and certificates (WASSCE, HND, Degree) with which one could apply as a general-duty officer, they also write aptitude test or are interviewed.

Out of the forty-one (41) current musicians who participated in the study, twenty (20) representing 48.8 % being the minority were accommodated in a service barracks. These group of participants are in three (3) different barracks across the city of Accra. The musicians in one particular

barracks are advantaged as against the others since a bus is assigned to convey them to and fro when the band is going for an engagement most often. The other twenty-one (21) musicians representing 51.2 % being the majority are residing in various locations in the city of Accra and elsewhere. This category of personnel is disadvantaged when they are supposed to report at dawn or return late from an engagement since they have to commute individually home.

The accommodation of musicians will not only ensure free flow of signals, it will also ensure peer teaching. Finally, it will alleviate the challenge of assembling the musicians to respond to emergency engagements whilst their safety is also guaranteed regardless of the time of the day; even if a vehicle is not assigned to convey them.

Some of the interview questions aimed at giving participants the opportunity to spell out challenges they had identified in the band. Participants expressed various views ranging from lack of instruments, lack of administration, lack of disciplinary measures, lack of a substantive OIC, lack of motivation, among others. During the interview, participants, including those who default in coming to work, lateness, etc. have all admitted that their attitudes were questionable. However, some have sought to justify those actions since some musicians did the same in the past and no action was taken against them.

In the words of a participant who had spent 15 years in the band, 'it is a seed we have sown, it has germinated and now it is bearing fruits'. Another participant with 15 years' of experience also said; 'When we came, we had no one to look up to, we were on our own'. The move to revert all pioneer

musicians at the training school though not a bad idea since some of them became weak, a few of them with leadership skills could have been brought to Accra to serve as role models to others with their experiences.

A participant with 10years experience noted that the current leadership is not able to take action against musicians who default. This is not promoting discipline as expected. Another participant of similar experience in the band, for instance, wondered why the unit did not have a substantive OIC since the demise of the previous director three years ago.

Inadequacy of skilled musicians had also been identified as one of the challenges facing the band. The willingness of the unit to provide learning avenues to the musicians will go a long way to improve upon their musical skills.

Another participant identified the lack of commissioned officers in the band as a major challenge. He posited that the band had a bad image as illiterate people since they do not have senior ranks to represent their interest.

A participant with 15years experience in the band noted that the rehearsal hall for the band is not big enough. The participant added, 'we don't have the right chairs to use'. It is the case that the plastic chairs are not the prescribed forms for musicians since it does not help in the right sitting posture.

The last item on the interview guide requested respondents to suggest solutions to the problems they have identified. Since the study engaged participants in identifying problems as they had identified in the band, it was equally important to also seek their thoughts in finding solutions to the challenges. It was obvious participants had solutions to most of the challenges

the band was facing. The barrier could be the ranks on which they were which did not allow their voices to go far or be heard. As part of the practices in a security institution, the best a subordinate could do was to suggest to his superior.

A trumpeter with 15years experience in the band suggested that members who had not been coming to work should be transferred. ‘They are demotivating those who are serious’ the participant added. The participant held the view that the band needed a system that can train those who could not play anything.

‘We need a system like what the Police Band has. The system will check you if you go wrong and if you are wrong, you are charged or entries made against you’. These were the words of another trumpeter with 15years experience in the band. The submission strengthens the need for proper administrative structures where responsibilities are properly assigned. Another participant who is a trombonist shared the same view as opined by the trumpeter.

According to a clarinettist, the band needs a substantive OIC who should be supported by other senior ranks. The participant added that the band needed a lot of good musicians. The participant lamented that due to the shortage of musicians; even those who do not attend rehearsal are selected for engagements. Recruitment should be advertised and applicants should be auditioned. Another participant, Euphonist, noted that the band needed a system where people will be charged for misbehaving.

A clarinettist of 3years experience submitted that a bandmaster should be detailed to teach and train those who cannot play any military band

instrument. The participant also noted that HQ must show interest in what we do, 'they should visit us'. The participant noted that no official from the HQ had ever paid a working visit to the band. This assertion had earlier been made by participants including those who were 15years old in the band.

'We need a proper administration with structures, OIC, 2IC, accountant, RSM, transport etc. and the chain of command must work'. These were the words of a trombonist of 15years experience. As discussed in the literature review, an SOP designed for the unit made mention of three structures i.e. OIC, 2IC and band leaders. Other equally important structures which can contribute to the smooth operation of the band include library, RSM, quartermaster, accounts, ICT, bandmaster, transport etc.

'Other ranks are not 'respected'; we need senior ranks who can forward our concerns. People with degrees should be elevated so that they can do more, they are not being motivated'. A side drummer of 10years experience recommended that musicians who had degree in music should be elevated so they could do a lot more. Another participant (side drummer) added that the highest rank in the band is Assistant Inspector which is not the best. 'We need senior ranks who can fight for us'. A bass drummer also said, 'leaders in the band should be promoted ahead of their colleagues so that they can enforce orders'

In another interview, a saxophonist noted that musicians living in one barracks will allow for the free flow of information. It will also guarantee their safety when travelling late or return late from an engagement.

Summary

Having captured the history of the band since its formation in 1998 to date, it is quite clear that the band is relatively young considering the number of years the Army and the Police Bands have existed. However, there is no doubt these two bands mentioned above have triumphed over a lot of challenges which the GIS Regimental Band and the other relatively young bands can benefit from; ranging from issues such as best recruitment procedures, accoutrements, instruments and structures.

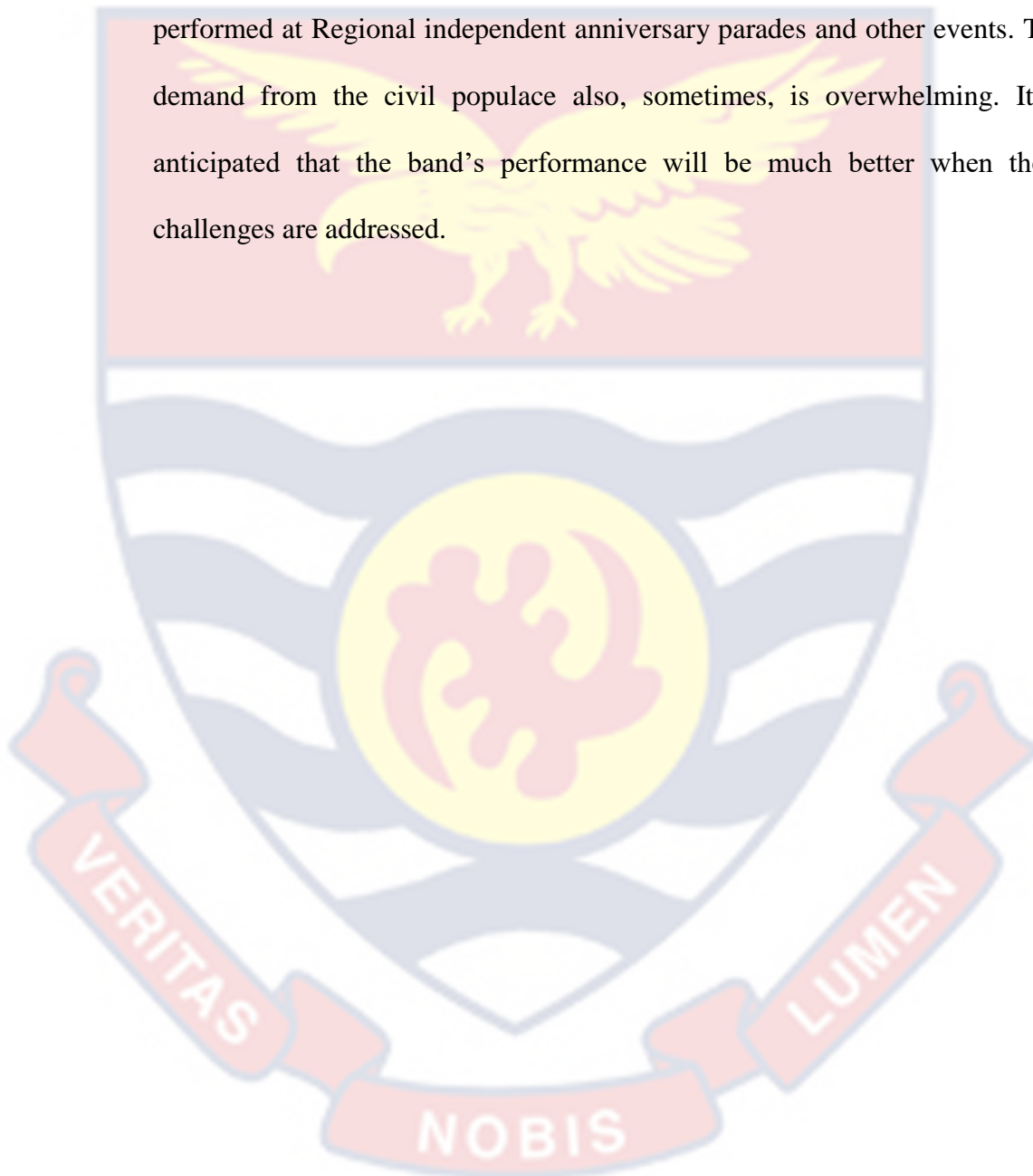
Having also extensively discussed issues regarding selection and recruitment, it is obvious the recruitment of musicians into the GIS band needs to be improved upon in order to select only good materials-those that can be groomed.

The smooth running of an organization does not and cannot only depend on the director. Effective administration and other sub-units will go a long way to enhance the smooth operations of the band. As discussed in the literature review and as practiced by the Ghana Armed Forces Central Band and the Ghana Police Central Band, the director is ably supported by a 2IC who is also a commissioned officer. Other sub-units such as transport, quartermaster general, administration, library, accounts are, in some cases, also headed by commissioned officers. Considering the location of the GIS regimental band, these offices (Structures) will go a long way in the smooth operations of the band and, by and large, the unit.

Finally, frequent training and retraining of the musicians is necessary in order to derive the best performance from them.

For purpose of command and control, the current leadership could be elevated. This may help curb attitudes such as absenteeism without permission, lateness without permission and other undesired attitudes in the band.

Regardless of all these challenges, the band has over the years performed at Regional independent anniversary parades and other events. The demand from the civil populace also, sometimes, is overwhelming. It is anticipated that the band's performance will be much better when these challenges are addressed.



CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Overview

This chapter deals with the summary of the entire study. It covers a restatement of the purpose of the study, the research questions addressed, the highlight of the available literature reviewed, an overview of the research methods employed, the kind of analysis performed on the data and the findings. The summary was followed by conclusions as well as recommendations based on the findings of the study. Finally, suggestions are made for further studies.

Summary

The purpose of the study was to present a case study of the GIS Regimental Band including its history, recruitment of musicians and their backgrounds, administrative practices, opinions of the musicians about rehearsal structures, gains made and challenges the band may be facing. Specifically, the study intended to (a) document the history of the band since its formation, (b) find out the recruitment process of musicians into the band, (c) find out the background of the musicians, (d) explore the day-to-day administrative structures in the band unit and (e) explore the rehearsal practices in the band.

A sample size of 69 made up of current musicians in the band, reverted, retired, dismissed musicians, past management members, senior officers, band directors, band administrators, bandmasters, quartermaster and the academia were used. Observation, focus group interview, and one-on-one interviews

were used to collect data. Specifically, the study answered the following questions:

- i. What is the history of the GIS regimental band?
- ii. How are musicians recruited into the band?
- iii. What is the musical background of the musicians?
- iv. What are the day-to-day administrative practices in the band?
- v. What are the rehearsal practices of the musicians in the band?

In order to answer the questions above, related literature was reviewed under the following headings: selection and recruitment of musicians, training, music literacy, US Navy and Army School of Music, Ghana Armed Forces Music School, Ghana Police Music Academy, administration and structures, band officer/director, quartermaster, library and band administration.

The observation guide, focused group interview and one-on-one interview guides were designed in October, 2022 and shared with my supervisor who made a couple of suggestions. It was also shared with three experts in the area of military band music. The instruments were subsequently pilot-tested in the same month using some musicians in the Police Central Band, Accra. The results of the pilot test led to a rephrase of some questions. With the help of a research assistant, participants were observed, interviewed, and engaged in focus group interviews.

Regimental/military bands play pivotal roles in security services across the globe since time immemorial. Regimental bands did not only encourage troops at war but were also used as a means of communication. Aside the use of the band in the training of officers to march properly, it plays an important role in the performance of silent drills on parade as it provides the cue for the

contingent to execute their actions. The bugle is also used to send signals such as sunset, sunrise, tattoo, fire alarm, fatigue, etc.

During the training of both recruits and cadets, the band plays an important role in aiding the trainees to march on the regulation pulse which is provided by the bass drum. The bugle is also used to announce important events such as sunset, fire alarm, fall-ins tattoo, etc. Finally, on the day of passing out or graduation, the regimental band performs marches both in slow and quick time for the contingents to show their marching skills. With the help of the band, contingents could march for as long as possible without getting tired especially when songs they can identify with are performed. The ability of the contingents to march on a fourteen (14) pace towards the dais and halt without any command is also achieved with the help of the band and this is important in rating the success of the parade. Within the GIS also, activities such as flag hoisting, quarter guard duties, and commissioning of new projects are not complete without a bugle.

Funerals are very important in Ghana and Africa in general. Therefore, communities have rites which are performed to give the departed a befitting burial. In the security services including the GIS, retired and active officers who pass on are given a befitting burial in which the band provides music right from the mortuary (bugle). During the burial service, the band performs solemn music, hymns and martial pieces whilst filing past is going on. Finally, to the cemetery, the band performs for all to march on to the burial ground.

The study used a descriptive survey design where observation, focus group and interview guides were designed and vetted by the supervisor. The

instruments were also pilot-tested on 10 musicians of the Ghana Police Central Band in Accra.

The main study involved musicians in the GIS Regimental Band who were purposely selected. In all, 69 respondents made up of current musicians, reverted, retired, and interdicted/dismissed, bandmasters, quartermasters, administrators, band directors, senior officers in the GIS, former management members as well as people in the academia participated in the study. Qualitatively, a structured form of the interview was used to collect data from current musicians whilst a semi-structured form was used to collect data from academia, retired, reverted, former management members, etc. The data was analysed descriptively using frequencies, and simple percentages for easy understanding.

The general public also hires the band for activities including funerals, weddings, parties, etc. Through this, the band generates revenue for the service. The band also performs a lot of public relations for the GIS.

Major Findings

The research revealed that there is inadequacy of skilled musicians. This could be attributed to the fact all previous recruitments were not advertised. This is reflective in the musicians' ability in interpreting scores, identifying and performing dynamics, expression marks and other musical ornaments. Another direct effect of the weak background (professionalism) was that, it took the band a longer time to practice a piece of music. The band has not had a steady recruitment plan for the past twenty-five (25) years. Though the band was formed in 1998, it had only six (6) Intakes of musicians i.e. Intake I, V, X, XIII, XXI and XXV. With the reversion of the pioneers i.e.

Intake I, V, and X, the band currently has a numerical strength of fifty (50) musicians. It is therefore a challenge anytime there are multiple engagements. The inconsistency with which young musicians are recruited into the band is therefore affecting especially musicians who are ageing.

Inadequacy of musical instrument was also identified as a major finding. The band lacks a lot of musical instruments, especially woodwinds. In a recent visit by Professor Padding from the Netherlands on 20th March 2023, he commented, 'There is no balance between the brass and woodwind instruments. He asked, 'Do you have a bassoon, oboe, and flute'? This does not help in good sound production. The band lacks other important instruments such as E flat clarinet, bass clarinet, oboe, bassoon, sousaphone, soprano sax, French horn, mellophone, bass trombone, piccolo, baritone sax, and fanfare horns. The band has one alto sax and tenor sax which are not in the best condition.

It also emerged that the highest rank in the band was Assistant Inspector, equivalent, Sergeant. As said by a participant who is on the same rank with the leader of the band, 'we don't give him the necessary support because we are on the same rank'. As reported by the Police Band administrator, he does not have enough staff simply because he does not have constables and lance corporals. He explained that constables are needed to do work such as cleaning and packing. The same report captured that the band needed more senior officers to manage all the regional bands. The report hence appealed to the police administration to promote their SNCOs to the Police Academy. It is therefore necessary for a band such as the GIS

Regimental Band to have musicians of both senior and junior ranks for smooth operation.

Structures play important roles in the smooth running of an organization as espoused by Inusah (2016), Suman (2013), Scupin (2012), and many other scholars. The SOP for the unit of which the Regimental band is a subset made provisions for the OIC, 2IC, and band leaders. It however left out other important structures such as transport, account, library, bandmasters, band administrators, and the RSM. The SOP also did not mention, for instance, the qualification with which potential applicants can be recruited into the band. This could include ABRSM, and the ability to sight-play.

It also came to light that, in the life span of the band, much has not been done in the training of the musicians both theoretically and practically. This includes both fresh musicians and those who are already in the band. The effect is that a good number of musicians have a low level of musical literacy. In recent times, a few musicians attended a three-month course at the Armed Forces Music School for a foundation course (A4) without going back for subsequent courses i.e. A3, A2, and finally end at A1.

Conclusions

The study concluded on the following based on the findings:

The band has not had a steady recruitment plan for the past twenty-five (25) years. Though the band was formed in 1998, it had only six (6) Intakes of musicians i.e. Intake I, V, X, XIII, XXI and XXV. Currently, there are three (3) Intakes of musicians in the band i.e. Intake XIII, XXI, and XXV.

The findings also revealed that the various recruitments were not published. Rather, recruitment was based on hear-say. This negatively affects

the calibre of musicians recruited and by extension, the performance of the band is affected.

The mode of recruitment of musicians could account for the low level of musical literacy in the band. The result is the recruitment of people who cannot sight-play or are rather slow, whilst some cannot play any military band instruments. As discussed in the literature review, Music as a discipline has its lingo which a musician must understand in order to comprehend a piece of music well. It is therefore concluded that a lot must be done especially in rudiments and theory as well as applied Music in order to improve the background of the musicians.

In all, the lack of effective administrative structures and the enforcement of existing ones could be a major reason for some of the challenges. For instance, an audition committee will scrutinize potential musicians before recruitment. Other structures such as the library/ICT, transport, account, quartermaster general, RSM, bandmasters etc., will most probably ensure smooth and efficient operations of the band and, by extension, the unit. The presence of a few graduates in Music could help in the formulation of policies for the band. Better still, current musicians who have degree in Music should be considered for promotion. The study also concluded that the current ranking in the band could account for some of the undesired attitudes since most participants are on the same rank with leadership.

Finally, the study concluded that the lack of a teaching or rehearsal plan is affecting continuity of lessons. Mostly, bandmasters teach topics to mitigate a particular challenge. This does not often promote continuity in

treating these lessons. It is also concluded that pieces are not well mastered before new ones are introduced. Though military bands depend largely on sheet music, these scores are not used on parade since score holders are not available. The ability of the musicians to memorize their pieces very well is therefore important.

Recommendations

In line with the conclusions, the following recommendations are made for possible consideration and implementation:

1. The GIS should design a policy document spelling out how often musicians should be recruited into the band, for instance, musicians should be recruited after every six (6) years. The policy should also specify the number of years one could be in the band before exiting to the general-duties to pave way for the recruitment of young musicians. In effect, there should be a steady recruitment plan. This will lead to the expansion of the band to other regions to serve the musical needs of both officers and the civilian populace which will also generate more income for the service.
2. Conscious efforts be made in selecting good materials (musicians) through advertisement and an open audition process. It is highly recommended that during the advertisement, all that is expected of the applicant is spelt out as it is done in the general-duties. For instance, the ability to sight-play, the ability to play five (5) major and minor keys etc.
3. The GIS should design a policy to regularly organize in-service training. Musically, the policy should be done by involving experts in

both theory and practice in the band and possibly Music departments from the tertiary universities. In a long term, the band should establish its own Music school to train the musicians as well as civilians who are interested in studying Music. This will improve the professionalism of the musicians which will translate into performance.

4. The band unit should be made semi-autonomous considering its distance from the National Headquarters. In this regard, it should be equipped with its own buses and other vehicles for trips, an accountant, a quartermaster, an RSM who has attended drill and duty courses, an administrator and overall, at least 5 senior ranks who will formulate policies for the unit in addition to the OIC. Participants who have higher certificates could be considered. The band should also be equipped with a library/ICT to enhance learning activities. This will aid the smooth running of the band to become an enviable one. It will also be helpful if some musicians are trained in the repair of musical instruments.
5. It is recommended that the band's rehearsal and performance is analysed and evaluated frequently in order to identify aspects that must be improved upon. The evaluation would guide the band and the bandmasters in the discharge of their duties.

Suggestions for further Studies

The research focused on the Regimental band of the GIS with special attention to its history, recruitment procedures, administrative structures, the background of musicians, and their opinions about rehearsal structures in order to generalize the findings, it is suggested that a research is conducted

about the pop band wing of the band unit. Undoubtedly, the service's pop band is the most popular having won the maiden Band Competition for the Security Agencies (BACOSA) in Ghana in 2016.

A research be undertaken with other service bands in order to find out their recruitment procedures, background of musicians and their administrative structures.



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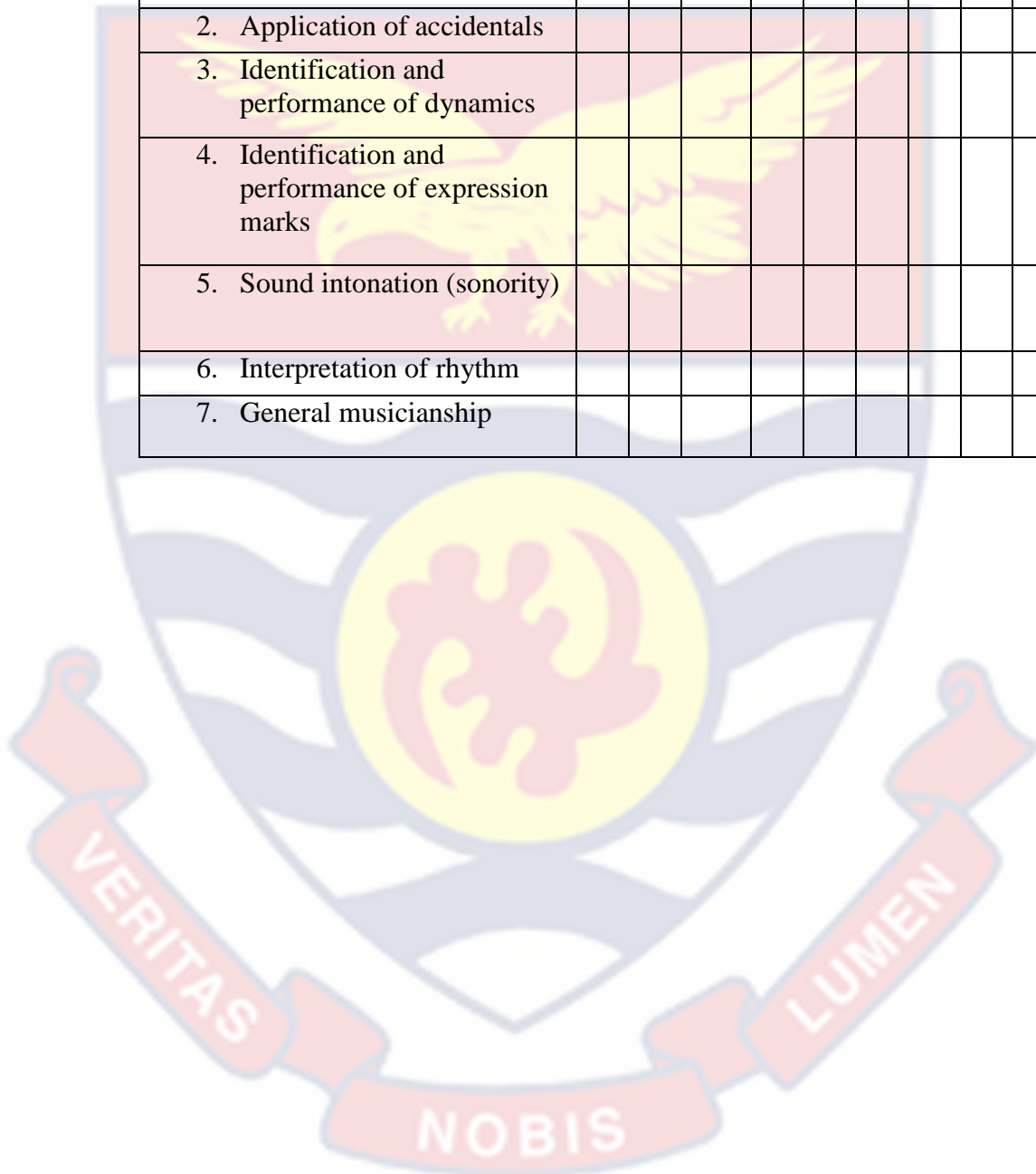
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APPENDICES

Appendix A: Assessment Guide for Observation

Category	Mark									
	1	2	3	4	5	6	7	8	9	10
1. Sight playing ability										
2. Application of accidentals										
3. Identification and performance of dynamics										
4. Identification and performance of expression marks										
5. Sound intonation (sonority)										
6. Interpretation of rhythm										
7. General musicianship										



Appendix B: Focus group interview guide

- i. What is your opinion regarding rehearsal practices in the band?
- ii. What do you think the band does well during rehearsal and what do you think should be improved upon?



Appendix C: One-on-one interview guide

1. How did you get to know about the recruitment of musicians into the GIS regimental band?
2. Were you auditioned? If yes, what were you required to do?
3. Did you write any exams in Music?
4. Where did you learn to play your instrument(s)?
5. How did you learn to play your instrument? Describe the learning process.
6. Could you read Music on the staff at the time you were recruited?
7. Can you read Music on the staff now? If yes, how well? (Good, Average, beginner)
8. Do you have any certificate(s) in music? Yes: No: if yes, from which institution?
Other units in the GIS enlist graduates who are given the appropriate ranks. The band unit has enlisted only two graduates in Music since its formation i.e. the late OIC and one other officer who has since reverted. What is your take on that?
9. What do you think about rehearsal practices in the band? What do you do well and what do you think should be improved upon?
10. There are six main security bands in Ghana i.e. Police central band, Prison band, Immigration band, Fire band, CEPS band, and Armed Forces central band. Can you rate the performance of the GIS regimental band on a scale of 1-6 based on your experience?
11. Are you motivated as a musician in the band? If yes, what are some of the factors?
12. Are there factors demotivating you to work in the band? If yes, what are they?
13. Are you accommodated in a service barracks? Yes No If Yes or No, how does that affect the discharge of your duties?
14. Previous recruitment were not advertised. What is your take on that?
15. What are some of the problems you think the band is facing?
16. Can you suggest solutions to some of these problems