

UNIVERSITY OF EDUCATION, WINNEBA

**THE USE OF MUSIC IN ENHANCING TEACHING AND LEARNING IN
PRESCHOOLS: CASE STUDY OF SELECTED PRESCHOOLS IN WINNEBA**



MAYONA SOPHIA

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A thesis in the Department of Music Education, School of Creative Arts, submitted to the School of Graduate Studies, University of Education, Winneba in partial Fulfilment of the requirements for the award of Master of Philosophy (Music Education) degree.

JULY, 2016

DECLARATION

STUDENT'S DECLARATION

I, Sophia Mayona, declare that this Thesis Project, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE:.....

DATE:.....

SUPERVISOR'S DECLARATION

I hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of Thesis as laid down by the University of Education, Winneba.

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DEDICATION

I dedicate this thesis to my late father Damanyi Jacob Mayona, my mother, Blilalebem Mayona, and sisters.



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ABBREVIATIONS

A. M. E. Zion Preschool	African Methodist Episcopal Zion Preschool
MENC	Music Educators' National Conference



ABSTRACT

This study seeks to examine the use of music as a medium for enhancing teaching and learning at kindergarten level of selected preschool in Winneba. The study investigated the extent to which music is used in the preschool, teaching strategies employed; how music is use for enhancing teaching and learning in the selected preschool in Winneba the resources which were used to facilitate music teaching and learning. The study involved four preschools and the participants were trained teachers except one of them. Data were collected and analysed qualitatively with a case study as a design. Interviews and observations were used as research instruments which enabled the researcher to identify and describe how music was used in the preschool environment to promote child development. This study revealed that, almost every subject in the preschool was taught with the aid of music. As such, various preschool teaching strategies like repetition, demonstration, role play and storytelling were employed by teachers. In addition, the study brings to bear how the music curricula, instructional materials and strategies meet the various developmental domains of children in the preschool. It is suggested that, preschool teachers and caregivers select the appropriate songs which would enhance the various developmental process in children and stimulate their performance at the right time.

CHAPTER ONE

INTRODUCTION

1.1 Overview

Chapter one discusses the following topics: Background to the Study, statement of the problem, theoretical framework, objectives, research questions, delimitation, limitation, purpose of the study and significance of the study.

1.2 Background to the Study

Music and young children are the best of friends because music and children go together naturally. They are almost inseparable. Children love to sing and play instruments, move, create, and respond to music in all sorts of interesting ways. They twirl and rock and move to music every chance they get. They are curious about sound and sound sources and just the sight of rhythm instruments make young children's eyes light up, smiles emerge, and cries of "I want to play" ring out.

"The more music children are exposed to before they enter school, the more deeply their neural coding will assist them throughout their lives" (Campbell, 1997, p. 192). Musical activities are flexible teaching tools that provide enjoyable opportunities for socialisation (Gfeller, 1983). Sometimes children's introduction to music usually occurs in a social context, singing with family and family friends (O'Neill, 2002). This social context widens even further when the early childhood teacher enters their young lives.

Theorists such as Jean Piaget, Maria Montessori, and Lev Vygotsky, who are steady in the constructivist theory, are consistent in the belief that learning and development occur when young children interact with the environment and people around them.

However, the school system is an environment that made it possible for teachers to have direct interactions with children. In the school, children move actively from one place to the other, and their daily activities are made meaningful through the incorporation of their experiences into the curriculum. The constructivist approach makes the music classroom less formal. The goal is to have children working on creativity with the teacher there to facilitate, not for children to sit passively while the teacher lectures or to follow the teacher's instructions without questions. With his/her participation, the child sometimes causes a change in his development, a next step, but most of the times the child needs the help or guidance from another person for this to happen. Vygotsky (1978) proposes that educating children is done well when the teacher is "in" the zone of proximal development of his pupil, because this advances the development. In view of this theory, I believe teachers and care-givers are responsible to nurture the child's growth and create developmentally appropriate musical experiences that will take place in a child-initiated and-directed, but teacher-supported environment. Everything we know about young children tells us that they learn through music in preschool. This learning occurs through movement and quick emotional associations. Already the brain of the child connects with his or her body by age two through marching, dancing, and developing a sense of physical rhythm.

To compliment the already existed musical familiarity children have, they get exposed to other forms of music experiences when they enter preschool, which are critical for their overall growth and development and especially are significant for their music growth and development as well. Music education in the preschool does not only enable the child to experience and enjoy music, and to relax in it, but also helps develop the child's music abilities, skills and knowledge (Bowles, 1998). Musical activities present an independent form of expressing oneself through music; encourage a liking for sound

playing and movements. Children develop perception abilities and increase their span of attention, develop motor skills, verbal communication and social behaviour. The level of expressing interest in musical activities and the level of development of musical abilities are closely linked with the child's first experiences in music (Temmerman, 2000).

For this reason, it is important that children are offered a variety of musical experiences beginning, at least, in the preschool period so that they can form a positive relationship towards music. In connection to this, those who work (and play) with children in preschool schools and child-care centres have the joyful responsibility to welcome children to their classroom and provide experiences and create opportunities that will open and expand a more exciting world of music to them. In this way, these youngsters will get opened to all kinds of music and benefit from a musically rich environment with teachers who show enjoyment of music.

There are several benefits children derive from being exposed to music. These benefits cover all the domains of child development. According to Schellenberg (2003), Norton et al., (2005) musical skills help to transfer knowledge, especially those concerned with perceptual processing of sound (tempo, pitch, and rule governed grouping information), fine motor skills, emotional sensitivity, conceptions of relationships between written materials and sound (reading music and text), and memorisation of extended information (music and text).

Weinberger explains that, if parents and caregivers would reinforce children's spontaneous musical activities, then they would enhance children's natural development of communication, expression, and cognition (cited in Yoon, 2000, p. 9). Since music simply makes learning easy and fun, it forms a natural bridge to literacy development,

builds self esteem and creates a sense of inclusion and collaboration, and encourages an exciting learning environment full of rich language and positive emotion, the evidence is clear that preschool educators can achieve far greater success in teaching through the strategic use of music.

1.3 Statement of the Problem

According to Dartt (2009) music enhances the concentration and academic cognitive skills of children in reading skills and in subjects such as mathematics. With the help of substantial environments like the preschool, children will make progress on speaking skills, reading skills and vocabulary.

Nevertheless, a well-planned musical activity in preschools in the Winneba Municipality for preschools will help children to have early musical experiences such as listening to music, singing or dancing, creating basic sounds and rhythmic words which would enhance child developments. Although studies on the use of music by preschool teachers to promote children's learning and development continues to draw much attention among the early childhood professionals and researchers, very few studies have been done on gaining preschool teachers' perspectives on their use of music in teaching in Ghana (Dzansi, 2002; Amissah, 2002; Akrofi, 1988). In the light of this, the study wishes to investigate how music is used in preschool education in selected preschools in Winneba.

1.4 Purpose and Objectives of the Study

The purpose of this study was to investigate the impact of music on several aspects of a child's growth and development. This study examined how children develop through music in the preschool setting in selected schools in Winneba. It sought to observe

music lessons and interview teachers, in order to determine levels of interaction in musical activities (i.e. the methods of teaching music to children) and the quality of children's music learning experiences, materials used and how at the end of the day, music promotes development in areas of cognition, communication, fine motor, gross motor, socio emotional and self help skills. In effect, the researcher embarked on this study to help stakeholders realise the how music helps in the development of a child in various areas in the preschool.

1.5 Objectives of the Study

The objectives of the study were to:

- i. ascertain the extent to which teachers use music in teaching aspects of various subjects in selected preschools in Winneba
- ii. investigate the methods used in teaching music in the selected preschools in Winneba
- iii. explore some of the resources and materials used for teaching music in the preschools

1.6 Research Questions

The research questions that guided the study include the following:

- i. To what extent was music used in the selected preschools in Winneba?
- ii. What teaching strategies did the teachers employ in the teaching of music?
- iii. What resources and materials are used for teaching music in preschools?

1.7 Significance of the study

The result from this study will provide a comprehensive description of how music develops a child in different facets of life. The significance of this study has practical implication on the future of early childhood programmes. Additionally, the results will

provide information regarding the materials, teaching methods, evaluation and communication opportunities, all of which will definitely add up to the suggestions to improve the identified deficiencies in the music teaching and learning process in the preschool. Although the researcher used qualitative method which was confined to preschool teachers and children 3 to 5 years only, it may lead to further studies to support the development of curriculum that includes music as a medium for teaching that links to improve development in young children.

1.8 Delimitations of the Study

The study focused on music teaching and learning through music in preschools, case study of selected preschools in Winneba. The study was carried out in preschools attached to public preschools in Winneba, which is in the Central Region of Ghana. These preschools were A M E Zion Preschool, Roman Catholic Preschool, Ebenezer Methodist Preschool and Presbyterian Preschool, all in Winneba.

1.9 Limitations of the Study

Limitations are constraints upon the study that are acknowledged in order to avoid misrepresentation. Best and Kahn (1993) defined limitations as "those conditions beyond the control of the researcher that may place restrictions on the conclusion of the study and their application to other situations." The researcher faced challenges with some heads of the selected preschools. These head teachers complained, previous researchers leaked some confidential information about their schools. Hence they denied the researcher access to their preschools. This delayed the data collection process and even in the schools where permission was granted, participants were very careful about their responses.

1.10 General Layout of the Report

Chapter one dwelled on the introduction. Chapter two dealt with review of the related literature base on consideration of issues of the study. Chapter three describes the methodology used to conduct the study. Chapter Four comprises presentation and discussion of findings. Chapter Five is the Discussion of Findings whilst chapter Six is the Summary, Conclusions and Recommendations.



CHAPTER TWO

REVIEW OF RELATED LITERATURE

This chapter provides the literature-based evidence of the use of music by preschool teachers. I endeavoured to review the relevant materials with information on the use of music in preschool settings, including how it is included within curriculum and instruction which at the end of the day yields development in the growing child.

2.1 The Constructivist Theory

Piaget (1896-1980) spent a lifetime studying and interpreting the growth of children. His work was influenced by Rousseau, who saw the child as active; however, Piaget (1952) extended this concept by maintaining that knowledge is created as children interact with their social and physical environment. Piaget calls this interaction assimilation, accommodation and equilibration. As children interact with their environment, they form schemata, or organisational patterns. These are the bases for more complex structures as mental activity develops. Children use assimilation and accommodation to organise their experiences into increasingly complex structures.

The relevance of the Constructivist approach in the classroom as the child develops cannot be over emphasised. Active learning engages the student in the process of acquiring knowledge rather than placing undue emphasis on the completed product. The reciprocity of perspectives identified by Schutz (1967) appeals to the need for a teacher to simultaneously undertake the role of instructor and student. Within a constructivist paradigm, the learning is predicated on transformation rather than transaction or transmission of knowledge (Miller, 1993). Programmes that are aligned to this philosophy of education allow the learner to become actively engaged in the music rather than distanced and analytic. In this regard, it is foundational to transformational

learning that learning is a symbiotic process and requires that teachers share their traditional responsibilities with the students, thereby allowing for reciprocity of perspectives. The teachers cannot remain as the sole surveyors of musical knowledge. They too must be allowed to engage in the process as a learner and in doing so they become empowered by their students who engage with them in the learning process.

According to Rinaldo (2004) the "real" curriculum emanates from the totality of experience, and experience involves people, not things. More often, as educators, we become sidetracked, placing emphasis on the teaching of subject matter rather than on the teaching of students. From a phenomenological perspective, the emphasis needs to be placed on the relationship that exists between the learner and the subject matter. According to Dewey (1902/1990) self-realisation, not knowledge is the goal of education. Learning requires active engagement and emanates from within the learner and not from the teacher. It is the individual and not the content that determines learning. The singleness of the arts in general, can be found not in the individual techniques or fundamental elements that pertain to specific disciplines, but rather in their cohesive focus on both meaning and significance. The implementation of programmes in the arts centres on the education of the aesthetic being, through the development of a personal expression of a life which is both personal and social in nature. Kvam (2000) brought to light that, recently, the practices of active learning and constructivism have found support among educational researchers who have considered the principles and practices of other disciplines and adapted such practices for application into the educational enterprise.

2.2 Child Development

Amissah & Tagoe (2002) explain that, development includes traits and characteristics which can be observed and evaluated (good or bad, right or wrong) but not measured with absolute standard or Yardstick (e.g. attitude integrity, prejudice, dignity). Thus, development being an integrated process is an all-inclusive unifying process bringing together all the patterns of change that involve the organism as a whole. Development then is a complex product resulting from the cyclical actions that occur between physiological growth and learning, and can be defined as a rhythmic flow of quantitative and qualitative changes in the organism. The process of development is usually unnoticed except its result or product (e.g. Competencies, walking, speaking, abilities etc). Infants do not develop in haphazard manner. Their development follows consistent patterns and it is followed by principles that are understood. For example, it is a fact that a child crawls before he walks. Development is therefore defined as the orderly and sequential changes that occur with the passage of time as an organism moves from conception to death. 'Orderly' suggests that, there is a definite relationship between the changes taking place and those that preceded it or those that will follow.

The period between two to five years of children, personality differences among them become increasingly evident and by the age of five, are well defined. Furthermore, longitudinal observations on children from the Fels Research Institute's Population indicate that, "by five, several clear-cut personality traits are established which in some cases; persist into adolescence and adulthood" (Kagan, 1969, p. 281). In support of that, Burton (1999) emphasised that, sensory motor explorations are the key to learning in the urgent formative, early childhood years. Physically, children at this age are total-body, perpetual movers and are refining their gross motor skills (walking, running,

galloping, skipping, jumping, rolling), while developing fine motor skills (printing, tying, balancing, shifting weight, stillness).

2.3 Development of Music Learning Strategies

The question is, “how do young children learn music?” By all means there are strategies young people need to use in learning it. This question motivated Barbara Andress to explore several learning theories (e.g., theories of Piaget, Vygotsky, Bruner, Montessori, Gardner, Katz and Elkind), which she applied to her music teaching and synthesised into her music education programme for young children. Synthesising ideas from psychologists and early childhood educators, Andress developed an early childhood music curriculum framework. The curriculum design involves the following steps: (a) decide the developmental level of the child; (b) plan developmentally appropriate music activities using the child in acquisition of knowledge, skills, dispositions, and feelings; and (c) deliver the musical understandings in a three-part learning environment (Andress, 1998).

Andress (1991) synthesised the research on early childhood development with research in music education to form a tripartite system for the music learning environment for young children. The three learning environments are permeable learning, special interest areas, and guided group play. Permeable learning refers to learning that happens throughout a child’s day. For instance, a child creates a song while playing with trucks in the sand, or the teacher uses music in giving instructions. The special interest areas are the special music areas or centres that give the children varied musical experiences. Examples include sound centres, creative dance centres, and a singing centre. The guided group play consists of teacher-directed group musical activities, such as the singing circle or a singing game.

2.4 Music at the Curricular Core

Music is valuable not only for itself, but also as an integral part of the curriculum. Music can enhance children's creativity and their social, physical, intellectual and emotional development. In today's world of accountability, teachers need to recognise the value of music education and be ready to tell others the value of music in children's growth and development (Gardner, 1985). Stinson (1990) explain that, music exists in the curriculum for its own ends, to give children the opportunity to learn about its meaning and implied emotionalism and its effects and values in relation to belief about reality and growth. It provides children with the opportunity to reflect and gain new insights into life and to discriminate, perceive, and enjoy the beauty of art. Part of the purpose of music in the curriculum is to acquaint children with the diversity of music. Children, even toddlers enter the preschool with developed tastes in music. They know what they like. Children's musical taste can be developed but they cannot do this by themselves (MENC, 1991). They need adults who will guide and introduce them to a variety of music forms and styles. They need to gain the ability to recognise, discriminate and judge music. This is a gradual process (Thomas, 1983). It is neither imposed on the children nor left up to chance.

In recent years, considerable attention has been given to the identifying subjects as part of an "elite core of basic knowledge" to be mastered by all children. Music and the arts have been marginalised by many in Ghanaian schools and society, and they are viewed as less central for development than linguistic and mathematical knowledge and skills. Goodlad (2004) postulated that school programmes should be about the development of human goodness, where a set of common human principles and values could be agreed upon by the teacher and brought thoroughly into children's daily lives. Communities rely on schools as institutions that can inculcate desired morals and social behaviours,

providing training in civility, and provide fundamental understanding as well as the capacity to reason, interpret, and transfer ideas and processes, thereby facilitating the independence acquisition of new knowledge (Gardner, 1991).

Music is basic because it is a critical component of Ghanaian and international societies as well as a repository of historical traditions and contemporary ideas. Furthermore, music is a comprehensive subject for study. Music is a means of knowing, through perceptive listening, performance, and the creative processes of composition and improvisation, the “self” and the “other” the world and its component parts. Hope (2000), observes that “The intellectual functions of art, science, history, and philosophy come together with the knowledge, skills, subject matter and purpose of dance, music, theatre and the visual arts” The major modes of human thought and action are experienced through inquiry in these disciplines, including music.

Music deserves a rightful place at the core of the preschool through elementary school curriculum. All children have equal right to knowledge of cultural heritage, including music; to the development of their aural, artistic, expressive, and musical sensibilities; and to familiarity with music beyond the commercially available and currently popular. This is basic and every young Ghanaian should know and be able to do in the arts. National Standard for Arts Education (MENC, 1994) stipulates that children should know and be able, through training, to communicate through the arts, develop and present basic analysis of works of art, and have an informed acquaintance exemplary works of art from variety of cultures and historical periods.

The Music Educators’ National Conference (MENC) addressed standards in music content areas that children should achieve (MENC, 1994). Those standards are

i) singing, alone and with others, a varied repertoire of music; ii) performing on instruments; iii) improvising melodies, variations and accompaniments; iv) composing and arranging music within specific guidelines; v) reading and notating music; vi) listening to, analysing and describing music; vii) evaluating music and music performances; x) understanding relationships between music, the other arts, and discipline outside the arts; and 9) understanding music in relation to history and culture. These standards often become the teaching responsibility of childhood classroom teachers, who are expected to be generalists. Byo (2000) explained that generalists are considerably less comfortable than music specialists in teaching all of the content standards in music. In addition, classroom teachers feel less responsible to teach music when they have music specialists in their schools (Byo, 2000).

2.5 Rationale for Early Childhood Music Education

There is broad recognition that children are naturally musical. Barrett (2009) opined that, music engagement is central to the cultural practices and circumstances of many young children's experience of the "everyday" and has been acknowledged as a powerful force in early development. Young children should be given the opportunity for their musicality to be celebrated and developed. Such is the prime purpose of music education (Music Educators' National Conference (MENC), 2001). When young children experience high-quality music, it positively affects the quality of their lives (Achilles, 1999). Both early childhood and music educators agree that music making is a holistic way to enhance young children's healthy start to learning. Young children are fluid and adaptive to new ways of thinking. Institutions and individuals charged with caring for young children need to capitalise on this opportune time in the lives of young children to determine and acquire developmentally appropriate ways of including high-quality music education into their early childhood programmes.

Music is a developmentally appropriate and socially engaging way to learn. There is a wealth of information available on all aspects of development related to this age level. It is widely accepted that musical experiences bolster development in multiple areas, and music-based explorations are often seamlessly integrated into educational experiences for preschool and early elementary learners. In early childhood, musical experiences present children with a primary means of communicating their understandings of themselves and their world. Music effectively engages children because it is a natural and enjoyable part of their everyday lives. Children hear music or sing while with adults or other children, for example, watching television, at school and as part of bedtime rituals.

Children create songs and music naturally during play with others and even change the words to a song he learned at preschool. Some children entering an early childhood programme come with some experiences in music and sometimes do have well defined musical preferences. For example, they come with responses to musical sounds from television, radio, voices, and elsewhere from their environment. At times, children imitate or “tag on” to the end of songs as they copy what they hear being sung and add on the end of the song.

In view of the above, O’Neill (2002) examines music activities as flexible teaching tools that provide enjoyable opportunities for socialisation. Sometimes children’s introduction to music usually occurs in a social context, singing with family and family friends. This social context widens even further when the early childhood teacher enters their young lives.

In addition, during the process of enculturation (i.e., learning the values and practices of a particular culture) children develop their personal tastes in many things including music (North et. al. 2000). The music that they hear the most is likely to become what they like the best. So it follows that what the teachers and parents listen to the most will probably also become the children's favourites. If an adult obviously enjoys music and actively participates in it, whether expert or not, children will respond heartily and creatively. Music helps young children synthesize experiences, transition into new activities, calm down during naptime, share cultural traditions, and build self esteem and a sense of community. It also can improve academic performance in language and mat (Gardiner, 2000; Easy, 2002)

2.6 Music and Cognitive Development

Music is an abstraction that requires perceiving, remembering and conceptualising. Bruner (1966) describes three different modes of understanding and processing information from the environment. These are through action and manipulation, perceptual organisation and imagery: aural, kinaesthetic, and visual and through words and symbols.

Music offers children the opportunity to use three modes of cognition rather than just one (Alder, 19992). Before the child begins using languages, he uses the enactive mode and manipulation. The iconic mode of learning, which involves organisation perceptions and forming image develops by listening to music. Krumhansi and Keil, (1982); Gardner, (1985) opine that, children develop auditory discrimination as they distinguish between sounds, picking out those that are alike or different or recalling a series of sound. The symbolic mode develops from the enactive and iconic modes of

learning. All music involves symbols; notes, words, sounds and movement are all symbolic.

Cognitively, preschool children learn through recognising letters – words, sounds, numbers, movements, and pictures symbolise meanings. They listen for meanings in language and are able to integrate movement as a means of learning, as their short-term memory is refining (Damasio, 2004). “The term cognitive is a broad one referring to the processes by which knowledge is acquired and utilised. This includes the process of perceiving, learning, thinking, concept formation and problem solving” (Kagan, 1969, p. 281)

“Music needs to be a part of an infant’s experiences from the very beginning of life. It helps develop balance, physical coordination and control over muscles” (Brooks & Obrutz. P.9). When children sway, clap and dance to music, they develop muscular control and physical coordination. The ability to respond vocally to music, to control the muscles of the mouth and even the ability to listen requires physical control. Control over the larger muscles develops through moving to music, playing instruments and observing others move or dance. Participation in music helps children develop an awareness of their own bodily capabilities and an awareness of their ability to master themselves (Carol and Barbour 1994 P. 422).

2.7 Music’s Effect on Phonological and Phonemic Developments

To acquire a language, infants have to discover which phonetic distinctions will be utilised in the language of their culture. An example is the major differences between English and Japanese. The phonemes /r/ and /l/ create different words in English (*rake* and *lake*) but do not change the meaning of a word in Japanese (Kuhl et al, 2006). Early

in life, infants discriminate among virtually all the phonetic units of the world's languages (Best & McRoberts, 2003; Kuhl et al, 2006). Research shows that as we reach adulthood, such universal phonetic capacity diminishes, and foreign phonetic discrimination becomes more difficult. As children grow up their ways of thinking also change and improve through the use of Finger plays, traditional nursery rhymes and songs (Hansen, Bernstorf & Stuber, 2004). It helps to understand the similarities between music and language in children's development of phonological awareness. Music comprises a series of discrete musical notes, or tones, while spoken language comprises a stream of connected phonemes. Hearing music requires listening for the individual notes combined with their rhythmic values; understanding a spoken sentence requires successful auditory processing of the individual phonemes combined with the intonation communicated by pitch. Because of these fundamental similarities, the human brain processes music and language in similar ways.

Musical instruction can have an exciting impact on young children's phonological awareness, as many respected educational researchers recommend integrating music into phonological awareness instruction. These researchers recommend songs, specifically rhyming songs, as an effective mechanism for building phonemic awareness with children in early childhood classrooms (Adams, Foorman, Lundberg & Beeler, 1998; Ericson & Juliebo, 1998; & Yopp, 1997). A study by Stanford researchers (Gaab et al, 2005) found that musical training improves how the brain processes the spoken word. In particular, the research found that musical instruction and experience help the brain improve its ability to distinguish between rapidly changing sounds, referred to as auditory processing. This auditory processing is critical to developing phonemic awareness, a necessary aspect of foreign language acquisition.

Beyond integrating songs into early literacy instruction, recent brain and other educational research suggests that providing young children with music instruction builds essential brain functioning leading to increased growth in phonemic awareness. Building an understanding of the sounds within words must begin with an ability to discriminate similarities and differences in sounds. Not surprisingly, then, researchers have found a link between musical pitch discrimination and reading ability in young children. First grade children were tested on both phonemic awareness and musical pitch awareness. The researchers found a high degree of correlation between phonemic awareness and pitch discrimination. The ability to perceive slight differences in phonemes appeared to depend on the ability to extract information about the frequencies of the speech sounds.

Rhyming lyrics and repeating verses contribute to language play, or language development. Researchers have proposed that “carefully structured musical training should be an essential component of the primary school curriculum” (Lamb & Gregory, 1993). A second study confirmed the correlation between phonological awareness and musical aptitude as measured by pitch awareness. Those children with higher levels of musical aptitude had greater ability with phoneme manipulations, showing that such success in manipulating language sounds was related to awareness of distinct musical sounds (Peynircioglu et al, 2002).

2.8 Music and Language Development

In order for children to develop and grow as learners, their difference in interests and intelligences must be taken into account. *The Theory of Multiple Intelligences* by Howard Gardner is extremely important when it comes to teaching children and young adults. Gardner explains that, “It’s not how intelligent you are, but how you are

intelligent” (Wise, 2001). Gardner hypothesizes that there are eight different intelligences, which included mathematic, linguistic and musical intelligence. Gardner claims that the intelligences very rarely operate independently. Everyone has strengths and weaknesses and that is why teachers need to be aware of using multiple approaches in the classroom and finding various tasks that suite more than one intelligence at a time.

Musical intelligence is very often overlooked, and although music is not everyone’s strongest intelligence, it is usually something that most children as well as adults can appreciate because they have at least some musical intelligence. Mora explain that language learning and music relate to each other since music and speech connect through sounds and are used to convey a message, although language is precise and music mostly emotional” (Mora, 1999, p.147).

Throughout childhood and adolescence, emotions are rising and building, making life seem at times, overwhelming. Many children have a difficult time with sharing their feelings with others, and that is how music becomes their escape from the difficulties they are facing. According to Roberts and Christenson, most young people use music as motivation and to control their mood and enhance emotional states like loneliness or distraction from their troubles (Roberts et al., 2001, p. 400). Music can explain how a person is feeling at a certain time as it sometimes acts as a mirror to the soul. One study revealed that English as well as Ghanaian adolescents, listen to music in an attempt to satisfy social and emotional needs (Tarrant et al., 2000). Usually people can relate to music through the lyrics, as most songs are about things that people experience in life such as love, pain, joy, loneliness and happiness. Many adolescents see song lyrics as sources that carry messages to reassure them that they are not alone in the world and

that other people have gone through similar things that they might have experienced (Campbell et al., 2007, p. 228). Therefore, it is clear that music is often healing and may be used as a teaching tool.

Music contains authentic, informal language that is natural to the ear. Songs offer precious resources that develop students' abilities in listening, speaking, reading and writing (Saricoban et al., 2010). One study shows that from a developmental perspective, music appears at every stage as well as age of human growth from infancy to childhood and into adulthood (Campbell et al., 2007, p. 221). Music connects people, meaning that even strangers who have nothing else in common can form a link through melodies and lyrics because it is a language that everyone understands.

Music tends to leave a deep trace in our memories, which is possible due to the fact that it is related to factors that are affective and unconscious as well as possibly less energy-demanding because musical perception starts before birth (Mora, 1999, p.150). Most people learn song lyrics faster than words and melodies tend to store easier in the memory even though the meaning of the words might not be clear. "Through the use of songs, rhymes and music, children are able to retain much larger amounts of information" (Ortis, 2008, p. 207). Music is a way to enhance children's learning procedures and the reasons for music's success lie within the brain. Sound waves come into our ears and from there they transform into nerve impulses. These impulses are then sent out to areas in the left and right temporal lobes for processing. The functions that are used to process music and singing are stored in the brains other functions that include emotion, memory and language (Ortis. 2008, p. 206). This shows even more clearly why music is such a positive method to use for teaching a second language.

Music is a natural source to the human race therefore Lefever (2009) shares her surprise about how little it was used in language lessons during her training. Teachers seem to be reluctant to try new teaching methods and tend to stick with methods that are more traditional such as the use of workbooks, which leaves very little space for activities that allow more creativity. When children start their foreign language learning, using music should be a general activity because it has so many qualities that will engage students and make them more positive towards learning languages. The methods that teachers most frequently rank as receiving “little” or “no” emphasis in their teaching in most classes are the use of songs, games, role play, theme work, and computer and/or Internet use (Lefever, 2009, p. 114). Although many researches demonstrate the benefits of using music when it comes to teaching languages, the method is rarely used within the Icelandic educational system, which is unfortunate.

2.9 Music and Physical Development, Health and Wellbeing

Amissah & Sam-Tagoe (2002) assert that, one of the child’s early achievements is his ability to move about and perform various non-sedentary activities. These consist of the child’s ability to reach, crawl, grasp and pick up objects as well as walk and run. These abilities result from gradual maturing and regular exercise of nerves, muscles and limbs appropriate for each function. A child’s motor development, that the development of his strength, co-ordination, speed and precision in the use of his arms, legs and all the body muscles has been called “hardmaiden of mental development.” This means that the process of motor development enhances and promotes the child’s intellectual environment. The child explores and experiments with his environment, gratifies much of his intellectual curiosity, satisfies much of his needs by way of motor development. Motor development serves as vehicle for a large proportion of a child’s social contacts and his learning to cooperate with others. It strengthens his ability to think, interpret,

solve problems and make quick decisions. Motor activities increase the child's ability to satisfy his curiosity and partially enhance his rising cognitive and social interest.

Recent concerns about health and well-being in populations have led to an increase in research exploring the impact of the arts and music. Some works have focused in particular on physical development in children, some on more general issues concerned with well-being. Researches have established that using rhythmic accompaniment to support physical education programmes improves performance. A further study showed that the programme compared favourably with free play activities (Deli et al., 2006). There is also evidence that learning to play an instrument improves fine motor skills (Schlaug et al., 2005).

There has recently been a surge of interest in the specific benefits of singing to health and well-being. Almost all of these researches have been carried out with adults, an exception being the work of Ashley (2002) who studied choir boys aged 10-14 singing in a major city centre parish church. The boys showed deep appreciation of and engagement with music and exhibited many aspects of personal wellbeing including the social competence to combat a macho male culture. In a study of young people who were members of a university choir, Clift and Hancox (2001) found that 58% reported having benefited in some physical way, 84% responding positively in relation to health benefits mainly referring to lung function, breathing, improved mood, and stress reduction. Further analysis identified 6 dimensions associated with the benefits of singing, well-being and relaxation, benefits for breathing and posture, social benefits, spiritual benefits, emotional benefits, and benefits for heart and immune system (Clift and Hancox, 2001). Furthermore, Clift et al. (2008) considered five studies which had used the immune system marker salivary immunoglobulin as a measure of the immune

system's effectiveness. Four reported increase in this antibody are associated with singing (Kreutz et al, 2004; Kuhn, 2002; Beck et al., 2000; 2006).

Reviews of the research with adult singers have concluded that there are a range of health and well-being benefits of participating in a choir. There is every reason to suppose that these benefits would also apply to children. The benefits include: physical relaxation and release of physical tension; emotional release and reduction of feelings of stress; a sense of happiness, positive mood, joy, elation, and feeling high; a sense of greater personal, emotional and physical well-being; an increased sense of arousal and energy; stimulation of cognitive capacities – attention, concentration, memory and learning; an increased sense of self-confidence and self-esteem; a sense of therapeutic benefit in relation to long-standing psychological and social problems; a sense of exercising systems of the body through the physical exertion involved, especially the lungs; a sense of disciplining the skeletal-muscular system through the adoption of good posture; being engaged in a valued , meaningful worthwhile activity that gives a sense of purpose and motivation (Clift et al, 2008).

2.10 Music and Motor Development in Childhood

Amissah & Sam-Tagoe (2002) assert that, the importance of development of the motor abilities in childhood calls for deliberate efforts by the preschools and the home to promote it. The home and the schools should provide ample opportunity to meet the child's need for regular exercises. Caution however, should be exercised in order to avoid over tasking pupils since they are susceptible to fatigue. Many researchers have examined how motor skill development affects music learning and performance, especially that of conductors (Kun, 2004; Neidlinger, 2003) and pianists (Ragert, Schmidt, Altenmüller, & Dinse, 2004). Phillips-Silver and Trainor (2005) found that

even healthy seven-month-old infants learned to distinguish between duple and triple meter with the aid of accompanying bouncing movements significantly more accurately than with a passive listening treatment. Far fewer have examined how musical stimuli and musical learning impact motor development. Although the two approaches seem to be inextricably intertwined, it is the expressed purpose of this section to feature the latter.

2.11 Impact of Music on Emotional Development

Amissah & Sam-Tagoe (2002) explain young babies' displeasure merely by screaming and crying. As they grow their reactions include resisting, throwing things, stiffing the body, running away and hiding. At the preschool level the child manifests intense emotions. It is indeed a period of emotional disequilibrium characterised by temper tantrums usually with crying loudly, screaming, kicking and stamping of legs. During the middle and late childhood, there is unreasonable jealousy and fear in the child. This usually occurs between siblings. The child's emotions can be aroused as a result of conflict of play materials or toys, thwarting of wishes and joy or affection. Drewe (1996) opines that, emotionally, early childhood youth are sensitive to criticism and have a concern for fairness and for right and wrong. The development of a sense of humour is emerging, which reinforces their sense of self and growing independence from family.

Coggiola (2003) suggests that "existing internal definition of musical tension," is self evident when responding to common musical stimuli. The results found by Coggiola (2004) however, support the idea that responding to musical stimuli that exceed a particular level of musical or compositional sophistication might not be implicit to the less experienced or less knowledgeable listener. Similarly, musical instruction in much

younger students seems to influence how they might respond emotionally to musical stimuli (Parisi, 2004). Perhaps what may be concluded from this portion of the review is that although most people respond emotionally to music, music instruction seems to have a positive effect on the level of sophistication with which one is able to experience that emotional response.

Music brings joy to children because it sharpens their senses. In the classroom, teachers use it for creative movement. Songs could be used as means of dramatic expression, and bring change of pace and release from tension and energy (Kuhmerker, 1969). Music can ease a tense moment when tempers flare and tension mounts; a song can lighten the mood, enabling children and adults alike to release tension and relax.

Music can help children identify, clarify and structure their own feelings. “Music is one mode of understanding the world and our experience of it. It is a way of knowing the affective and knowing through feeling” (Swanwick 1979, p.39). It helps put children in touch with their feelings and others’ feelings. Children find that music can be sad, happy, humorous, serious, thoughtful or angry.

2.12 Music and Social Development in Children

Amissah & Sam-Tagoe (2002) opine that, social development means the acquisition of the ability to behave in accordance with social expectations. It also means how a person’s interactions and relationships with others change as that person grows older. Becoming socialised involves three processes, which are separable and yet closely interrelated. These are:

- Learning to behave in socially approved ways; every social group has its standards of what is approved behaviour for its members. To become socialised,

children must not only know what these approved behaviour are, but must also model their behaviour along the approved lines.

- Playing approved social roles; every social group has its own patterns of customary behaviour that are carefully defined and are expected by members of the group. There are approved roles for children, wives and husbands.
- Development of social attitudes; to become socialised, children must like people and social activities. If they do, they will make social adjustments and be accepted as members of the social group with which they are identified.

Carol and Barbour (1994) state that, socially, three and four-year-olds can be loving and cooperative one minute, bossy and resisting the next. They are aware that they are growing and changing, and sometimes wish the growth process would hurry up. At this age, children are happy to play side by side with others. Sometimes they cooperate in their play, but often they do not.

Carol and Barbour (1994) state that not only does music provide opportunities for aesthetic and creative development but also social development. “Music is by its very nature a social art” (Leonhard, 1983, p.23). As Kordaly recognises, music has always held a significant place in society’s rites and rituals. Music serves to unite social groups because it helps each person feel part of a group. Social skills develop once children feel part of a group. Music requires the participations of all, which demands respect for one another’s ideas and responsibilities. Self-esteem can be fostered through music (Brazelton, 1990). All children, especially those with special needs, find music a nonthreatening and pleasurable experience. When carefully planned to meet the need of individual as well as the group, music permits all children to feel successful and

important (Lewis, 1990). Music enables children to feel a part of their group and at the same time, it transmits the values of the larger society.

2.13 Early Childhood and Preschool

Gruhn (2002) conducted a longitudinal study that was designed to examine the phases and stages in children's early music learning. A group of 12 children (six male; six female) aged one to two years was recruited from an urban, upper middle class area in Freiburg, Germany and observed with respect to their musical behaviour in a stimulating musical setting for 15 months. This group was compared with a control group aged one-two years (9 children in all; three male, six female) from a local nursery school. All the children were videotaped and then evaluated by two independent judges using a criterion-based observation form with ratings for the categories attention, movement and vocalisation (imitation, improvisation, audiation). Although children in both groups displayed a similar developmental level at the start of the study, differences between the two groups became evident throughout the observation period. The control group, which was exposed to no particular music except the songs of the daycare programme, developed body movement and vocal performance at a significantly lower level than their counterparts. The most significant effect within the experimental group was a strong interaction between flow of movement and motor coordination, and vocalisation of tonal and rhythm patterns.

Zachopoulou, Tsapakidou, & Derric, (2004) compared the effect of a music and movement programme to a physical education programme on the development of jumping and dynamic balance in children ages four through six. Subjects (90 children in all) were placed into either an experimental group (50) that followed the music and movement programme or a control group (40) that followed the physical education

programme. All subjects received instruction two days a week for 35-40 minutes each day over a two-month period. Pretest and posttest data were analysed using a multivariate analysis of variance with repeated measures. The control group showed no improvement. The experimental group improved significantly in both the jumping and dynamic balance tasks. According to the authors, rhythmic ability is the ability to observe, control, and differentiate the rhythm of a movement according to the environmental demands at a given time, enabling the quick motor adjustments of the performer in an unpredictable environment and assuring success in performance. The authors conclude that music and movement education facilitates development of rhythmic ability in motor skills execution.

2.14 How Children Learn

The curiosity of children never seems to be satisfied. This is because they learn better by being active, doing, seeing, touching, exploring, tasting and testing. Learning is something the children would like to do by themselves. It is hastened when they are active and willing participants in the learning process. According to Balogun, Okon, Musaaazi Thakur (1984) and Castel (1993), children begin to explore the objects close at hand and in noticing the difference between them, their ability to distinguish between different things and people develops as an essential step in learning. The science of teaching children is often referred to as “pedagogy” while that of adults is known as “andragogy” (Tamakloe et al, 2005), but Parks (1992) uses pedagogy to describe the art or profession of teaching. Pedagogy implies dependence of children to a large extent on their teachers for knowledge, skills and guidance (Tamakloe et al, 2005).

2.15 Types of Music Taught in Ghanaian Preschools

At school, the teacher holds great sway on the children's subsequent musical experiences. The process of music education is greatly determined by the teachers' preferences and inclination toward music. It is important for teachers to provide many opportunities for children to express their varied musical abilities, nurtured by different avenues through which they gain access to music. These experiences should complement Ghana's rich cultural heritage, to which children are entitled, rather than to replace it. Ethnic songs that have enriched the child's play way for "modernism": pre-recorded western music and religious songs. Akuno (2005) proposes the theory of functionalism as the most appropriate means of viewing African music. The theory states that "meaning in music should be derived from the role it plays in the life of those who make it.

One of the greatest challenges facing music education in Ghana today is its institutionalisation. Traditional music of a multicultural society must now be studied, in all its diversity, within the formal education system, presenting a daunting task for teacher preparation. Many teachers openly confess their lack of knowledge of traditional Ghanaian music, having experienced a music education heavily skewed toward Western European music, a situation brought about by the missionaries during the colonial era (Akuno, 2005; Digolo, 2005). In early childhood education, this influence is particularly evident. Thus, although music is integral at this stage of education (Akrofi cited in Flolu and Amuah, 2003) the teaching of it relies heavily on Western European singing games and hymns, especially in urban areas. Rural areas are also gradually moving away from traditional Ghanaian music to English music.

Scholars have wrenched into the works of traditional music education with their argument that the study of traditional music outside its natural context is a misrepresentation of its true meaning (Njoora, 2005). However, because it is not possible to recreate activities associated with this music, Njoora suggests a way out of the impasse through “mental recreation of the events associated with the music” (p.46) and deliberate attempts to represent the music as closely as possible to its original function.

This review provides a strong case for the benefits of active engagement with music throughout the lifespan. In early childhood, there seem to be benefits for the development of perceptual skills which effect learning language subsequently impacting on literacy which is also enhanced by opportunities to develop rhythmic co-ordination. Fine motor co-ordination is improved through learning to play an instrument. Music also seems to improve spatial reasoning, one aspect of general intelligence which is related to some of the skills required in mathematics. While general attainment is clearly affected by literacy and numeracy skills, motivation which depends on self-esteem, self-efficacy and aspirations is also important in the amount of effort given to studying. Engagement with music can enhance self-perceptions but only if it provides positive learning experiences which are rewarding. This means that musical experiences need to be enjoyable providing challenges which are also attainable. Teaching needs to generate an environment which is supportive and sufficiently flexible to facilitate the development of creativity and self-expression. Group music making is also beneficial to the development of social skills and can contribute to health and well-being throughout the lifespan and can therefore contribute to community cohesion providing benefits to society as a whole.

CHAPTER THREE

METHODOLOGY

This chapter presents a detailed description of the methodology that was utilised in the study. The chapter is organised into several sections that provide a framework within which the research plan was described. The descriptions focused on the research paradigm, research design, sampling and the sample technique, the source data, data collection instruments, validation and administration of instruments and data analysis plan.

3.1 Research Paradigm

A qualitative research approach was adopted throughout this study. This is because it is systematic, yet it is a flexible way to explore “naturally occurring, ordinary events in natural settings, so that we have a strong view on what ‘real life’ is like” (Miles & Huberman, 1994, p.10). This methodology also allows for responsive design modification. One major goal of this study was to provide a comprehensive coverage of preschool teachers’ perceptions of how children develop through the music they use in teaching and also to draw conclusion from the researcher’s observations on the field at selected preschools. In view of this, the research decided to use a qualitative method which suits so well.

According to Robert-Holmes (2006), Qualitative research involves the use of data to investigate unique issues associated with interpretative tradition that focuses on institutions or people with the aim of finding multiple truths from different perspectives. It also uses a naturalistic paradigm that helps to understand phenomena in context-specific settings, such as "real world setting, where the researcher does not

attempt to manipulate the phenomenon of interest" (Patton, 2002: 39). The aim of this paradigm is to understand how people in everyday settings create meaning and interpret events in their world (Wimmer & Dominic, 2000). The employment of qualitative method helped to solicit the right information from a natural preschool environment in some selected preschools within Winneba Municipality. In the study, respondents were able to share their experiences and views about strategies in music teaching, how music is use for enhancing teaching and learning in the selected preschool in Winneba and the materials and resources they used which aided the developments. The qualitative methodology also helped to investigate the extent at which teachers use music in the preschool setting to facilitate their teaching and learning process as children developed.

3.2 The Design of the Study

Case study design was used in this investigation. The case study method and design is well-suited to this study because of its ability to answer the research questions appropriately. According to Yin (2003) the case study is preferred in examining contemporary events but when the relevant behaviours cannot be manipulated. Yin went further to explain that, two additional resources can be investigated in case studies: (i) interviews with those involved in the events, and (ii) observation of the events. The strength of the case study approach is in its ability to examine a full variety of evidence documents, artefacts, interviews, and observations.

Fisher (2004) suggests that case studies are more appropriate for an in-depth understanding of a particular situation. Also, McMillan & Schumacher (1993) mention that, the intent for the case study is to focus on one phenomenon, which the researcher selects to understand in-depth regardless of the number of sites, participants and documents for the study. Tellis (1997) opines that, the case study is the ideal method or

design when a holistic in-depth investigation is needed. As an interpretive, inductive form of research, the case explores the details and meanings of experience, that is the richness of case studies is related to the amount of detail and conceptualisation that is possible when only one or a small number of focal cases are analysed. The above arguments gave an authentic reason why a case study suited this study.

Apart from its ability to help the researcher find a detailed understanding of a particular situation. Stark (2005) suggests a case study emphasis on fieldwork with the aim of getting to know the “insider” perspective, by observing participants going about their ordinary business in their natural setting. Accessing participants in their natural setting allowed the researcher to study how teachers made use of music in various classroom contexts of their everyday teaching to develop the growing child. Talking to teachers, listening to their informal conversations and allowing them to tell their own stories provided the researcher with the teachers’ worldview rather than that of the researcher. This further helped the researcher to interpret the observations.

3.3 The Study Area

Coverage Area

The Effutu Municipal Assembly is one of the 216 districts in Ghana and one of the 17 districts in the Central Region. It was carved from the then Awutu-Effutu-Senya-District Assembly and it covers a total land area of about 64 square kilometres. It is about 60km from Accra, the capital of the Republic of Ghana and about 40 minutes travelling time from the regional capital. It is located between latitudes 5°16’ and 20.18”N and longitudes 0°32’ and 48.32”W of the eastern part of Central Region.

www.efuttumunicipalassembly.com.



Fig: 1. Map of Central Region with the geographical location of Winneba (Effutu).

www.efuttumunicipalassembly.com

Winneba which is the district capital is about 66 km west of Accra, Ghana's capital, on the Accra –Takoradi road. Medium sized and traditionally known as Simpa, Winneba is the principal town of the Effutu State founded around 1530 AD. According to history, the name Winneba originated from sailors who plied along the Atlantic Coast and who were often aided along the bay by a favourable wind. From their constant use of the words “windy bay” the name Winneba was-coined.

www.efuttumunicipalassembly.com.

The indigenous dialect of Winneba is Effutu but Fante is also widely spoken. As a coastal town the principal occupation of the people is fishing. The main type of fish produced is tilapia. The system of fishing is mainly by motorised canoe, which engages about 6,000 fishermen. The main fishes caught are herrings, shrimps, tuna, lobster and octopus.

The Municipality has several unique traditional festivals and cultural practices some of which include Aboakyer festival, Masqueraders festival, Shrines; traditional village cultures and monuments which are of interest to Tourists. The Municipal Assembly is therefore putting emphasis on the promotion of cultural and eco-tourism.

The Municipality is grouped under three (circuits) for the purposes of education management. The Municipality has 30 private Nurseries/Creche, 42 KGs made up of 17 public and 25 private. There are 42 primary schools made up of 19 public and 23 private and 26 Junior High Schools consisting of 16 public and 10 private. The Winneba Senior High School is the only public second cycle institution and there are six (6) Private Senior High Schools in the Municipality. Other Specialised Institutions include, Hearing Impaired and Mentally Challenged Schools located at University Practice School at South Campus and Donbosco respectively. Ebenezer Methodist Rafiki Satellite Village is the only Orphanage in the Municipality located at Gyahadze. www.efuttumunicipalassembly.com.

3.4 Study Population

The identification of the population of the research in question will help in narrowing down to the specific objects that were the subject matter of the investigation. Four (4) preschools in the Winneba Municipality were selected where 208 participants were involved.

3.5 Sample

A sample is selected with care to first and foremost to ensure that the population under study is fairly represented. In the words of Saunders (1997), the size of the sample and the way in which it is selected will definitely have implications for the confidence one

can have in the data collected and the extent to which one can generalize. Sampled schools were A. M. E Zion Preschool, Roman Catholic Preschool, Ebenezer Methodist Preschool and Presbyterian Preschool, all in Winneba. A sample of two hundred and eight (208) participants was selected from the four schools. The respondents included preschool teachers and preschoolers in the selected institutions. Eight (8) teachers were selected, two (2) from each school who responded to interview questions. The total numbers of two hundred (200) pupils were observed in KG 1 and 2 putting all the schools together. In all two hundred and eight (208) participants partook in the study.

3.6 Sampling Technique

A non-probability sampling technique was implemented. This was the purposive sampling technique. This was because the researcher wanted to focus on particular characteristics of the population and it best helped in answering the research questions. This technique helped geographically because the first two schools being Presbyterian and AME Zion preschools were located at one area, while Roman Catholic and Ebenezer preschools were also at same location. As a result, reaching these preschools for information during data collection was undemanding.

3.7 Data Collection Procedures

Targeted preschools were contacted to (a) seek permission and describe the purpose of the research to the head teachers so they would allow work to go on their campuses; (b) send consent forms to the preschool teachers who agreed to be participant in the study and (c) contact participants, once consent was obtained, to set a mutually convenient date/time for the researcher to enter their classrooms and/or other learning environments for observations, and to set a time for an individual interview with them. The observations were conducted during teaching hours while individual interviews

were conducted across one to two meetings until all interview questions were fully answered. After the data were obtained and analysed, a triangulation was done by sending a written narrative of the results to each participant to confirm whether the interpretations of their interview results were correct. This was done to assure reliability of all observations done about the importance of music within the preschool programme, especially for child development.

3.8 Source of Data

Patton, (1990) and (Yin, 2003) established that, a hallmark of case study research is the use of multiple data sources, a strategy which also enhances data credibility. Potential data sources included primary and secondary sources of data. Documents, interviews and observations were delved into to access enough data for the study. The principal source of primary data was from the field, which was what the researcher went down to the people and interacting with them to get access to. Meanwhile the secondary sources of data were obtained from published materials such as; books, journals and internet.

3.9 Research Instruments

3.9.1 Interview

Interview questions were provided to each participant several days in advance to enable each participant to reflect upon his or her experiences and prepare for the interview. Interviews were conducted face-to-face at each participant's workplace. Permission to tape-record each interview was sought from each participant as well.

To gain a detailed depiction of participants' views (teachers), the researcher conducted individual interview, each lasting one hour. Particularly, the study gathered data through in-depth interviews which were semi structured. Its purpose is to maintain a

sense of structure and to allow the retrieval of relevant information, whilst also allowing discussion and elaboration by the informant. This structure allowed the researcher to ask further questions which in some cases were not in the interview guide. According to Burns (2000) the main strengths of the semi-structured interview were that the option to respond allows the informant “not only to express an opinion, but to explain why that opinion is held” and that consequently a “richer set of evidence is available.” This allowed the researcher the flexibility to respond immediately to issues raised by participants, asked probing questions and allowed participants to discuss issues considered to be important to them. All the semi-structured interviews were audio taped. Talking to the participants thoroughly and allowing them to tell their own stories provided the researcher with their worldview rather than that of the researcher. The individual interview questions were arranged from general to specific to follow a progression of participants’ views and experiences about the use of music in the development of children.

3.9.2 Observation

This qualitative research study endeavoured to capture the lived musical experiences and usage of music by preschool teachers in preschool classrooms with particular attention to how these teachers use music as a tool to promote learning and development as well as content and method of music teaching. Being aware that fieldwork with young children depends on the quality of the relationship developed between the researcher and the participants (to be observed), great caution was taken to not just ‘barge into the lives’ of these children (Graue & Walsh, 1995, p.145), but to negotiate a relationship. This entailed entering the settings with what Sumison (2003) describes as ‘overt humility’, leading to mutual respect that created a situation whereby the teachers and children willingly engaged in the research process.

An informal and formal observations were conducted throughout this study via an extensive field engagement at the settings. Informal observations occurred at varying times within each setting. This was done purposefully to allow the researcher capture the reality on the ground without undue influence on the participants' practices and beliefs. Formal observations were done in each of the classrooms in all the preschools visited. There were two classes in each preschool and observation took place in all of them. Only a teaching section in each of the classrooms was observed.

The outcomes of the observation process were used to document participants' behaviours, strategies, and perceptions as concerns classroom music. During the observations, field notes were taken and digital camera coverage of the teaching process, teachers, preschoolers and any musical instruments used were also captured.

3.9.3 Observation Check List

This is a set of questions or guidelines that the researcher wrote down to guide her on what to look for during the observation process. The researcher checked her observations against the checklist to prevent her from observing things which would not be relevant for the project. Frankael and Wallen (1994) explain that, the observation check list is used to guide the researcher on what to look out for on the field when observing participants. An observation check list was also used by the researcher as a guide for the researcher to follow to observe specific traits of both pupils and the teachers during lessons. This assisted the researcher to observe the behaviour, activities, movements and relationships of pupils during lessons.

3.10 Data Reduction

According to Miles & Huberman (1994) data reduction is the first phase of qualitative data analysis. Data reduction involved the process of selecting, simplifying, and extracting themes and patterns from written field notes, transcripts, and other available resources. To accomplish this task, the researcher read and re-read interview transcripts while searching for similarities and differences in themes. The researcher assigned code names to those themes that were detected and then organised into categories of related topics, patterns, concepts and ideas that emerged from participants' perspectives. Patton (2002) describes the close look at the data as one of inductive analysis searching for themes, patterns and categories to emerge, also known as "open coding". The observations were analysed to ascertain how preschool children benefited through the music lessons they engaged in, the methodology used and the relationship between the teachers and the children within the music lesson.

3.11 Tools

The tools used for the collection of the data included digital camera, field note book, pen and pencils and a Nokia mobile phone. The digital camera was used to capture the music lessons during the field work in the preschool settings. Using the digital camera assisted the researcher in capturing what might have been missed during observations and documenting through field notes. Additionally, audio recordings were done with a Nokia mobile phone which enhanced the accuracy of the interviewee's words.

3.12 Data Analysis

Organising, analysing and synthesising the data were guided primarily by the strategies of Patton (2002). Initial organisation of the data occurred as field notes were written in longhand, reflective comments and questions recorded in a journal and audio tapes of

interviews made and reviewed. The researcher began reflecting on events as they occurred and identified emerging themes, this is called "interim analysis" (McMillian & Schumacher, 1997, p. 507). Audiotapes and field notes were also transcribed into word processed form and coded by date. Next, all information were read through to "get a sense of the whole" (Patton, 2002, p. 440). The analytic strategy of sketching ideas was done by jotting down ideas in the margins of the text (Creswell, 1998). The researcher followed Creswell's suggestion of writing out the findings in the form of memos and summaries of field notes. Categories by which to group data were then developed, based on the research questions.

3.13 Ethical Issues

Ethical issues are a very delicate component in research and therefore needs to be handled with care. In order to gain access for the data collection, a general consent was sought from the headteachers of the schools. All the eight (8) teachers were given letters of consent with details about the purpose of the research. Time and dates were arranged to suit all the participants and questions for the interview focused on the research questions and participants willingly agreed to take part after being presented with all the necessary information. In order to avoid ambiguity, to get more information, and to give ample time for the interviews, participants were given an outline of what would be discussed before the interview. Furthermore, participants were made aware of the intention to audio record the interviews The interviews were conducted in a relaxed manner, which gave both the researcher and the participants confidence to ask and answer questions appropriately. Having obtained the information from the sample, it was transcribed and analysed (Barbour, 2007).

CHAPTER FOUR

RESULTS AND FINDINGS

This chapter presents data collected from the four selected preschools in Winneba namely; A. M. E. Zion Preschool, Roman Catholic Preschool, Ebenezer Methodist Preschool and Presbyterian Preschool. The chapter is made up of information gathered from the respondents and observations in the classroom. The information below was implored with the aid of the research questions which guided the researcher to prepare an interview guide as well as observational guide. Below are the main themes on findings which reflect the research questions of the study.

- The extent to which music is used in the selected preschools in Winneba.
- Teaching strategies employed in music teaching in the preschools.
- Resources and materials used in teaching music in the selected preschool.

4.1. The extent to which music is used in the selected preschools in Winneba

4.1.1 Overview of musical activities in the four preschools

All the respondents from the preschools selected for the research agreed that, music is used in the preschool curriculum. They explained that, the guidelines set for Music in the curriculum for young children demand that children should have ample opportunities to experience music as they sing, move, listen, and play musical instruments. For this reason, music runs through the whole preschool programme. Additionally, two teachers opined that their content provides children with opportunities to verbalise and to visualise musical and play-related activities, such as chanting, imitating sounds, rocking, patting, touching, and moving. “Young children benefit by experiencing music through their senses of hearing and feeling, as well as by experimenting with their vocalisations” (Edwards, Bayless, & Ramsey, 2009). In view of the above, all centres indicated that they use variety of songs, poems, patriotic songs,

religious songs, birthday songs, folk songs, songs for welcoming guests and lullabies as classroom repertoire.

Music in the preschool programme was not added for no reason but for different purposes. For that matter, children in all the selected preschools experience some form of music in daily lessons and the teachers reported being responsible for leading their pupils in the musical activities. Five teachers explained passionately that, music is used in the preschool for various reasons. One of these reasons mentioned is to help the child acquire basic skills in life. For example, children achieve basic cognitive, physical, language, social and self help skills which lay the foundation for future progress, and these abilities are attained with the help the designed developmental outlines in the preschool.

Teachers went further to express their views about the purpose of music content in the preschool curriculum. A participant stated that, she realised all children love to sing; therefore, her pupils sing and hum songs when they are happy. As a result, she also introduces songs to children whenever she suspects a sign of unhappiness. She stated, children show unhappiness when they remain silent or cry as a result of boredom, fear or confusion about what is being taught. Other ways of showing unhappiness is by acting out, reverting to nervous habits and physical reaction to going to school. As such, whenever I get to know that my pupils are not happy, I always asked them, who loves to sing? Every child would raise their hand and shout me! Hence I introduce a song like”.

Verse 1

If you are happy and you know it clap your hands (clap, clap) 2x

If you are happy and you know it then your face will surely show it.

If you are happy and you know it clap your hands (clap, clap).

If You are Happy and You Know

The image shows a musical score for the song 'If You are Happy and You Know'. It consists of four staves of music in G major (one sharp) and 2/4 time. The lyrics are written below the notes. The first staff starts at measure 1 and ends with 'Hand clap'. The second staff starts at measure 5 and ends with 'Hand clap'. The third staff starts at measure 9 and ends with 'sure ly show it'. The fourth staff starts at measure 13 and ends with 'Hand clap'. There is a large, faint watermark of the University of Education, Winneba logo in the background of the page.

If you're ha ppy and you know it clap your hand Hand clap

5
If you're ha ppy and you know it clap your hand Hand clap

9
If you're ha ppy and you know it then your face will sure ly show it

13
If you're ha ppy and you know it clap your hand Hand clap

Fig. 2. Song 1.

Verse 2

If you are happy and you know it stamp your foot (stamp, stamp) 2x

If you are happy and you know it then your face will surely show it.

If you are happy and you know it stamp your foot (stamp, stamp)

Verse 3

If you are happy and you know it say Amen (Amen,) 2x

If you are happy and you know it then your face will surely show it.

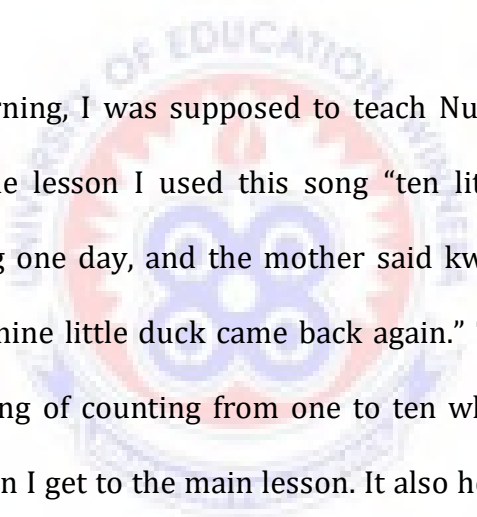
If you are happy and you know it say Amen (Amen,) 2x

The actions in this song are simple. As children sing and March, they perform the actions from the song (clap your hand, stamp your feet, say Amen). Before the singing ends, the pupils become happy and lively. This may be attributed to activities and involvement of other members. Apart from making children sing this song to make

them happy, the song could be used with the lesson theme of emotions and feelings or when teaching action verbs.

Another respondent mentioned that, often times, songs were usually sung at the beginning of lessons. That is, to introduce lesson to the children. The participant made the researcher to understand that, songs that she used before lessons usually had bearing on the lesson's subject matter or the topic. Sometimes some of the key words in a lesson are fused into songs in order to enable the child remember them anytime he or she sings the song.

She said,



“This morning, I was supposed to teach Numbers. Before I started the lesson I used this song “ten little ducks were swimming one day, and the mother said kwak kwak kwak, and only nine little duck came back again.” This song aided the learning of counting from one to ten which lessens my work when I get to the main lesson. It also helps the child to understand what I was coming to teach before I even start.”

One of the respondents explained that, children between three and five years of age have limited attention span. Children within that age range have the most difficulty with activities that involve sitting and listening. They need engaging and motivation activities to keep their interest. This teacher observed that, during lessons, it is not all preschoolers who have the same capacity in absorbing knowledge. Some grab so quickly, while others are slow learners. Others too belong to any of the two but get tired easily during the teaching process. Some also sleep while the teacher teaches. In order

to avoid boredom, the participant used songs during lessons to refresh pupils who were tired in the brain. Also, songs were used to give a wake up signal to pupils who may want to sleep and those who were already sleeping. In addition, the participant made the researcher understand that, singing songs within lessons help the children to improve on their memories by understanding things better and faster, remembering and recalling them easily as it lays emphasis on the topic treated. Moreover, teachers asserted that they used music to give instructions and to enhance creativity and imagination among children during lessons. They also use music to help children focus, to arrest children's attention and to arouse their interest, and subsequently, provide musical skill and concept to the growing child.

In addition, one of the teachers said the purpose of music is to help the child to pay attention during lessons. Some participants submitted that most of the folk songs they use have actions in them. This made lessons very attractive and interesting to the children. As a result, children find it very engaging and are able to concentrate. This is because the learners get to have a lot fun when singing the songs and would like to sing more and so it gives them more insight into lessons and make learning very easy as well.

According to Pica (2009), teachers who work with young children educate the whole child, which include not only the thinking and feeling aspects of the child, but also the moving child. A respondent stated that, to help children become active, moving to music plays a big role in children's everyday school activities. She said music and movement are fundamental aspects of children's play, so as they perform music in the classroom, children have opportunities to enjoy moving and singing at the same time. This was evident in the observation, as children moved automatically anytime songs

were raised by their teachers. For many children, school is the main environment for being active (Bailey, 2006). Preschool is the primary place for children to participate in physical activities and learn about physical development. Some respondents expressed opinions that, children do not only listen to music, but also exhibit emotional reactions to it and this motivates movement. Hence development of their gross motor skills is made manifest. For these reasons, movement and physical activities need to be a daily component of learning in all early childhood programmes and elementary schools. Children learn by doing, so teachers are encouraged to find ways for children to experience all content areas in the curriculum in a physical way. Not only does this integration aid children's learning, but it also promotes physical fitness and active living (Pica, 2009).

The music at the end of lessons usually sums up all the key things the teacher expected the child to know in a topic according to the findings. Also it gives the lesson a climax, where children normally participate so well. A teacher submitted that, she used the music for revision at the end of lessons. She said she used music that has bearing on the topic treated which intends to remind pupils about all that they have been learning. Some teachers also used songs to facilitate transition, when moving from a lesson to the next one, to give directions and imagination among children. This is to say that, at the end of a lesson, teachers used the music to energise the children and usher them into the new lesson.

4.1.2 Types of Music and How They Support Teaching and Learning

The researcher asked the interviewees the types of preschool songs they have been using which aid development in children. Teachers mentioned that all the songs they

use in the preschool environment develop the child in one way or the other. They explained they often use poems, rhymes, storytelling songs, action songs, narratives, play songs, patriotic songs, slow music, folk songs, hymns, birthday songs, lullabies, and songs about nature and animals. Observation by the researcher confirmed that, the above mentioned categories of songs were used in the daily activities in the selected schools.

The participants went further to explain how they use some of the songs in the daily activities in the school. From the findings, the lullaby being one of the types of children songs they used in their schools was to calm and to put children to sleep. Participants establish that, some of these children, when feeling sleepy, engaged in crying a lot, when even nobody hurt or touched them. However, with the lullaby teachers were able to put them to sleep easily without any stress. A respondent said

“Cradle songs relax children. I normally carry children in my arms to stop them from crying. And the magic comes when I sing a lullaby softly, close to the child, to give him/her warmth and security. Many of the lullabies incorporate loving, soothing and romantic sounds like “oo” or “ah”.”

Furthermore, respondents agreed that, most of the songs they used were action songs in which there were a lot of actions like jumping, running, hopping, skipping and jogging. Participants stated that, children sing these songs and perform the action in them, where they coordinate their hands and legs in the process. Eventually they become very active and cheerful. Action songs were used at any time in school. This could be before, during and after lessons.

Participants also mentioned that, they make use of incidental songs in storytelling during their daily activities in schools. And these songs play vital roles in storytelling moments. In this instance, either the story teller sings or the audience sings along with him or her as the story is narrated. This is to make the story being narrated interesting, prevent boredom and to arrest the attention of the children.

Poems, rhymes and folk songs were also significantly used by participants as mentioned earlier on. They were used almost all the time, said the respondents. This is because they contain proverbs, myths and the traditions of the society. Teachers explained that they believe in Ghanaian culture and traditions, as a result they do their best to instill in the little ones the norms and values of our society and these songs contain a lot of them. When teachers teach the poems, rhymes and folk songs, they explain the contents, which to a large extent talk about societal values, nature and the physical things we see around. At the end of the day when children recite poems and rhymes, they express their joy and imitate the nature of the objects in them. For instance, features of a lion, dog, star, moon, mountain and a few to mention.

4.1.3 Occasions where Music was used in the Selected Preschools

Apart from using music to teach preschoolers in the classroom, there were several occasions where music was used in the preschool environment to foster development in the growing child. Informants confessed that music was used during school graduations, education week, Christmas choral services, and physical education and at school worship. According to interviewees, graduation is an occasion every child would like to be part of because they are aware their parents, brothers, sisters, other family members and guardians, would come to see them performing. For that matter, children are taught a lot of songs to render. Some also perform cultural dances, poetry and rhyme recitals.

The performance of such items gets the pupils involved in the programme because they are allowed to sing special songs, recite poems, rhymes and also dance to a choreographed music.



Fig: 3. Pupils ready for a performance during a school graduation

All the preschools in the study except one which was a private preschool mentioned they celebrate education week every year and music is never in isolation. Respondents from the three public preschools informed the researcher; they used music in almost all the activities during the period. For instance, music is used when the pupils have a procession through the Winneba Municipality to create awareness. Also, at the climax, some selected pupils are identified and taught some poems and rhymes to perform with the theme of the celebration captured in them. Respondents explained that, most of the times children become tired and feel boredom when activities are undertaken without music. A teacher in

the Presbyterian preschool, one of the centres for the study stated that, most at times, the songs selected for education week were purely Presbyterian hymns.

“We also teach them patriotic songs during the Education Week as well which are sung by children with passion and emotions. The song shapes the child as she develops because they learn to be law abiding and also useful citizens in the society. Also when they grow up, they will have their country at heart” she said.

At assembly, various activities go on. This was observed by the researcher. In the first place songs sung at the assembly always keep pupils alert. Once a prayer hymn is sung, pupils close their eyes and get ready to pray. As such, reverence is given to God. Marching songs also put them into action. This gives children the opportunity and ability to participate in marching into their various classrooms through singing and movement. During movement, children learn to further use their bodies as instruments. In order to intensify rhythm in their minds most basic motor patterns develop before age five and are simply strengthened after this age.



Fig: 4. Children singing at Assembly before they pray

“Although we do not celebrate the Christmas when in school, we teach the children Christmas songs when the Christmas festivity is approaching” said a respondent. From the findings, it has been noted that teachers do this to sensitise the child about the period or the season. Also, some time is also taken to educate the child about the reasons why Christmas is celebrated and this is done in a narrative. Respondents explained that, many at times, names of characters surrounding the birth of Jesus were in the songs which they teach. For example, Joseph, Mary, the three wise men, the shepherds and so on. Children are also told the roles that the above mentioned persons played in the birth process of Jesus Christ. Example, children were made to know that Mary and Joseph were the mother and the father of Jesus Christ respectively.

One respondent admitted that,

“For me, I think, music during the Christmas period is used to educate, entertain and to communicate to the children what the festivity is about and also to inform them that Christmas is approaching. This becomes part of them as they develop and grow in their school and social environment.”

Some of the songs the teachers said they used during the Christmas period include:

Song: 2. Jingle bells

Jingle Bells, Jingle Bells,

Jingle all the way!

Oh what a fun it is to ride

In a one horse open sleigh

Song: 3. Joy to the World

Joy to the world, the Lord is come!

Let earth receive her King;

Let every heart prepare him room

And Heaven and Nature (sing 2 times)

And Heaven and Heaven, and Nature sing

Song. 4. Oh Come All Ye Faithful

Oh come all ye faithful Joyful and triumphant

Come ye oh come to Bethlehem

Come and behold him

Born the king of angels;

Oh come let us adore him^{3x}

Christ the lord

Another respondent submitted that, children's response to songs during physical education is very positive. Sometimes, "you will only get to hear some of them singing songs we teach them during this time" said a respondent. It was observed that, all the study centres generally do their physical exercise with songs. As the children move their legs and throw their hands, they sing as well. Also, there were some games that go with music. These games have specific songs sang along when the game is played. In other words, the songs go with the structures of some of the games. Meaning that, without the song, the game will not be effective. Most of the games also involved actions, in which songs may be needed. A respondent said "The purpose of these songs is to release boredom during physical education. This makes it very difficult for our kids to do away with some songs at play time."



Fig: 5. Children getting ready for physical education

Informants stated that, children know very well about what they are expected to do at various functions in the preschool environment in which school worship is no exception. At worship, hymns and contemporary gospel songs are sung. The gospel songs have moral lessons which have positive impact on the pupils. Some of these songs even throw light on the themes of the passages preached to preschoolers.

“These are children we are nurturing for the future. For that matter, it is very important that we teach them moral lessons from the Holy book. Apart from that, Christian songs are songs meant to support the Biblical messages preached to the pupils. They also dance to contemporary tunes during praise time, which they do with so much interest and joy because of the enjoyment and entertainment they derive from it.

Another respondent was of the view that;

“I must say that, children benefit in almost all the actives that go on here which contain music. At worship the children sing, clap and also dance to music, like gospel song and hymns which also help them to gain gross motor development indirectly. Their hands and body usually become flexible as they jump, clap and dance.”



Fig: 6. Children singing and clapping during worship

The researcher went further and probed into participants’ perception about the significance of the various types of music used by preschool teachers in the various centres. Interviewees disclosed that, music is useful to children in many ways. Songs give happiness to the children. Some of the lyrics of the songs, rhymes and poems help the children to count, keep time and move within the pause of the songs. It was mentioned to the researcher that music increases social cohesion within the children, gives them great self-reliance and provides better social adjustment and more positive attitudes in the children. It found out that Participating in music by preschoolers in the selected sampled schools promoted friendship, self-confidence, social skills and social

networking. It further promoted a sense of belonging, team work, self-discipline, a sense of accomplishment, co-operation, responsibility, commitment, and mutual support for each other, bonding to meet group goals, increased concentration and provides an outlet for relaxation for the children.

A respondent stated that,

“Music is useful in the classroom. Definitely, I need songs to use as mediums to teach almost every subject to the pupils. I teach the children songs that are meaningful because I know they will keep the words and use them. This is where they begin to learn verbs, adjectives, nouns and so on.”

Furthermore, another informant explained in an interview with the researcher that, lyrics of songs were very important and useful to their kids because the children pick the words of the songs and use them. In consequence, our children even do what the songs tell them to do, that means music is used in this context for communication. Music is really important in the child’s early language development, she mentioned. In addition, she explained that children do acquire both offensive and good words from songs at that early stage. As the children grow up, they gradually get a deeper understanding of the songs that we teach them. As they grow and develop they keep this understanding along to basic school through adulthood.

Another interviewee opines as follows;

“I use songs to teach good morals. For instance I teach Gospel songs to impart good behaviour on the children. If the lyrics of a song teach good morals, the children would always be reminded to do well and they would keep it up as they develop and grow.”

On the whole, all the respondents agreed that music is very significant in the preschool because it is mostly used as a medium of teaching which helps the preschoolers to acquire speaking skill and language, arouses the interest in children during lessons, broadens the minds of children, keep children active and involved in class activities, makes teaching more interesting and encourages children to always be in school.

Unanimously, all the interviewees in all the selected centres for this research submitted that, their children love music. As a result, children respond happily to every musical activity, because they get the chance to dance and jump around when singing. Some also hit on the tables and chairs to make some more music. All the respondents emphasised that, children performed songs with so much enthusiasm more especially when there were actions in the music. Furthermore, respondents mentioned that, they see the children's interest in music when their pupils are alone. It was noticed that, their pupils make some music on their own when they are alone playing, especially Ghanaian contemporary music like highlife and hip life. As a result of children having high level of interest in music, they get closer to their friends when they are on the playground to learn new songs, said a respondent.

4.2. Some Music Teaching Strategies

Much of pupils learning in the preschool depend on the methods and techniques of the teachers. Also, these methods and techniques depend on the learners' ability, tendencies and the characteristics of the lessons. If these are applied properly, pupils can learn easily. Some respondents assert that sometimes they use repetition method in teaching. It was explained to be when the teachers recite and tells preschoolers to repeat after them. Teachers opined that, preschool children were able to pick words pronounced correctly and easily when teachers made them repeat after them. In addition, repetition

method enabled preschoolers to memorise words easily. This is because the words were mentioned over and over and children were also hearing it over and over, hence keeping the sound as he or she repeats. This act enriches the child's vocabulary as he/she develops.

Throwing light on how the teacher uses the rote method, she indicates that, "I call on individuals in groups of two, three or four to sing and perform the action in a song while the rest sit and watch. After that, another group is called," a teacher reported. To some respondents, role-playing in class can be an excellent way to engage pupils. They said a well-constructed role-playing exercise can emphasise the real world and require pupils to become deeply involved in a topic. Once the child knows he or she can be called anytime to play a role, they pay attention to understand and get the concept before it gets to their turn. Interviewees said these activities help children to remember and follow classroom norms and behave in ways that are conducive to learning. Also, some informants said they used this strategy in order to let other pupils feel they are not left out. Everybody must be involved; hence everyone has a role to play. As the child develops, he or she feels loved and cared about.

Furthermore, as the researcher observed the participating centres, it was noted that most at times, role playing became vital during storytelling. Some preschoolers understood better when stories were dramatised for them. In this case, some of them were made to play roles to depict the characters in the stories teachers told them. By the close of lessons, children were able to get a clear picture of what the teacher wanted to put across. Teachers admitted that, as children developed, they came to believe in themselves and built up a high sense of confidence. Respondents submitted that the child develops very fast as he identifies his potentials and weakness during his or her

involvement in these activities. This is because role play strategy encourages social interaction in children as they develop. When the child engages in a role play during lessons, they come into contact with each other through interaction. In this context, they try to adjust, be supportive and also solve problems together.

Another strategy employed by teachers was demonstration. From the findings, teachers used demonstration when there were actions in the music they perform. One of the teachers shared her classroom experience in these words “I normally teach the whole song first. After I realise that the children have grasped it, then, I introduce the actions.” During an observation in one of the centres, the teacher taught the song (Fig. 7 song 5) and demonstrated the action in the song for the preschoolers, which they also followed and performed. This was done happily by children and never wanted to stop. The teacher used the song below to teach the parts of the body. This is because the names of the major parts of the body were captured in the song. Body parts like head, shoulder, knee and toe are in the song.

My Head My Shoulder

My head my shoul der my knee my toe my head my
shoul der my knee my toe my head my shoul der my kneee my
toe they all be long to Je sus

Fig. 7. Song 5: My head, my shoulder my knee my toe

My head, my shoulder my knee my toe

My head, my shoulder my knee my toe

My head, my shoulder my knee my toe

They all belong to Jesus



Fig: 8. The teacher demonstrating the actions in the song in Fig. 7

Information solicited from respondents reveals that all participants have variety of ways by which they stimulate discussion in the preschool classrooms. For example, some preschool teachers said they sometimes begin lessons with whole discussion to refresh students' memories about the topic they intend to teach. On the other hand, other preschool teachers find it helpful to tap critical points, information or emerging issues about the topic they intend to teach from pupils. This helps the teacher to get to know what the pupil already know from the home and the environment which ignites focus on the part of the teacher. Respondents stated that, in order to be able to achieve this, they generate a set of questions around the topic to be treated to solicit what the children already know.

An informant opines that, questioning and discussion is an excellent way to engage preschoolers in the development process, because it enhances their thinking ability. Questioning and discussion help the child to think and analyse issues for himself, rather than listening to, just the teacher alone. All respondents said for preschoolers to develop holistically, they must also respond to questions from teachers and one another, rather than just sitting to listen to what the teachers say only. In view of this questioning and discussion became very useful and vital tool. Asking questions alone develops the child's problem solving skills as they grow, a teacher reported.

During storytelling, respondents submitted that, they either ask the children to come and narrate or do the narration on their own. A respondent state that,

“I sometimes read the story to the children. For instance, I read a story about a child whose best friend has moved away, and asked children to share ideas of things they could do to comfort the child. At that juncture I was able to identify the children's thinking ability and the vocabularies they had acquired. I then continued and demonstrated how sad the child was and encouraged the children to draw a picture of a sad child which they did.”

In another school, the teacher narrated a story about pets. He explained to the children, that pets are animals found in the home and they have close relationship with human being. He gave children some examples like cat and dog. After the narration the pupils were made to draw any pet they could find in the home. According to the teacher, the children develop the fine motor skills as the hold the pencils and draw. Also he mentioned that they develop strong thinking and imaginative ability as the picture the

images in mind and transfer onto their drawing sheets. The picture below (fig. 9) shows pupils in the activity with the aid of the teacher.



Fig: 9. Teacher assisting preschoolers to draw features in a story during music and storytelling lesson

4.3.1 Why Teachers Used the Above Strategies

An informant responded to this by saying that, Children enter into the world when they are very young and know nothing but learn what goes on the earth. In view of this, they need special attention and skills which will help them grab slowly and effectively. Hence these strategies served as medium through which we execute the knowledge we want to impact to the child. Although, there are so many teaching strategies that different teachers use, the above are a few that most of the teachers in the study were comfortable with. They used the following strategies because to them, every teacher is expected to accommodate a wide range of pupils' ability in their various classrooms in order to meet the unique learning needs of all of them. In view this, when they used the various teaching techniques, they realised what they taught was retained in the minds of

the preschoolers. A teacher also stated that “I integrate learning into games like task, puzzles, and riddles to enable children win praise, point, privilege or reward which I think promotes friendly team competition and also wins the interest of the child.”

Corroborating the rationale for applying the rote method as strategies, by teachers, Ramsden (2003) opines that the choice of a given teaching method should depend on a variety of elements. They include the age and developmental level of the students, what the students already know and need to know to succeed with the lesson, the subject-matter content, objective of the lesson, the available people, time, space and material resources, the knowledge and skill of the teacher about teaching methods, learning theories and the physical setting, students' background knowledge, environment, and learning goals. Also, according to Borich (1988), before choosing a certain type of instructional method, a teacher has to consider the following determining factors such as stated instructional objectives, content of instruction, characteristics of learners, specific conditions of instruction (time, facility, class size, resources, etc. Although respondents took these items into consideration in the teaching process, most of them did not consider the timing. This is to say that, some respondents introduced preschoolers to any music at anytime regardless of its impact on the child and the goal that song would achieve.

It was reported by informants that the teaching strategies were mostly used because they serve as an attention gaining devices. For instance, some teachers begin lessons with challenging questions, and visual materials. Some teachers show enthusiasm through variation in eye contact, voice and gestures and varied mode of presentation such as questing most of the teachers use a blend of rewards, for example, verbal praise and incorporate children's ideas or participation in some aspects of the instruction, and

various types of questions. These methods enhanced the learning process and child development through music.

The demonstration strategy for instance attracts the child's attention. In the first place the child is able to visualise the teacher making some actions during demonstration. This is because through watching, the child learns what to do and how to do the particular thing. In this exercise the child is able to focus and look ahead hence the teacher is able to get the child's attention. The child is to able develop his attention skills. Also he is able to watch and perform, that is imitating what he sees.

Also role play has its own way of supporting child development through music as reported by a teacher. This is because, as the child knows that the teacher may call him or her to come and perform a role, he or she will be attentive and active in class. According to the participants, role play builds self confidence in the growing child. This child achieves this as he or she is called upon by a teacher to come forward and perform a role in music, been it dancing or singing. Findings suggest that, an act repeated and practiced over time makes the child very bold and confident in society.

4.3.2. Evaluation Strategies

During the observation in the study, it was noted that, teachers monitored how children were learning as they teach, using observations, questioning strategies, class discussions, peer assessments, self assessment and slate works among others. "I assess pupils after every lesson. If I try them and I realise they don't get the lesson, I may have to repeat it until the children get the concept" said a respondent. Another also said "I use questioning and answering, however, I sometimes make them to draw e.g.

yesterday, I asked my pupils to draw the moon after I taught them this rhyme (see, see, see).

Song. 6. See, See, See

See, see, see

I can see the moon

God bless the moon

And God bless me

Tamakloe et al. (1996) opine that “the teaching learning process cannot be complete without measuring and evaluating learning outcomes” (p.171). They add that because of the importance of measurement and evaluation, every teacher has to obtain the fundamental principles, skills and techniques of constructing and administering test accurately. The observation of lessons looked at how teachers carried out assessment during and at the end of lessons. One of the respondents submitted that apart from the daily assessment strategies employed at the end of every term, she prints questions for pupils to answer. She indicated that, she reads the questions and the answers to the hearing of all the children and then instructs them to tick the correct answers on the question paper. Below is a sample of an end of term music, dance and drama question paper.

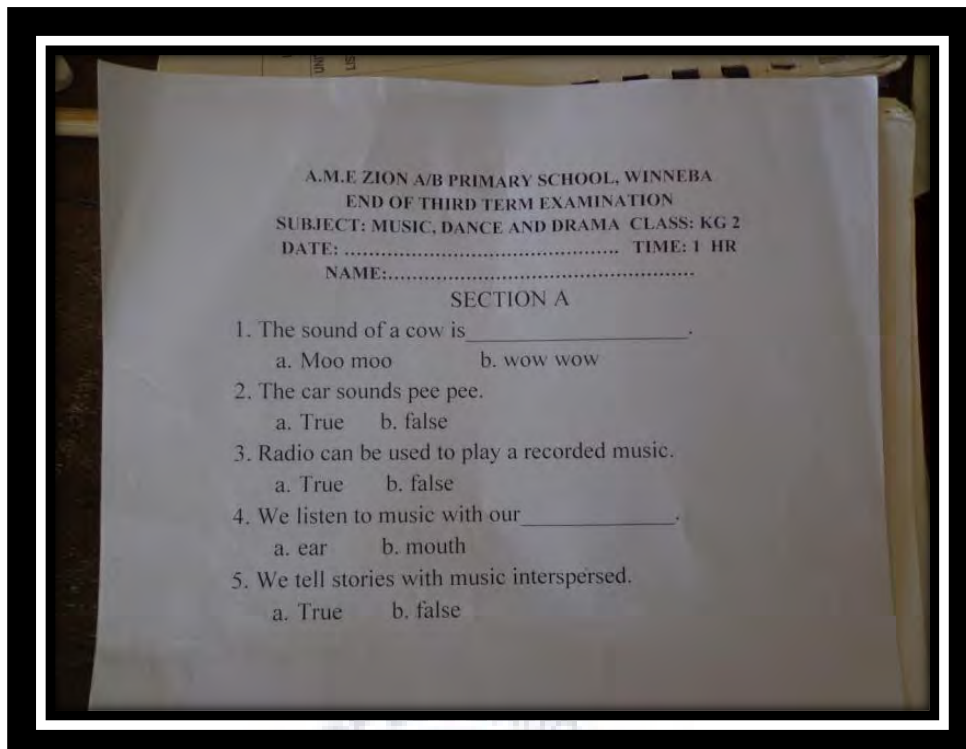


Fig: 10. Sample assessment of music dance and drama

4.4 Benefits of Music to Children in Preschool Teaching and Learning

Musical activities in preschool can have a beneficial impact on the brain and the cognitive abilities in preschoolers. Findings revealed that, creative activities which preschoolers were involved in helped them to develop attention skills and cognitive learning. Their imagination was in full use and it encouraged them to come up with new ideas and to think outside of the box since creativity involves exploration and problem solving. As a result it was noted that music is a powerful tool which develops the cognitive domain of the children very fast. Participants assert that, they used music to help preschooler memorise words and vocabularies. It is easy for the children to remember lessons when they are put into songs which children were able to memorise easily and very fast. This is to say that, when items to be memorised are set to music, children remember them more readily and very fast.

Furthermore, as children heard and move to the beats of songs or a piece of music, they use one-to-one correspondence skills. This was observed when children sang and made movements according to the words in the songs performed in class. Seriation skills are the systematic way of imparting knowledge to children through demonstration. According to the respondents, preschoolers gained seriation skills of sounds and actions through the demonstration of skills and signs with the various songs. The song below was given as an example.

Song. 7. My head, my shoulder, my knee my toe

My head, my shoulder, my knee my toe

My head, my shoulder my knee my toe

My head, my shoulder my knee my toe

They all belong to Jesus

In this song, the children touched the parts of the body as they sang and mentioned them in the song sequentially.

Also, one of the subjects submitted that, there is a strong relationship between music and learning other subjects like science, mathematics, language and more especially, drawing. They claim singing increases the imaginative nature of the growing child. In that, after singing children were sometimes asked to count or draw what comes on the minds regarding the song. Teachers said most at times the pupils were able to count or draw to suit the theme or the main ideas in the songs. Sometimes, pupils asked teachers open ended questions and questions that sought the child's opinion after singing particular songs. In this context, the child is required to communicate and express him

or herself. The song below was a song a teacher used to support the teaching in counting (Mathematics) in a class observed.

Five Little Darks

The image shows two staves of musical notation for the song 'Five Little Ducks'. The first staff contains the melody for the first line of the song, with lyrics: 'Five li ttle ducks were swi mming one day o ver the hills and far a way and'. The second staff contains the melody for the second line, with lyrics: 'mo ther duck said quark quark quark quark and four li ttle duck came back a gain'. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature.

Fig. 11. Song 8. Five little ducks

Five little ducks were swimming one day

Over the hills and far away and mother ducks said quack, quack, quack

And only four ducks came back again.

In the above song, the teacher led the children in singing. She made the pupils to raise their right hand with their fingers sprang. Each time the song was sung and one duck failed to return, the preschoolers were made to drop one finger. This song was repeated with the correct number of ducks remaining until none of them returned, that is zero. At this point, no finger was raised because finger realised was zero. In the end, children indirectly learnt how to count and also how to subtract by knowing how many ducks remained after one failed to return. Below is a picture of children counting during the mathematical lesson the researcher observed.



Fig: 12. Picture of preschoolers counting amidst singing

Below is a rhyme another respondent used to aid teaching mathematics.

Rhyme. 9. I am seeing one

What is one?

One is one alone

Alone it shall be. (Counting is done up to 10)

Respondents asserted that they saw originality in most situations where preschoolers were allowed to be creative. A teacher said that;

“To promote originality, I provide a variety of experiences in which children could use their imagination and create. By painting or constructing something out of a piece of music we learnt or sang, I gave the children an opportunity to create something out of nothing which I term as original.”

“I do my best to help and encourage the child to explore and experiment which eventually enhances cognitive growth,” another respondent confirmed. Campbell (1997) emphasises the power of music on brain development by saying that the nervous

system is like a symphony orchestra with different rhythms, melodies, and instrumentations. There are many rhythmic and melodic systems that keep the brain synchronised. When any part of the brain is damaged, the natural rhythms of brain and body are disturbed, and the neurons may fire at the wrong time, or not at all. Often external music, movement, or images help bring the "neurological music" back in tune. Thus educators must seriously consider the importance of music in the development of the child's brain.

Shaw and Rauscher (1993) explored how certain kinds of exposure to music affect the brain. They looked at how learning to sing and to play the keyboard might influence the spatial-temporal skills of pre-school children. After eight months of keyboard lessons, the results demonstrated that preschools tested showed a 46 percent boost in their spatial IQ, which is crucial for higher brain functions such as complex mathematics and science that draw heavily upon spatial-temporal reasoning. According to Shaw and Rauscher (1993), this is because music is a spatial task. In addition, music is a multi-sensorial discipline which has the sense of feeling, seeing and learning all at once.

According to the participating teachers, normally a number of children enter nursery and school with inadequate language and communication skills. However, they believe that singing with a child is the most effective way to help children's ability to communicate. Singing nursery rhymes and simple songs enable children to know how language is constructed and assists with the acquisition of language. They explained that, singing songs with children also teaches the children about tone and rhythm.

One of the teachers declared that:

“In my class I try to make children sing different kinds of music after which I create conversation with the child about how the songs they sing make them feel. This indirectly facilitates verbal expression and understanding skills of the children because he or she would have to explain how he or she feels”.

The result of the study confirmed that, the lyrics of songs, rhymes, poems among others, provide a source of new vocabulary for kids. Dwase (2011) agreed that music assists in the development of a child's speech. He said "Singing nursery rhymes and simple songs teaches children how language is constructed and assists with the acquisition of language. Singing songs with your child will also teach them about tone, beat and rhythm. The study proved that children were able to acquire the local language by getting exposed to some vocabularies as they followed and performed the actions in the indigenous songs taught them by their teachers. Further, their aural discrimination strengthened as they continue to sing and dance in these songs. As a result, they learn to speak and communicate clearly.

According to interviewees, the lyrics of the songs help the pupils to identify terms which are used in daily life activities. Even if they do not understand it at all at this stage, they grow to find or get their own understanding of the words apart from what we explain to them. Also, most children come to love the songs and their actions before they even understand or get the meaning of the song. They get the vocabularies from these songs as they perform and move along the stages with them, said a teacher. Through the repetitions of the songs the children absorb the vocabulary and grasp concepts quickly.

Participants explained that, fine motor movements are the actions performed with the small muscles in the hands, these are fingers and wrists. It was admitted by participants that, music in the preschool curriculum allows children to be creative. In the curriculum, children are expected to compose and create their own music and musical instruments. In this process, as children create musical instruments, they improve fine motor skills and coordination. Furthermore, respondents stated that a musical sound entices children to move and dance.

Participants opine that, fine motor skills develop through practice. They claim the best way children can practice this is through writing and colouring a picture or playing with items with their fingers. As a result, when these motions are repeated enough, the muscle becomes flexible and so their movements become automatic. For example, eye-hand coordination is promoted when a child colours a picture or writes the alphabet or numbers with a piece of chalk or pencil. Repeating this activity will reinforce physical skills needed by children in body movements. From the findings, it was established that that children benefit by being able to do more things for themselves when opportunities were given them to practise these skills. Some of these things could be eating with the hand, and holding a spoon to eat. Stirring, mixing and shaking of liquid food and dressing up for school by buttoning, zipping of their dresses and buckling and fastening of shoes and sandals and opening and closing containers with lids.

All the centres visited confirmed that, gross motor skills of children were developed and enhanced through the action songs they engaged preschoolers in. In the course of jumping, clapping, throwing of hands etc during music making and changing of styles by balance in order to succeed, the child indirectly exercises his or her body. As a result, gross motor skills are developed and maintained. Through the repetition of these

basic physical skills in early childhood music, children perfect their abilities and become competent in increasingly difficult physical tasks. This also facilitates, the children's sensory motor development, which is proper coordination between brain signal and the movement of the body. Hand-eye coordination is also improved through play, as preschooler develop strong muscles.

During observation, an informant used the song below and explained it aids gross motor development. This is a simple rhyme which was recited in both English and the local language (*Fante*). The children held their dresses behind to represent a tail and jumped as they repeated their part of the rhyme. This exercise was repeated until the pupils were tired.

Rhyme.10. Alligator

English

Teacher: Alligator hold my tail

Pupils: Tail

Fante (A Ghanaian language)

Teacher: Mampam so me dua mu εε

Pupils: So mu εε



Fig: 13. Pupils join their teacher to performed the rhyme alligator



Fig: 13. Pupils shooting in an action song.

Fig: 14. Teacher and pupils jumping While singing

Koelsch (2010) opines that, in a social context, making music in a group has been suggested to increase communication, coordination, corporation and even empathy between in-group members. Therefore, it could easily be convinced how musical training could have a positive impact on the wellbeing and social development of children and adults. A teacher told the researcher, music brings kids together and helps develop their social and emotional skills. It was gathered that, all the classes visited in the selected schools in Winneba for this research taught some indigenous music to their children. Teachers assert that, the local music they taught linked children to their cultural heritage, assisting them to acquire cultural beliefs and values. Emotionally, singing of songs by preschoolers also exposed children to other types and cultures and provided them the opportunity to gain appreciation for them. In addition, as children performed music together, they engaged in a representational experience, where different improvised instruments combine to make unique sounds that no individual instrument could produce. Through this process, they learnt that to make beautiful music, you must have unity and work together.

Furthermore, respondents confirmed that, children develop social skills in song play. This normally occurred during break and at games. It was confirmed to the researcher

that, preschoolers learn to cooperate, negotiate, take turns and play by rules. These are all-important skills learned in the games and plays they engaged in. These skills increase as the child grows plays and develops. The play also enables these youngsters to create self-understanding as it affords them to be active and imaginative. Furthermore, it fosters patience as the participants practiced repeatedly. Children learn to perform amicably by not hurting each other with the objects they handle at play. According to Delattre (1995), Music supplies us with the "knowledge of what we ought to feel--when to feel joy and exultation, towering fury, indignation, contempt, awe, humility, indifference, gratitude, love, pity, shame, compassion, admiration, resentment, fear, or confidence".

4.5.1. Instruments and Resources used

Moyer (2001) described resources as: "objects designed to represent explicitly and concrete ideas that are abstract. They have both visual and tactile appeal and can be manipulated by learners through hands-on experiences" (p.176). The rationale for using resources in the preschool varies. For example, in India, Rampal et al. (1998) supported the use of resources in ways that align with curricular goals. Data collected from the respondents indicate that, preschool pupils are required to be exposed to a variety of instruments both local and foreign. However, non availability of such instruments has compelled schools to improvise in order to make the teaching and learning interesting. All participants indicated that their voices were their number one resource. From observation, the participant sang songs with their voices during singing lessons and whenever they wanted to create exciting atmosphere.

It was also reported that children were also a major resource to the teachers. This is because every child reacts to music in one way or the other and they also have the voice

to their credit. Also some teachers said they fall on their colleague teachers and friends in their neighbourhoods for songs poems and rhymes. Almost all the centres utilised books as their main resource. Aside the above, some participants mostly created songs and poems, fixed their tunes and engaged children in singing or reciting. More so, participants used drums and sticks, empty tins, chalkboard, plastic containers pictures and classroom tables. The researcher went further to ask respondents if they also make use of video tapes and recording. Surprisingly, none of the centres used those resources.

However, the participants explained that, although they do not have adequate resources, they improvise a lot in order to meet the learning demands of the preschoolers. An informant stated that, there would not be any effective teaching in the preschool without music, for that matter every preschool teacher tries to be creative.

A teacher explained that, learning and teaching materials were very important in teaching young people. The chalkboard helped the preschool pupils to learn and understand things better. She said the chalkboard was the most available resource which made children to visualise important information about the topics they taught. She said songs, rhymes, poems and other things were most at times written on the chalkboard for the preschoolers to view how the words in there were written and how they also look like. She opines, this made lesson's ideas to be clear for the preschoolers, hence developing their cognitive by the learning of words and how they were spelt and written. She said it also increases the thinking ability of children and directs their attention during teaching, which in this direction, develops their attention level and helps them to focus.

Furthermore, placards were also a very instrumental resource used. On the placards, musical instruments were drawn to show the children how some musical instruments

looked like. This was done because the schools did not have the means to purchase these instruments. For that matter, they were drawn nicely on the placards to depict the real instruments. Below are some pictures of some resources respondents used.

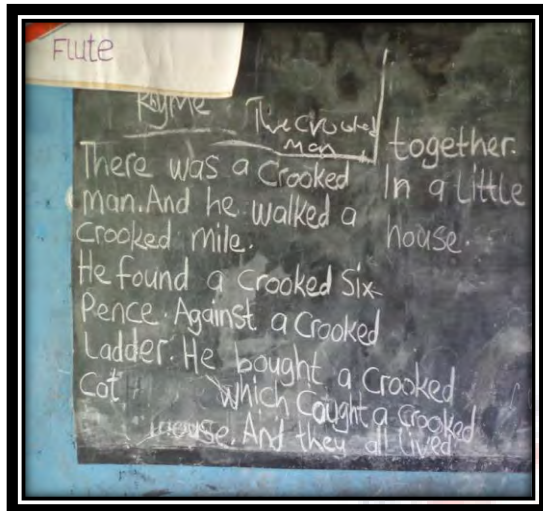


Fig: 15. Chalkboard with a rhyme inscription **Fig: 16. Drawn musical instruments on a placard**



Fig: 17. A respondent helping pupils to count with bottles amidst singing

Data gathered in the study revealed that, there were no adequate instruments and resource for teaching and learning in the selected preschools. In view of that, respondents in this study admitted that, they often encourage children to create their

instruments. They stated that the children love to mould objects on their own. As a result, teachers encourage preschoolers to create instruments from their homes and bring to school. According to the informants, giving the preschoolers the opportunity to improvise gets them to know much about building their own musical instruments from the community they are coming from. Apart from that, these children get excited during the creation. Most of them were often eager to come and showcase what they have been able to create.



Fig: 18. Improvised drums and milk tins.

CHAPTER FIVE

DISCUSSION OF FINDINGS

From the data presented in the previous chapter, a number of significant trends emerged in relation to the research questions for this study. Since this research project was qualitative in nature, the results have presented the perspectives and experiences of the participants involved. As a result, the themes that emerged from the findings are discussed as follows:

- The extent to which music is used in the selected preschools
- Teaching strategies which enhance child development through music
- Instruments and resources used in the sampled schools for music teaching

5.1 The Extent to which Music is used in the Selected Preschools

From the report presented in chapter four, music is unavoidable in the curriculum of the preschool. Bandura (1997) argues that, pupils must function in all the developmental domains (i.e. Physical, Social, Emotional, and Cognitive) if they are to successfully adapt to school and societal norms. The danger however was identified that music may not be given equal status with other subjects when links are formed between curriculum areas as music goes hand-in-hand with other curricular areas for young pupils (Struthers, 1994). Respondents from the preschools selected for the research submitted that, music is used in the preschool curriculum especially in one of its major subjects named “Music and Dance and Drama”. Apart from that, music is used to teach in all the other areas like Language and Literacy, Environmental Studies, Mathematics and Science, Physical Development and Psychosocial Skills. This is confirmed in Sosniak’s study (1985) that, all subjects start with music education between the ages of three and nine. Participants explained that, the curriculum guidelines set for Music for young

children outlines that children should have ample opportunities to experience music as they sing, move, listen, and play. To justify this reason, music runs through the whole programme at preschool level.

This was reflected in the testimony of teachers in the selected preschools about the value and purpose of music in and outside the classroom. This is because music showed evidence of its curiosity excitement and creativity stimulation while enhancing the development of the whole child in the selected preschools in Winneba. Besides, music in the preschool brought smile, help calm children and help children rest and above all, covered so many aspects of the preschool daily activities, hence helping the children gain the necessary skills that they need to use throughout their lives.

According to the kindergarten curriculum of Ghanaian Schools, the music content was meant to help children respond emotionally and intellectually to the world around them, appreciate and find pleasure in their own creation and of others and also develop psychosocial skills that will help them build self-confidence and the ability to relate with others (Ministry of Education, Science and Sports, 2006). The purpose of music in the preschool curriculum cannot be under estimated because, it helps to create and manipulate moods of children. Federico (2002) supports this by stating that, music “has the ability to relax, give pleasure, irritate and deafen us, stimulate, excite, make us feel happier or sadder.”

Research indicates that early childhood learners have very short attention span and need routines involving a variety of activities to sustain their interest. Paxton (2006) opines that, the first approach that can be used to increase child’s attention span is to get the child involved in a high interest project such as creative arts or expressive arts. These

children strive to understand the world around them and need experiences that allow for learning through exploration and discovery. This balance of a structured classroom environment that also allows for open-ended, exploratory work was emphasised in the study. The study provides an important look at the use of music within the teaching process which all the respondents admitted helps the child to pay attention during lessons especially the use of songs which had actions in them. In order to eradicate boredom and refresh pupils, songs were used in the middle of lessons to rejuvenate pupils who were exhausted. Consequently, children find it very engaging hence helping them to concentrate, because they have a lot of fun when singing the songs and would like to sing more. You never know what kind of energy level children come to class with. One day, you have a class full of children bouncing here and there with energy (often one rainy day when they cannot go outside and play). The next day, the same kids will seem like they are moving in slow motion. This suggests that, music calms a rowdy class and gives sluggish class the needed boost of energy. For this reason, music serves variety of functions in the classroom. It sets the mood, energises, sums up lessons and signals transitions from one activity to the other.

The preschool curriculum (Ministry of Education, Science and Sports, 2006) prescribed some types of music to be used in preschools in Ghana. The researcher asked the respondents the types of preschool songs they have been using. They explained they often used poems, rhymes, storytelling songs, action songs, narratives, play songs, patriotic songs, slow music, folk songs, hymns, birthday songs, lullabies, and songs about nature and animals. These were not contrary to what the curriculum proposed. Dwase (2016), editor of the online Child Development Guide, agreed that nursery rhymes set to music can aid a child's development. Just that, each category had specific function it performs in the life of the growing child. Zillman and Gan (1997) argue that

music is seen as a source of support when young people are feeling troubled or lonely, acting as a mood regulator, helping to maintain a sense of belonging and community. From the findings, the lullaby, being one of the types of children music used in the preschool environments, was meant to calm and to put children to sleep. These are cradle songs which relax children. Many of the lullabies incorporate loving, soothing and romantic sounds like “oo” or “ah”.”

Similarly, songs in which there are a lot of actions like jumping, running, hopping, skipping and jogging are also significant to preschoolers. Action songs are mostly used than any other type of preschool music in the selected preschools in the study. Normally, action songs are performed with vigour and interest thus allow children to coordinate their hands and legs in the process. As a result of the actions and activities in the songs, they are used at any time in the preschools. This could be before, during and after lessons making it a multipurpose choice of both teachers and pupils.

In addition, the researcher noted that poems, rhymes and folk songs were also significantly used in the preschool. This was because they contain proverbs, myths and the traditions of the society. Most Ghanaians believe in Ghanaian culture and traditions; as a result preschool teachers instill in the little ones the norms and values of the society and these songs contain lots of them. Omibiyi-Obidike (cited. in Akuno 2005) categorised two stages of traditional music education shared by communities throughout Africa. The first is the music education every child receives, beginning from birth and continuing until death. The aim of this education is to “integrate individuals into their culture” and to incorporate them into the musical components of communal life (Akuno, 2005, p.12). This education socialises individuals into their community, thereby giving them their distinct identity as part of a cultural group. All communities

in Ghana have poems, rhymes and folk tunes which are in the local language. For this reason, the preschool curriculum in Ghana allows teachers to use indigenous music of the school's location for the purpose of communication and local language acquisition.

Dzansi (2002, P. 5) explained that, "Teachers could develop children's repertoire into a vast variety of materials in the teaching and learning of indigenous culture and music in the classroom. For example, children could perform their indigenous games in class so that teachers could use them to teach aspects of indigenous culture, such as music, dance, drama and narrative. While children clap, tap, jump, and dance to their singing games, teachers could use the music elements of each game to suit the objectives of the day's lessons."

However, although folk songs and native poems were used in the classroom during the study, teachers did not make time for children games which Dzansi (2002) suggests could be implemented in the classroom to transmit culture and educate preschoolers as well.

Occasions, apart from the classroom where music was used to aid development in the growing child, was not left out in this study. Respondents assert that, music was not only used in the classroom of preschoolers but also outside the classroom to aid child development. Some of these occasions were Graduations, Education Week, Christmas Choral Services, Physical Education and at School Worship.

It is evident that the uses of music during preschool Graduations and Educational Week exert a considerable impact on the development of the child. Graduation ceremonies and Educational Week celebrations seem to combine many of the favourite activities that children love, apart from the uncomfortable chairs being hot, waiting in long line and listening to boring speakers. Most of the time, children become tired and feel bored

when speeches are undertaken without music. What can be more joyful than for a child to perform for his /her parents, brothers, sisters, other family members, guardians and friends to watch during a graduation ceremony? On these occasions, cultural dances, drama and poetry and rhyme recitals and dancing to a choreographed music are the performances undertaken. Children love sounds of poetry and would readily imitate in order to learn them and render. These activities help children develop their self confidence, and become aware of the power of their own voices; hence these skills are put to use in and out of the classroom, from being bold to raise their hands to answer questions, to speaking up at work in future.

Furthermore, music dominated at assembly grounds in the selected preschools. A well chosen song enthusiastically sung in assembly can have effect on preschoolers as a group and as individuals. Almost every preschool uses music to create an atmosphere of quiet reflection at assemblies especially at the beginning and the end of the school day. During devotion it provides a prayerful, quieter and reflective atmosphere which is what is needed. Some songs instil a sense of patriotism in pupils, while marching songs intensify rhythm in the child's mind and develop most basic motor patterns. Singing at preschool assembly has the power to draw the school community together, that is, both teachers and pupils.

Christmas festivities fall in the vacation period of preschoolers. That notwithstanding, the various schools arranged to have the festival of nine lessons and carols before school goes down. Prior to that, children were taught Christmas songs to perform during the scheduled occasion. The researcher agrees with this initiative because, it gives preschool teachers the opportunity to remind children about the rich, diverse and cultural traditions that are presented during the season across the nation and worldwide.

To the surprise of the researcher, almost all the Christmas songs sung in the selected preschools were in English language which is not the best if we really want to promote our culture.

Several factors contribute to the decrease in children's physical activities, such as hurried adult schedules, societal changes including consumption of fatty foods and larger portion sizes, development of technology that makes daily living less physical (Anderson & Butcher, 2006), increases in academic pressures, and a decrease in safe outdoor play spaces (Rogers & Taylor, 1999). Children rarely experience enough outdoor play and spend a great deal of time playing indoors with computer games or watching television (Anderson & Butcher, 2006; Caprio, 2006). Based on this, Aronson (2002) suggests that, young children need to engage in daily physical activities in order to maintain muscle tissue, to develop coordination skills, and to learn to express themselves as well as to develop social skills.

Children have many opportunities to learn through movement during physical education. One area that young children respond particularly well to is using music and rhythm to teach other developmental skills. Listening to the different rhythms of music and asking children to respond to what they hear through movement can integrate music education and physical education development into a single lesson plan. As the children moved their legs and threw their hands, they sang as well. They did not get tired when they sang and engaged in the exercises. This was so because, the songs got their minds off the intensity of the physical activities they involve in. While children exercised and sang along, they concurrently developed their cognitive skills as they concentrated and

took instructions from their teachers. They also developed their communication skills as they interact with each other, develop their fine motor and gross motor skills as they jumped, trotted and skipped and bounced their bodies, hands and legs as they held items like the skipping rope. Socio-emotional skills developed at the same time as they showed and shared their happiness with friends in the course of the activities. For this reason, preschoolers would always look smart, strong and physically fit.

At worship, hymns and contemporary gospel songs are sung in the selected preschools. These songs had moral lessons which had positive impact on the pupils. Singing to God and worshipping Him in song is prescribed by the Bible. There is no age limit to this, and part of the teacher's job is to make sure that they equip children to progress in their spiritual journey in all areas, including worshipping through song. To that end, teachers in the selected preschools endeavoured to introduce the children to songs that include deep spiritual truths and biblical references and words that they could understand and enjoy. Respondents explained that, these children are the future leaders; as such they need to be taught moral lessons in order to become useful citizens. At worship the children sang, clapped and also danced to music which also helped them to gain some development indirectly. Their hands and body became flexible as they jumped, clapped and danced.

To a large extent, the researcher agrees that music is dominant in the preschool programmes in the selected schools because of its' numerous usefulness to the children. Music gives happiness to the children. Besides, lyrics of the songs, rhymes and poems help children to count and keep time and move within the pause of songs. It increases social cohesion within children, gives them great self-reliance and provides better social adjustment and more positive attitudes as preschools develop. Participating in music by

preschoolers in the study, promoted within them friendships, self-confidence, social skills, social networking. Furthermore, it promote a sense of belongingness, team work, self-discipline, a sense of accomplishment, co-operation, responsibility, commitment, mutual support for each other, bonding to meet group goals, increased concentration and provided an outlet for relaxation.

Music is very significant in the preschool because it is mostly used as medium of teaching which helped the preschoolers to acquire speaking skill and language, arouses the interest in children during lessons, broadens the minds of children, keep children active and involved in class activities, makes teaching more interesting and encourages children to always be in school. The study admits children love music, for that matter, they respond happily in this activity, because they get the chance to dance and jump around in the process.

5.2. Strategies Which Enhance Child Teaching and Learning through Music

The fundamental importance of teaching strategies is to make it easier for the implementation of a variety of teaching methods and techniques. Here, variety of teaching strategies which help pupils take more responsibility for their own learning and enhance the process of teaching and learning is discussed. The key reason of a teaching strategy is to create learning environment that are more interactive and to use collaborative learning strategies when appropriate. For the betterment of the teaching-learning process and for the attainment of the instructional objectives, teachers are advised to approach their teaching in a variety of ways; they have to use the combination of different methods of teaching (Biadgelign cited in Anbessa, 2012)

Repetition was one of the strategies used by the teachers. Repetition is an instructional strategy used to maintain information in working memory (Driscoll, 2000). According to Jensen (2009), repetition informs the brain that certain information is more important than a random bit of data. Repeating the content or concept several times within an hour is an effective technique to utilise in the classroom, then following up with learning the next day and up to seven days thereafter have proven to increase learners' ability to remember essential concepts and content and allowing them to incorporate information into their existing knowledge structure. This makes Children build self confidence as they grow and interact with their peers, parents, teachers and the people in the community at large because they can communicate with the right pronunciations they learnt through repetition.

Willingham (2005) opines that, when students are presented with new material in a way that allows them to have an active role experiencing the material, they are able to remember the information more successfully. Role-playing excites children whenever they are called to play a role hence pupils will never feel they are left out when they are all involved in lessons, that is engaging them to play roles. Everybody must be involved; hence everyone has a role to play. With this strategy, as the child develops, he or she feels loved and cared about. Apart from that, role play strategy encourages social interaction in children as they develop. When children play roles in stories, where they come into contact with each other, they try to adjust, be supportive and also solve problems together.

More so demonstration cannot be left out. According to Walkin in Anbessa (2012), demonstration is a practical display or exhibition of the process and serves to show or point out clearly the fundamental principles or actions involved. Further, Brown cited in

Anbessa (2012) describes demonstration as an audio-visual explanation, emphasising the important points of a product, a process or an idea. Basically this strategy is an activity which combines telling, showing, and doing so as to facilitate the understanding level of pupils. This strategy was mostly used when there are actions in the songs, rhymes or poems to be taught to pupils. A large part of the process is the creation of non threatening interactive learning environment that allows for the free exchange of ideas. Demonstration in the preschools in this study was central to active pupils' learning in almost all the lessons.

In addition, teachers used child centred strategy which involved questioning and discussions. Questioning and discussion is an excellent way to engage preschoolers in the development process, because it enhances their thinking ability. Questioning and discussion helps the child think and analyse issues for himself, rather than listening to just the teacher alone. It will then be helpful and ideal to tap critical points, information or emerging issues about some songs from pupils, especially contemporary music. This will help the teacher to know what the pupils already know from the home and their environment. This way, the job no longer becomes one man show, but a collective task between teachers and preschoolers, which in turn leads to higher achievements while promoting team work in child development. It can be noted that, asking questions alone even develops the child's problem solving skills as they grow.

Dzansi (2002) opines that, in indigenous music pedagogy in the Ghanaian communities the holistic approach is the norm. In other words, the song texts, the activities and the music are equally important. Therefore, students could be asked to enact music dramas depicting the events surrounding the song texts, for example, the celebration of the yam festival and naming ceremonies. Preschoolers will develop a strong thinking and

imaginative ability as they picture the images in mind and transfer into stories. That way, they enhance the cognitive domain. Storytelling amidst others is teaching strategy which enhances child development.

There is no one best strategy; we can select from the several instructional strategies used in this study. It is important to vary instruction to not only keep the pupils' interest, but also to allow them to interact with content in a variety of ways that appeal to various learning styles. These various teaching strategies have their advantages and disadvantages. For that matter teachers consider many factors when deciding to use one. These types of teaching strategies which were mentioned as used by these selected preschool teachers are something worth considering. It is noticed from the result that, teachers consider the individual learning capabilities in children before applying the above mentioned strategies, all of which were geared towards child development. Although, there were so many strategies that different teachers use in general, the above were a few that most of the teachers in the study were comfortable with. This was because these strategies afford them the chance to give preschoolers special attention and skills which would help them grab slowly and effectively

Furthermore, inferences from the study reveal that, the mentioned strategies served as an attention gaining devices for lessons. Some teachers showed enthusiasm through variation in eye contact, voice and gestures, varied modes of presentation (e.g. in asking questions), using a mix of rewards and reinforcement for example verbal praise and incorporation children's ideas or participation in some aspects of the instruction, and varied types of questions. Smith et al (1957) state that when children's interest is catered for by the teacher, their participation is high and these results in the achievement of the set objectives for the lesson. For effective classroom work, students

should feel free to ask questions, discuss issues and be tolerant to opposing views and responses of their colleagues (Mankoe, 1997). I must say that, all these strategies which the respondents in the sampled preschools used helped in developing preschoolers by enabling them to acquire knowledge in the firsthand form, connect theory with practice, foster creative thinking, enable learners to develop a positive self-concept and self confidence, acquaint learners with subject matter knowledge and life-long skills and train pupils to be good observers.

Tamakloe et al. (1996) opine that the teaching and learning process cannot be complete without measuring and evaluating learning outcomes. Evaluation strategy was not left out during the field survey. The study proved that, informants monitored how children were learning during the teaching process, using observations, questioning strategies, class discussions, peer assessments, self assessment and slate works. At A. M. E. Zion preschool, a respondent confirms that she does periodic assessment by doing verbal questioning, asking pupils to draw and also discussing. Aside that, at the end of the term she prints examination questions and reads out for preschoolers to select the correct answers. This way she exposes pupils to what goes on as they get higher concerning examination.

5.3. Benefits of Using Music in Teaching and Learning in the Preschool

Although musical activities in preschool are linked to numerous areas of child development, the researcher enclosed this section of the study to few areas like cognition development, communication development, gross and fine motor development and socio- emotional development. Carlton (2000) emphasised that, music and music experiences also support the formation of important brain connections that are established over the first three years of life. Cognitive development relates to a

child's ability to think and reason. At about age four, the child gets ready for right brain activities, such as creativity, artistic expression, and musical intelligence (Finnerty, cited in Yoon, 2000). Blythe confirms this by saying that listening to, and singing along with rhymes and songs uses develop both sides of the brain. This was not different from the submissions of the respondents regarding music and cognitive development. Findings revealed that, musical activities, which preschoolers were involved in helped them to develop attention skills and cognitive learning. Shore & Strasser (1997) also stated that many studies have found a correlation between music abilities and academic achievement. Creative activities of which music forms a part helped the children to learn about grouping and classification, physical properties of objects, as well as cause and effect. In view of this it must be noted that music is a powerful tool which develops the cognitive domain of the child very fast. Participants assert that, they used music to help preschooler memorise words and vocabularies. This, the researcher observed and noted that lessons taught in the sampled preschools with songs made the children to memorise readily and remember easily.

During the research observation, it was noted that, teachers used music in teaching various subjects. This is because there are many rhythmic and melodic systems that keep the brain synchronised. For instance, Mathematics was taught with songs and rhymes with pupils using their fingers to count in the process. In this context, children used their imaginations as they sang and counted. Gardiner (2000) also found positive parallels between learning and singing in-tune, and Mathematical development; He indicated that learning to sing on pitch can improve self-esteem. Also, allowing children to experiment and make mistakes brings their creative thinking and a sense of wonder to the class. In effect, they feel free to imagine, invent, create, and try out new ways to do things they were finding difficult. It could be confirmed that, there would always be

originality in most situations where preschoolers would be allowed to participate in counting amidst singing. Bard (cited in Dean, 1992) confirms this by stating "Music helps teach the precognitive skills. It gives students the capacity to trust themselves by providing internal discipline through a highly repetitive structure."

Aside the cognitive development, results from this study proved that, music develops the communication skills of children. Frick (2000) conducted a case study designed to describe the classroom music activities and communication patterns of four young children with disabilities in an early childhood special education classroom, and to explore how types of music, methods of music inclusion, and children's individual differences may contribute to the process of communication development. The researcher noted that music, presented in a routine manner and supportive of instruction, resulted in more vocalization. Additionally, Frick (2000) opines that music creates a social context for child-to-child interaction.

Early communication skills are crucial for children's success in school and beyond. Communication skills include the ability to understand others (i.e., receptive language) and express oneself (i.e., expressive language) using words, gestures, or facial expressions. Nordoff (1971) states that the best way to use music to teach communication is to stress syllables with a strong beat and keep the tempo slow enough to make sure the children can readily understand the words being used. Songs with repeated lyrics allow children to comprehend the message and have more practice with language. As a result, early childhood educators have a prime opportunity to provide children with interactions that can support children's growth and development, particularly their language and communication skills. Singing with a child is the most effective way to help children's ability to communicate. This study gathered that,

singing nursery rhymes, poems and simple songs teaches children how language is constructed and assists with the acquisition of language hence enhancing the child's ability to communicate. This way, preschoolers communicate with words as they mingle both in school and at home.

Fine motor development is another area where music played a major role in the lives of preschoolers with respect to this study. Fine motor deals with the movements or the actions performed with the small muscles in the hands, these are fingers and wrists. The researcher gathered that, pupils in the study were allowed to build their own instruments as part of creativity. In this process, as children created musical instruments, they improved fine motor skills and coordination. This practice was exhibited through drawing, writing and colouring of pictures or playing with items with the fingers. As pupils did this and repeated the motion enough, their muscles became flexible and so their movements became automatic. With the development of this skill, preschoolers would be able to eat with their hands and fingers, hold spoon and other items, stir, shake, mix, button shirts, zip dresses, buckle shoe and open and close containers with lids.

“Motor development refers to changes in children's ability to control their body's movements, from infants' first spontaneous waving and kicking movements to the adaptive control of reaching, locomotion, and complex sport skills” (Adolph, Weise, and Marin 2003, 134). Motor behaviours such as reaching, touching, and grasping are forms of exploratory activity (Adolph 1997). As the fine motor developed, gross motor also had its own way of development in musical activities in the preschool. One main type of music which enhances gross motor skills is action songs. In the course of the jumping, clapping and throwing of hands etc during music making and changing of styles by balancing, the child indirectly exercises his or her body at the same time

develops his or her gross motor. Through the repetition of these basic physical skills in early childhood music, children perfect their abilities and become competent in increasingly difficult physical tasks.

Just like the above, the result of this research makes it clear that Music brings kids together and helps develop their social and emotional skills. This normally occurs during break and at games in the school setting. During this time, preschoolers learn to cooperate, negotiate, take turns and play by rules as they play their games. Furthermore, singing of different kinds of songs in other languages by preschoolers exposes them to other types of music and cultures providing children the opportunity to gain appreciation for them. In addition, as children perform music together, they engage in a representational experience, where different improvised instruments combine to make unique sounds that no individual instrument could produce. Through this process, they learned that to make beautiful music, you must have unity and work together, thus, socialising.

Educators of today's youth must enhance children's emotional development giving them opportunities to experience and express their feelings and the power to control that expression (Miller & Coen, 1994). Music instruction assists children to become aware of their feelings, express their feelings through positive outlets, make personal connections through music, and help cope with difficult feelings. Music supplies us with the "knowledge of what we ought to feel when to feel joy and exultation, towering fury, indignation, contempt, awe, humility, indifference, gratitude, love, pity, shame, compassion, admiration, resentment, fear, confidence"(Delattre, 1995, p.23). Music is an important part of the child care curriculum. Young children love musical activities and these experiences help them practice important skills including thinking.

5.4. Instruments and Resources Used in Teaching Preschoolers

The findings revealed that, there were different types of instruments that preschoolers were required to use in the classrooms. Nevertheless, most of the centres lacked them. Akrofi (1998) confirms that equipment like stereos, television, and DVDs which are useful to enhance the teaching and learning of music are non-existent in most of the preschools in Ghana. Children need to see and touch and experiment on some of these materials, but most of the teachers in the sampled preschools did not have adequate teaching and learning materials for their lessons. Hence, the preschool teachers improvised. For instance, instead of playing the local drums in the classroom, teachers make students to hit their table because of unavailability.

All participants indicated that their voices were their number one resource. From observation, all the participants sang songs with their voices during singing lessons and also sang whenever they wanted to create exciting atmosphere. Clearly, the development of children's singing voices in the early years take place primarily through the way they imitate the voice of their teachers. Thus it is crucial that the teacher asks a question, "How can I provide an appropriate voice for children to imitate". In particular, teachers need to develop their voices so that it will manifest in musical activities in the preschool.

Furthermore, almost all the teachers at the various centres love to utilise books as one of their resources. Nevertheless, majority could not interpret the tunes of some rhymes and songs written in musical notation. Good teachers are those who have adequate knowledge about what they teach and give pupils what they need. Commenting on the

general condition of the Colleges of Education in Ghana, it could be said, without exception that, the provision of musical training for teachers is inadequate.

The researcher went further to ask respondents if they also make use of DVDs and recordings. On the contrary the centres did not have any electrical gadget as a learning material. Some do not even have power supply in the school. Reflecting on the teaching practices and the educational field in Ghana is very important.

Teaching and learning materials are important in how well preschoolers can learn. Teaching materials help preschoolers to learn and understand materials faster and better. In my opinion, a wonderful teaching tool that is multifunctional than the others is teacher. This tool is convenient, portable, uses no electricity, can be used effectively in light or dark and is available all the time.

Results revealed that teachers used music to promote creativity, musical concepts and skill development. This was done by encouraging pupils to use items in the environment to create their own instruments, for example sticks, empty tins, pawpaw stocks and chalkboard. Teachers confirmed that, children love to make those things on their own; as a result, they created these instruments from their homes and brought them to school. This would give the preschoolers the opportunity to improvise. Yes, getting all the resources needed for the purpose of teaching and learning of music is ideal, but we however cannot afford to lose the traditional fun of teaching and learning which is sparking pupils' interest, creativity and encouraging them to excel in finding solutions.

CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.1 Summary

The study concentrated on the teaching and learning through music in four selected preschools in the Winneba. The purpose of this study was to investigate the impact of music on several aspects of teaching and learning in selected preschools in Winneba. The research questions that guided the research focused on: the extent to which music is used in the selected preschools; the teaching strategies that enhanced teaching and learning and the instruments and resources that were used in the sampled schools for music teaching. Data were collected by observing the teaching process in the classroom and interviewing teachers in order to determine levels of interaction in musical activities (i.e. the methods of teaching music to children). The quality of children's music learning experiences, materials used and how music promotes development in areas of cognition, communication, fine motor, gross motor and socio-emotional skills.

Review of relevant literature in the research area was extensively done in the chapter two where key scholarly materials were considered. Amissah & Tagoe (2002) explain that, development is an integral part of the process of change in living things. Also, MENC (1994) and Gardner (1985) pointed out the importance of music in the educational system that is the curriculum as they enumerated the benefits children gain from music education which findings in this study confirmed. Some of these benefits are self-discipline, acquisition of language, attentiveness, among others.

The methodology used in this study was the qualitative paradigm, with the use of the case study, specifically. The qualitative method allowed the researcher to observe the

natural preschool teaching conditions of the participants. It also allowed the researcher to understand and interpret the practices and insights of the teacher participant, in the classroom. The researcher used the purposive sampling technique. The study took place in four selected preschools in Winneba. The instruments used to collect data were semi-structured interview and classroom observation. The use of these data collection instruments served to triangulate the data. A reflective journal was also kept by the researcher. Data analysis was done through a search and discovery of themes in all written records, where data were reduced, organised and a description of the case written.

Findings in this study proved that, music is very necessary in the curriculum of the preschool. This is because of its multipurpose function it performs in aiding development in children. It was used to teach Mathematics, English, Science, Social and subjects in the preschool. Additionally, Music was used to introduce lessons which were to excite curiosity and stimulate creativity while enhancing the development in the child holistically. In the middle of lessons, music was used to make children happy, smile, and focus, active, calm and help them rest. At the end of lessons music enables the teacher to do a recap of what has been taught and also for transition from one subject to another. In all these activities, children express their feeling, train their intellect, free their spirit and soothe themselves emotionally.

Musical activities in the selected school included poems, rhymes, storytelling songs, action songs, narratives, play songs, patriotic songs, slow music, folk songs, hymns, birthday songs, lullabies, and songs about nature and animals. Apart from the classroom, music was used outside the classroom to aid development in other areas of

the child. Some of these occasions were graduations, education week, Christmas carols services, assembly ground, Physical Education and at school worship.

With respect to the teachers' strategies of teaching, the teacher respondents revealed that the pupils responded positively to the teachers' methods of teaching. When teachers become aware of their students learning styles and utilise multiple strategies, student achievement increases (Pritchard, 2005). Findings in this study proved that, role play, demonstration, storytelling question and discussion strategies used by teachers aided development through the use of music in the preschool children. Findings with regard to the teaching methods employed, showed that demonstration strategy was found to be the most commonly employed method as reported by the respondents.

Storytelling method was the second most commonly employed method of teaching. In addition, role play and repetition methods were employed as other strategies used by the teacher respondents. All these teaching strategies were implemented to address the different needs of the pupils depending on the availability of teaching materials/resources, the nature of the subject matter, the topic to be delivered, objectives of the lesson, and the number of students within a class. Regarding this, respondents established that they were using those methods of teaching to address the different needs of their students depending on the content of the subject matter and the resources available for teaching. Teachers also used the above strategies to encourage their students to interact with each other in the learning activities by allowing pupils to perform in groups, class discussion, questions and answers and allowing them to play roles in the learning process. All these teaching strategies used by teachers played a significant role in the development of preschoolers.

The children gained confidence through role-play and storytelling and communicated fluently with words when repeating after their teachers to get the right pronunciations. Again, preschoolers paid attention and became much focused when demonstrations were done and finally, they developed their gross and fine motor skills as they danced, jumped, wrote and drew during musical activities.

Although musical activities in preschool have a link with numerous areas of child development, the researcher limited this study to few areas. These were cognition development; where music sharpens the brain and enhances the memory of the child, communication development: where music strengthens the child's aural discrimination, help them speak clearly and also gain enough vocabularies for day to day interaction, gross and fine motor development; where children are able to maintain good physical health and proper coordination between brain signal and the movement of the body and socio-emotional skill development; where the child gains co-operation, thinking and problem solving skills. The study proved that, as the preschool children get exposed to musical activities and they partake in, they benefit by developing rapidly in the various developmental spheres as they grow.

The study also found that, schools lacked adequate resources to enhance the teaching of music in the classroom. However, the teachers made use of the available resources at their disposal. Respondents used their voices, the body, chalkboard, placards and improvised instruments from children. Some respondents also fell on resource persons to support them.

6.2 Conclusion

The result of this study gives a clear picture of child development through music in the preschool setting using the case of four purposively selected preschools in the Winneba Municipality. Music in the preschool develops the cognitive of the growing child as they engage in role-play adults, animals, birds and even imaginary things like vampires. These musical activities create an interesting learning environment for children. The researcher admits musical activities in the preschool create an atmosphere in which children learn by doing and experiencing their actions as some particular teaching strategies are implemented, for instance, demonstration and role play to foster development.

Besides being an important resource for developing children's cognitive skills, the preschool musical activities also develop the children by allowing them to work at various levels of abilities, create an atmosphere of working together to acquire communication skills, develop thinking patterns and provide knowledge from collective experience. This is achieved as the use of music like action songs, rhymes and poems indirectly encourage children to make effective use of their body and memory as they master movement patterns and proper word sequences and pronunciations. All these are possible because musical activities in the preschool involves the pupil him or herself and thus capture their attention as they vigorously act and imitate their immediate physical and social environments.

Indeed music in the preschool in the study revealed different emotions associated with children and also showed children's reactions to different situations. Children are always happy during musical activities and also learn to accept one other. Through the repetition of physical skills during music performance like balancing, jumping, jogging,

bouncing, clapping and throwing of hands and legs, the child indirectly exercises his or her body at the same time develops his or her gross motor in and outside the class room. Their fine motor skills also develops as they hold and move their pencils, chalks, crayons, sharpeners and erasers in the process of writing and drawing musical concepts in their drawing books and on their tables and slates. In addition, they gain flexibility when they make use of their wrists and also count (mathematics) with the fingers in musical activities.

Based on the major findings, the researcher has drawn a conclusion that, the use of music in the preschool setting reflects children's creativity, their attempt at understanding the world around them and also their wonder and anxieties. Music has the capacity to develop an individual's awareness of themselves and their environment, strengthen self-esteem, expand verbal and non-verbal communication skills, social skills, and ability to express emotions, improve ability to pay attention to task, and improve memorisation skills (Canadian Association for Music Therapy, 2006). As such, music cannot be ignored as it is a major contributor to the development of the child. The involvement of children in the preschool in musical activities like rhymes, poems, lullabies, hymns and other types of music amidst the implementation of suitable teaching strategies, in and outside the classroom in the school environment, contribute to the cognitive, communication, gross motor and fine motor and social-emotional development of children.

6.3 Recommendations

- The study recommends that teachers in the selected preschools in Winneba should have a well conceived standard for child outcomes and curriculum content to help them get the clarity of purpose and shared vision for the use of

music in early childhood development. This is because, although, most teachers agreed strongly that music is critical in the teaching and learning process in the preschool. A major concern is ensuring that the types of songs, rhymes and poems the preschool teachers teach address the overall learning and growth of the young child by emphasising the physical, social, emotional and overall cognitive development of children and at the same time strengthen the preschool academic curriculum to avoid imbalance.

- Furthermore, teacher knowledge, respect and support for the diversity of children's ability and backgrounds are important in selecting various teaching strategies which would aid teaching and learning. Preschool music teaching strategies should be integrated with all the subject of learning in these preschools. That is to say that, all the subject areas in the preschool should be interrelated and integrated with music in order for children to have fun as they learn.
- With regards to resources and materials, most of the teachers used books as one of their main resources, but complained that, most of the action songs, rhymes and poem compiled in books had the text only without tunes. This way, they find it difficult to match their own tunes to them since these teachers did not get adequate training in music. Hence, the researcher recommends that, preschool song, rhyme and poem writers should provide musical tunes to their works so that, teachers who read music can interpret easily.
- The results of this study revealed that music in the preschool curriculum taught to children could be used by teachers and care givers to aid development in the

growing child. Future research might seek to conduct studies similar to this one in other preschools in Ghana to determine the direct benefits children gain from music education.



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Appendix A

(Interview guide for teachers)

This interview guide is to facilitate the investigation of teaching and learning through music in some selected preschools in Winneba. These schools are A M E Zion Preschool, Roman Catholic “A” Preschool, Roman Catholic “B” Preschool and Presbyterian Preschool, all in Winneba. This research is meant for academic purpose only. Your responses will be confidentially handled, so be sincere and objective as possible. Thank you.

SECTION 1: Background Information

1. Name of your school:

2. Age range of teacher:

21-30 years	31-40 years	41 -50 years	51years and above

3. Sex: Male Female

4. What is your academic qualification? Cert ‘A’ Diploma Degree

5. Years of Teaching Experience:

0-5	6-10	11-15	15-20	20 an above

6. What formal music training have you had?

- Share with me your personal preparation/orientation with music.

SECTION 2: How music is use for teaching and learning in the preschools.

To what extent is music used in the preschool?

1. Do you use music within your preschool curriculum?
2. What is the purpose of the use of music in the preschool?

3. Do you use music in the teaching process?
4. What are the types of music you use in teaching your preschoolers?
5. How do you use the above mentioned songs within your daily schedule?
6. On what occasions apart from teaching, do you use music in the preschool?
7. Of what significance are the kinds of music you use to the various events?

What are the children's responses to music within the preschool learning environment?

1. Do preschoolers love music?
2. If yes, what are the indications? If no too, how do you know?
3. What is the level of interest of children during musical lessons?
4. Do children make use of music when they are alone?
5. How do children make use of music outside the classroom?

Teaching strategies in the preschool music teaching?

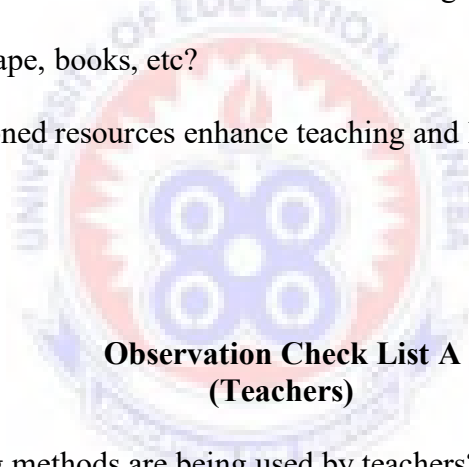
6. What are some of the teaching strategies used by preschool teachers?
7. Which of the above mentioned teaching strategies do you use most frequently?
8. Why do you prefer those (that) method(s) to other teaching methods?
9. How do your teaching strategies enhance child development through music?
10. What techniques do you use to keep students actively involved during a lesson?
11. What assessment strategies are preferable to you in your teaching process?
12. How do you review child development through music with the above mentioned evaluation strategies.

How preschool music helps in promoting teaching and learning in the selected preschools in Winneba.

13. What mechanisms do you use to execute the teaching and learning in the above areas through the use of music?
14. Mention some examples of songs and how they promote teaching and learning in the preschool

What resources and materials are used for teaching music in preschools?

15. What musical instruments do you use within your curriculum or instruction?
16. What are your favourable resources for music teaching? Do you use songs, recordings, video tape, books, etc?
17. How do the mentioned resources enhance teaching and learning through music in the preschool.



**Observation Check List A
(Teachers)**

- A. What teaching methods are being used by teachers?
- B. How teachers teach music in the classroom?
- C. What resources do teachers use?
- D. How preschool teachers use music to promote teaching and learning in the preschool setting

**Observation Check List B.
(Pupils)**

- A. Pupil's behaviour and attitude in the classroom
 - i. Stress level
 - ii. Attention span

- iv. Participation in the lesson
- v. Interest



Appendix B**Sampling distribution table and data collection dates**

School	Number of Teachers Interviewed	Number of Preschoolers Observed	Dates of Interviews	Dates of Observations
A.M.Zion Preschool	2	47	28th Sept.2015 5th Oct.2015	28th Sept.2015 5th Oct.2015
Roman Catholic Preschool	2	55	12th Oct. 2015 19th Oct.2015	12th Oct. 2015 19th Oct.2015
Ebenezer Preschool	2	45	26th Oct. 2015 2nd Nov.2015	26th Oct. 2015 2nd Nov.2015
Presbyterian Preschool	2	53	9th Nov. 2015 16th Nov. 2015	9th Nov. 2015 16th Nov. 2015
Total	8	200		