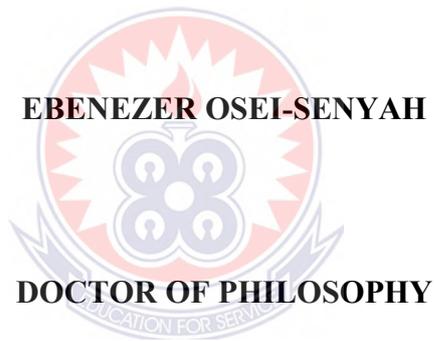


UNIVERSITY OF EDUCATION, WINNEBA

**PREPARATION OF PRE-SERVICE MUSIC AND DANCE TEACHERS IN
COLLEGES OF EDUCATION, GHANA**



2019

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**PREPARATION OF PRE-SERVICE MUSIC AND DANCE TEACHERS IN
COLLEGES OF EDUCATION, GHANA**



**A thesis in the Department of Music Education,
School of Creative Arts, submitted to the School of Graduate
Studies, in partial fulfilment
of the requirements for award of the degree of
Doctor of Philosophy
(Arts and Culture)
in the University of Education, Winneba**

SEPTEMBER, 2019

DECLARATION

Student's Declaration

I, Ebenezer Osei-Senyah, declare that this thesis, 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

We hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of thesis/dissertation/project as laid down by the University of Education, Winneba.

Principal Supervisor: Professor Priscilla Mary Dzansi-McPalm

Signature:

Date:

Professor Emmanuel James Flolu (Co-Supervisor)

Signature:

Date:

DEDICATION

To my late mother, Madam Susuana Acheampong and the late Nana Hema-Ohema
Afua Brakatu I.



ACKNOWLEDGEMENTS

Heartfelt and undying appreciation is extended to my supervisors, Professor Priscilla Mary Dzansi-McPalm and Professor Emmanuel James Flolu, my internal supervisor, professor C. W. K. Mereku and Professor Eric Ayisi Akrofi, of the University of Education, Winneba for working tirelessly in giving me pieces of advice and suggestions that enabled me to complete this work on schedule. I owe them a debt of gratitude. My sincere thanks also go to Dr Emmanuel Duku, Mr. Michael Ohene-Okantah (Rev), and all lecturers at the School of Creative Arts of UEW. I also thank Pastor Samuel Adofo Bekoe of The Wonders of His Holy's Name Church-Accra and All Brothers' and Sisters' of The Seraphim and Cherubim Association of Ghana for their spiritual and moral support. Finally, I appreciate all those who kept on prompting and encouraging me while I was pursuing this study and also those in one way or the other have contributed to the success of this dissertation and my course mates in general.

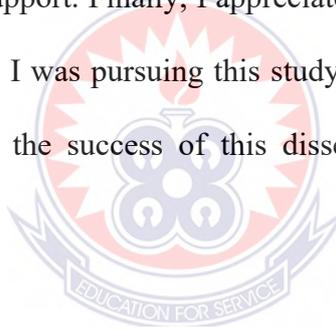
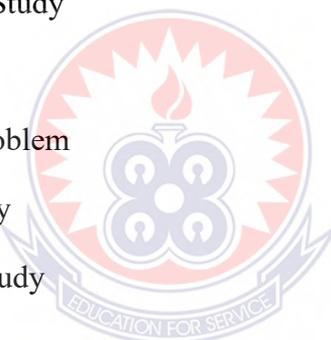


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ABSTRACT

The aim of the study was to examine preparation of pre-service music and dance teachers in Colleges of education, Ghana. The study examined how effective the pre-service teacher preparation was in Colleges of Education in some selected Colleges of Education in Ashanti Region. The study examined the adequacy of the course content, the areas of the music and dance Education curriculum that need much emphasis and what are overstretched, the instructional materials and pedagogical strategies that are appropriate for effective teaching and learning of music and dance in the Colleges of Education, find out the special competencies student-teachers of music and dance need for their preparation and to explore interventions to improve music and dance programme in Colleges of Education. The study was guided by the Constructivism theory by Jerome Bruner in 1966 (Olorode and Jimoh, 2016). The researcher used qualitative paradigm in conjunction with positivism point of view. The instruments used for the study were questionnaires, observation and document search. Purposive sampling technique was used to select fifty-two pre-service teachers while stratified sampling technique was used to select seven tutors and five principals for the study. The research tools were field notebook, Infinix mobile phone, digital camera, video footage and voice recorder. The study revealed some of the following findings; mandatory music content in the second semester of the first year (PRA 121) and the principles and methods of teaching the performing arts 1 (PRA 221) and (PRA 211) as elective for second year first and second semesters, the reduction of the workload on the pre-service teachers' (from a total of 89 hours to 65 hours) in the 2014 DBE, reduction of the duration of teaching practice by one semester, unavailability of some instructional materials and facilities, not visiting of places relevant to music and dance, inappropriate use of assessment strategy for teaching and learning and inadequate melodic and harmony compositional technique. The study concluded that there was inadequate content knowledge, pedagogy knowledge and pedagogical content knowledge in the pre-service music teacher preparation. It was recommended that the methodology aspect of the course should be made core but not optional in the second year. There should be formidable content knowledge with respect to the totality of what is to be taught to and learnt by students, the one credit hour should be increased to two credit hours to enable the tutors positioning themselves very well for both theory and practical work. There should be availability of instructional resources and use in the classroom, tutors should provide links with the contemporary classroom environment in various ways that do not require recent personal teaching experience, tutors should use variety of assessment techniques to determine understanding. Again, it was recommended that composition lessons should take as its the traditional view that one learns to compose by imitation.

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Ghana has over the years put forth efforts to train and develop teachers to form the basis of training the manpower needs of the country. The Colleges of Education in Ghana are mandated to train teachers for our basic schools that are KG and Basic 1-9. The Presidential Committee on Education (2002), the latest committee to work on education reforms in Ghana, recommended a critical review and approach to making teacher education relevant to the development of the country.

Reiterating what teacher education must encapsulate, Adegoke (2003) and Benneh (2006) point out that the mission of Ghana's teacher education is to provide a comprehensive teacher education programme through pre- and in-service training that would produce well-informed, committed, and dedicated facilitators to develop quality of teaching and learning. The Preparation of pre-service music teachers are to be empowered, professionally qualified, motivated, creative, possess the fundamental skills of literacy and numeracy, problem solving and analytical, mature in the use of their cognitive, interpersonal and social skills. Pre-service music teachers should be critical thinkers, creators, innovators, good communicators, collaborators, culturally identified individuals, digitally literate and global citizens who have keen interest in their personal development, appreciation and appraisal of the creative works.

Pre-service music and dance teachers must also have good values and attitudes and be able to make informed decisions in response to local and global challenges. (Section 9 of the Incheon Declaration, May 2015, headed 'Towards a new vision for Education', engaging and promoting, and be fully prepared to teach the Basic School Curriculum

in order to improve the learning outcomes and life chances of all pre-service music and dance teachers as set out in the Ghana National Teacher Education Curriculum Framework (MoE-NCTE, 2017) and National Teachers' Standards (MoE-GES, 2016) which aims to encourage in the pre-service teachers the Nation's core values of honesty, integrity, creativity and responsible citizenship and to achieve inclusive, equitable, high quality education for all learners in line with Sustainable Development Goal (SDG) Four (4).

Prior to the implementation of the current teacher education reforms in 2019, preparation of pre-service music and dance teachers in Colleges of Education for basic school level followed dual mode where both content and methodological courses were taken within specific period of the programme. In this development, pre-service music and dance teachers take a number of content courses as well as pedagogical courses concurrently (Mereku, 2019).

Also, the structure allowed for three types of prospective teachers – the generalist, who are trained to teach all subjects at the elementary level; early childhood educators and the specialist teachers who are usually at the JHS. Irrespective of the type of teacher to be trained, the programme outline had four features. There are a number of content courses related to the subjects to be taught at the basic school, methodology courses to equip pre-service teachers with instructional skills to be able to handle various topics in the basic school curriculum and at a grade for which they are been prepared to teach and practicum (teaching experience) which comes in two phases.

The first phase; is on-campus teaching practice requires prospective teachers to engage in peer teaching on their campuses for a semester. This peer teaching is done under the supervision of tutors in the various Colleges of Education (CoE) campuses

who are subject specialists. An assumption underlying this phase is to provide occasion for the potential teacher to teach in a well-known environment thereby boosting their self-confidence as teachers. The second phase commonly referred to as off-campus teaching practice or field experience, offers prospective teachers the opportunity to teach in a real classroom. During this phase, prospective teachers are supervised by tutors from their Colleges as well as knowledgeable teachers of their placement schools.

It is expected that when prospective teachers go through this model of teacher development, they would acquire deep knowledge of content in various subject areas, become well-versed in methodology and also skilfully combine content knowledge acquired and the pedagogical knowledge for classroom instruction. The fourth feature requires prospective teachers to take courses in literacy studies in areas such as English, Information Literacy, Computing and a Ghanaian language (mostly informed by location of the College). From foregoing, it can be inferred pre-service music and dance teacher preparation in Colleges of Education programme covers critical content knowledge, pedagogical content knowledge and skills teacher requires to teach.

Mereku (2012) describes teacher education as all the formal and informal activities and experiences that help to qualify a person to assume the responsibilities of a member of the educational (Teaching) profession and to discharge his responsibilities more effectively. This explanation thus indicates teacher education as an educational programme designed to furnish and improve prospective teachers with instructional skills, knowledge of subject matter or content, management and administrative skills and proficiency in order that after their training they can function effectively level where they find themselves. It is further understood that teacher education also

includes upgrading and equipping teachers who are already on the job with instructional skills, management and administrative competence which would enable them to teach better and abreast with new techniques and modern trends in teaching and education. Teacher Education covers procedures for recruiting would-be teachers by means of suitable screening instruments after which selected candidates are admitted into institutions.

Secondly, teacher education involves academic, professional and social preparation of trainee who would at the end of the period of training be finally assessed and certified as qualified professional teacher. Academic preparation comprises encounters with content of various disciplines such as Creative Arts and Design, Mathematics, English, Social studies, the Sciences, to mention but a few, which aim at equipping trainee with adequate knowledge in those subjects so that he would feel competent and confident whenever he is called upon to discuss any aspect of these disciplines.

Indeed, professional preparation of trainee teacher comprises opportunities to learn various methodologies both theoretically and practically. That is student teacher is given tuition in methods of imparting subject matter to his learners'. Additionally, he has opportunity to learn about learners and how they develop and learn, what motivates learners to learn and how the facilitator can enhance learners' learning experiences. Professional aspect of pre-service music and dance teacher's training consists of practical use of knowledge acquired in both pedagogy and content. This is accomplished through specified periods of supervised practice teaching in actual school situation with learners. Trainee's daily interaction with colleagues, tutors, administrators, resource persons, learners' and entire social environment during course of his training forms his social preparation.

Mereku et al. (2001), states teacher education and preparation are fundamentally about excellence teaching and learning how to develop a high standard of teaching and learning. In this development, learners are not inert containers into which pre-digested knowledge is dumped but are active constructors and developers of new knowledge and skills Saban (2013). The facilitator, on the other hand, is not a dispenser of knowledge or a model to be imitated but one who creates the environment to support learning. Pre-service music and dance teachers must be assessed against NTS in a way that has positive impact on their progress towards being good teachers. This is particularly relevant for supported teaching in school components. They must be realistically and fairly assessed against standards in accordance with what can be reasonably expected of teachers still learning to teach.

Assessment as part of teacher education process is inextricably linked with teacher preparation. It is both continuous and terminal for pre-service music and dance teacher. It is periodically and continually given assignments and questions to be answered as the course proceeds; this is formative evaluation while at the end of each course and term and most importantly at very end of training the pre- service music teacher is finally assessed for certification- this is summative evaluation.

The scope of teacher education also covers certification and registration without which the programme is not complete. While the novice teacher is certified as qualified to teach by the appropriate body such as University of Education, Winneba or the Institute of Education, University of Cape Coast, or by any teacher accredited institution. The beginning facilitators' name is entered on the register of teachers and given a registration number by the Ministry of Education after the successful completion of the licensure examinations.

The Inter-Governmental Conference on Teacher Education (UNESCO, Paris: 1968), the purpose of a teacher preparation programme should be to:

- i. Develop in each student teacher general education of academic and professional nature, as well as personal culture (principles and philosophy of life) and ability to teach and educate others.
- ii. Develop in individual awareness of principles which underline good human relations within and across national boundaries, and a sense of responsibility to contribute both by teaching and by example, to social, cultural and economic progress.

This goal is in line with the Ghana's National Teacher Education Curriculum Framework (MoE-NCTE, 2017) and National Teachers' Standards (MoE-GES, 2016), which also, aims to develop in the individual a sense of initiative, creativity and the capability of adapting to rapid social and technological changes to pre-service music students by continuing his own personal education throughout his professional life. The teacher Education programme also, aims at training teachers to provide leadership in community development projects and extra-curricular work. In view of the above every beneficial teacher education programme should have a broad cultural base and should be structured to ensure the development of the following qualities in pre-service teacher:

- i. Work with learners in the spirit of co-operation and professional competence.
- ii. Understand human development and the diverse social backgrounds, and modern skills in pedagogy.
- iii. Efficient use of social and natural resources which the local environment and technology provide.
- iv. Recognition of self-development through continued learning.

- v. The ability of the teacher to bring together all the various components that make up professional competence and from these develop the style best suited to himself.

This will ensure that teacher education programme does not produce stereotyped teachers. In sum, though major objective of teacher training programme is preparation for instructional work, since non-instructional supportive functions are needed to develop socially desirable outcomes in pre-service music and dance. They must also, acquire skills in non-instructional areas. That is to say non-institutional supportive functions like administration, organising clubs and societies are highly essential and should form part of teacher preparation. In this and others, pre-service music and dance teachers will be expected to work in teams, and with other specialists in society.

UNESCO launched a project in 2006 called The Wow Factor: Global research compendium on the impact of the arts in education (Bamford, 2006). The report emphasises that many arts education policies fail because they are based on flawed causal theories that have not been tested. Consequently, there is a gap between policies and the experience of poor provision in the classroom, as well as inadequate teacher training and problems with budget cuts and a lack of resources. Similar findings have been reported in relation to Music education by (Hauptfleisch, 1993; Rijdsdijk, 2003; Klopper, 2004). Hauptfleisch points to what has been called 'a collection of crises' (1993: Main Report xi). These crises include problems relating to the effectiveness of Music education, the lack of relevance of the curriculum, curriculum-in-use, inadequate teacher training, the implementation of syllabi, bad teacher morale and lack of resources. The 'Wow Factor Compendium research in

(2006)' is similar to the pre-service preparation of Music and Dance teachers in Colleges of Education: Ghana.

1.2 The Study Area

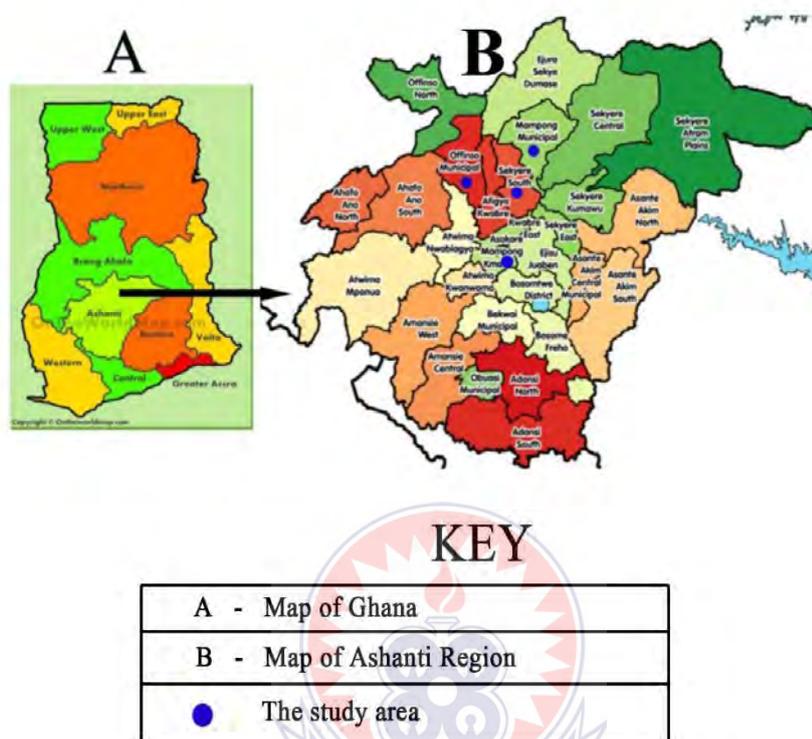


Figure 1: The Map of Ashanti Region

Picture by the researcher

The figure above indicates the locations of the study area. That is Offinso College of Education-Offinso-Municipal, St. Monica's College of Education-Mampong Municipal, Agona College of Education-Sekyere South, Wesley College of Education and Jackson College of Education (St. Louis College of Education Center)-Kumasi Metropolitan Assembly (KMA).

1.2.1 Provision of Basic Infrastructure

The physical state of the Colleges' buildings was fantastic. Supportive facilities like furniture and equipment are adequate. Some of these Colleges buildings need proper maintenance and rehabilitation. Apart from Offinso College of Education that have a

designated Music and Dance laboratory the rest of the Colleges studied do not have such facilities. Again, apart from Jackson College of Education- St Louis College of Education Center, the rest of the Colleges studied do have a separate room or auditorium for performances.

1.3 Statement of the Problem

Music teacher preparation in Ghanaian Colleges of Education is characterised by certain special skills-related lapses that call for a critical attention to ensure that the teacher properly prepared for efficient and effective practice. It is important to identify and address lapses in the training of teachers because the quality of teaching occurring in the (basic) schools is directly associated to the worth of pre-service preparation that teachers receive.

Studies have shown that pre-service music teacher preparation has significant influence on teacher competencies in the music and dance classroom (May et al., 2017; Rajan, 2017; Culp & Salvador, 2021). Similarly, Mereku (2001) asserts that teacher preparation is fundamentally essential to excellence teaching and learning as well as developing a high standard of music instruction. Adjapong (2018) also believes that pre-service music and dance students are, under prepared and unmusical to provide learning experiences to primary school learners. Unfortunately, Edison (2002) reveals that teaching music and dance in the Ghanaian primary school has been a concern of a generalist's teachers, who are usually ignorant about the subject and therefore, cannot interpret the Curriculum intentions. These scholars portray that teachers in the field are complaining bitterly about the kind of pre-service training they received during their preparation at Colleges of Education.

I find this to be problematic, since I agree with extant researches which point to the fact that pre-service music and dance teachers are at the heart of implementing the Performing Arts curriculum in our Basic Schools. Therefore, their inability to such implementation becomes a problem. That is to say that how they are trained does not assist them to faithfully implement the Performing Arts (Music, Dance and Drama) as a component of the Creative Arts Curriculum in our Basic Schools.

Agbenyo et al (2021) state that teacher training programme does not integrate theory and practice properly to equip pre-service music teachers with pedagogical skills to deal effectively with real situations in the classroom. Teachers with adequate content knowledge, pedagogical content knowledge and requisite teaching skills are able to teach better than those with limited teaching skills. The proficient teacher, however, is the one who is competent in the subject-matter and understands how to convey knowledge by exploiting analogies and examples to communicate information and get used to the material to the interest and ability of learners.

The study therefore, examined preparation of pre-service music and dance teachers in Colleges of Education, Ghana. The researcher sought to identify and document course content, the curriculum areas which should be emphasised and those that are overstretched, instructional materials and pedagogical strategies, special competencies that pre-service Music and Dance Teachers need for their preparation and make recommendations.

1.4 Purpose of the Study

The purpose of this research was to examine pre-service music and dance teacher preparation in Colleges of Education in Ghana with regards to competencies required for effective music teaching and learning in Ghanaian Basic schools.

1.5 Objectives of the Study

1. To examine the adequacy of the course content of the music and dance programme in the Colleges of Education.
2. To identify the areas of the music and dance Education curriculum that need much emphasis and what are overstretched.
3. To examine the instructional materials and pedagogical strategies that are appropriate for effective teaching and learning of music and dance in the Colleges of Education.
4. To examine the special competencies that pre-service music and dance teachers need for their preparation.
5. To explore interventions that can be put in place to improve music and dance programme in Colleges of Education.

1.6 Research Questions

1. How adequate is the course content of the music and dance programme in the Colleges of Education?
2. What areas of the music education curriculum need much emphasis and what are overstretched?
3. What kind of instructional materials and methodological strategies are appropriate for effective teaching and learning of music and dance in the Colleges of Education?
4. What special competencies do student- teachers of music and dance need for their preparation?
5. What interventions can be put in place to improve music and dance programme in Colleges of Education?

1.7 Significance of the Study

The review will open way for enhancement of better understanding and knowledge of what is actually happening in the area of pre-service music teacher preparation in Colleges of Education. This study after completion will come out with instructional materials and methodological strategies that will be appropriate for teaching and learning of music and dance in Colleges of Education. The study will contribute significantly to policy formulation with regard to music and dance education in Colleges of Education. It will also be useful in pre-service and in-service preparation of music and dance teachers in Colleges of Education. The study will also, become a body of knowledge which will serve as a reference for other researchers. Findings from the study would offer opinion toward a clearer understanding and knowledge of what is actually happening in the area of pre-service music and dance teacher preparation in Colleges of Education. Again, the findings may open up other areas for further research in music and dance programme in Colleges of Education.

1.8 Limitations of the Study

Every research study has limitations or potential weaknesses (Creswell, 2012). Due to the use of a collective case study, this study is limited to the lived experiences of the individuals selected for this study as qualitative data is not normally generalised and therefore, is intended to be interpreted by lived experiences (Creswell, 2012). These lived experiences may not be generalised across the entire field of preparation of pre-service music and dance teachers in Colleges of Education, Ghana.

Purposeful sampling was used in this study which also reduced opportunities of generalisability across the entire field as the research focused on Colleges of Education only in Ashanti Region. Again, the sample should have included all the

Colleges of Education in Ghana so as to provide a complete image of the happenings in each College with regards to pre-service music and dance teacher preparation therefore, findings of this may not be a holistic representation of teacher preparation environment in the entirety of Ghana. More so, the study was constrained by access to information from the pre-service music and dance teachers. Even though, they were assured of absolute confidentiality and that information was meant for only academic purposes.

More so, number of times for collecting observation data was limited. Should the data collected been more than twice the number of occasions used in this study, a better picture of what is actually happening in classrooms with respect to music and dance teaching and learning processes would have emerged better. Again, researcher's presence in the classrooms during observation process as well as his frequent visit to the Colleges may either by creating fear or over familiarity towards the researcher.

This may have compromised the quality of data collected and for that matter findings reported. The interview data were reviewed, analysed, coded, and interpreted solely by me which may represent an additional limitation of the study. The absence of an additional coder prevented inter-rater reliability and may affect the validity of conclusions. The findings of this study were limited to the perspectives of sixty-five (65) participants.

1.9 Delimitations of the Study

The study covers Colleges of Education in Ghana and is further restricted to both private and public Colleges of Education in Ashanti region (Asona College of Education, Jackson College of Education, Offinso College of Education, Wesley College of Education and St. Monica's College of Education). Delimitations imposed

by the researcher in this study were determined by a desire to gain better understanding of pre-service music and dance teacher preparation in Colleges of Education in terms of content knowledge, pedagogical knowledge and special skills acquisition. Participants of the study were the Principals, Tutors and pre-service music and dance teachers. The researcher used qualitative research paradigm and implemented case study research design.

1.10 Operational Definitions

Assessment: A regular process through which the growth and achievements of pre-service music and dance teachers is calculated in fulfilment with specific quality criteria.

Cognitive Capabilities: These are brain-based skills required to carry out diverse tasks.

Competency Competence indicates the ability to relate learning, to do something productively.

Content of music: The content of music is signs. In other words, whether creating (e.g., composing), performing (e.g., live or studio rendition), or ‘just listening’ to music, the knowledge is completely semiotic.

Content Knowledge: Content knowledge commonly denotes to the facts, concepts, theories, and principles that are taught and learned in specific academic courses, relatively than to connected skills that pre-service music and dance teachers acquire in Colleges of Education.

Continuing/Continuous Professional Development (CPD): A lifelong learning process that pre-service music and dance teachers develop, uphold and improve their

personal and professional virtues towards getting better their knowledge, skills and practice.

Critical Thinking: The capability to think clearly and sensibly about what to do or what to believe.

Cross-cutting issues: These are issues that cut across all the four pillars and are essential for teachers to make sure learning for all.

Curriculum Framework: Defines the overarching vision, essential elements of what an initial teacher education programme requires to train teachers essential to carry inclusive, reasonable and high-quality education for all.

Early Grade Literacy: The acquisition of literacy through the early grades to make sure young children have the reading, writing, speaking and listening skills to enable them to communicate effectively.

Equity and Inclusivity: As a cross-cutting issue is the process of reinforcement the ability of the education system to reach out to all learners.

Instructional Strategies: These are strategies teachers make use of during the instructional process to assist pre-service teachers learn the needed content.

Interactive Teaching and Learning: The practice of connecting learners in the educational procedure by encouraging them to bring their own experience and knowledge into the process, while also contributing to defining or organising their learning.

Learning outcomes: Are statements that identify what pre-service music and teachers will know and or be able to do as a result of a learning activity. They are usually expressed as knowledge, skills or attitudes.

Lifelong Learning: It is a voluntary act of learning throughout life.

Multi-grade/multi-class teaching: The teaching of pre-service music teachers from two or more grade levels in the same classroom environment, ideally by using suitable and specially designed teaching methods.

Pedagogical content knowledge: The study of subject specific pedagogy, also referred to as Pedagogical Content Knowledge, will equip pre-service music and dance teachers to understand school subjects and pedagogical approaches in context of Colleges of Education and pre-service music and dance teacher. It enables tutors to establish the links between, and among, pre-service music and dance teachers, context, subject discipline and pedagogical approach. Tutors' Pedagogical Content Knowledge (PCK) is a key concept in teaching.

Pedagogical knowledge: is the specialised cognitive knowledge of facilitators for creating effective teaching and learning environments for all pre-service music and dance teachers. Pedagogic knowledge is considered as the collaborating process that exist between a tutor and pre-service teacher and could applied to include provision of some aspects of the learning environment.

Pedagogical skills: The skills of teaching, not only the practical application in teaching but underpinned by understanding of curriculum issues and body of theory relating to how and why learning takes place.

The Special Competencies (practical music activities) Practical skills refer generally to the psychomotor domain. This involves the demonstration of manipulative skills using tools/equipment and materials to carry out practical operations, pre-image to solve practical problems, and produce items. The teaching and assessment of practical skills should involve projects, case studies and creative practical tasks. Skills for effective practical work are the following; handling of equipment/materials, observation, perception, creativity and communication.

Partner School: Selected basic schools that work with the Colleges of Education, to support pre-service teachers to gain practical teaching experiences to become effective facilitators.

Philosophy of teaching: A self-reflective statement of one's beliefs about teaching and learning.

Portfolio assessment: Assessment based on the systematic collection of pre-service music and dance teachers work (compositions, performances, projects and presentations) that represents competencies, very good work, or pre-service teachers' developmental development. In addition to examples of their work, most portfolios include reflective statements prepared by pre-service teachers'. Portfolios are assessed for evidence of student's achievement with admiration to recognised learning outcomes and standards.

Reflective Practice: Thinking about or reflecting on what you do. It is closely related to the concept of learning from experience, in that you think about what you did, and what happened, and decide from that what you would do in a different way next time. Capability to reproduce on one's own practices so as to support engaging process of continuous learning.

Special Needs Education: Education designed to make easy learning by individuals who, for a wide variety of reasons, require additional support and adaptive pedagogical methods in order to contribute and meet learning outcomes of an education programme.

Specialisms: The act of specialising in an area of study such as Kindergarten to primary three, primary four to primary six, or junior high school.

Teacher Preparation: Is the teacher education programmes that are planned to furnish prospective pre-service music and dance teachers with the knowledge and skills to teach music in the classroom (Okafor1968. &., Darling-Hammond, 2000).

Technological Pedagogical Content Knowledge (TPCK also called TPACK): A framework that integrates pre-service music and dance teachers' understanding of educational technologies and their pedagogical content knowledge to produce effective teaching with technology.

1.11 Abbreviations

CoE	Colleges of Education
CRDD	Curriculum and Development Division
CEP	Curriculum Enrichment Programme
GES	Ghana Education Service
GMTA	Ghana Music Teachers Association
MoE	Ministry of Education
NCTE	Notational Council for Teacher Education
NTS	National Teaching Standards
TRP	Teachers Resource Pack
NTSfG	National Teachers' Standards for Ghana

1.12 Organisation of the Study

This research study is presented in five chapters. Chapter One is the introduction which discusses background of the study, statement of the problem, research setting, purpose of the study, objectives, research questions, significance of the study, limitation, delimitations, definition of terms, abbreviations and organisation of the study. Chapter Two deals with theoretical frameworks, reviewing of related literature

relevant to the study, findings and suggestions made by earlier researchers on the topic for the study were reviewed to support points raised in the study.

Chapter Three outlines the methodology including location and participants, sources of data, Data collection procedures, credibility, transferability, dependability conformability, triangulation and data analysis procedures. Chapter four deals with presentations and findings of information gathered from the respondents.

All significant and novel findings were identified, interpreted and discussed. This spells out major findings of the research and inferences made from them in view of findings from related previous review of literature. Chapter five presents the summary of findings, conclusions, recommendations and suggestions for future studies.



CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Theoretical Framework

2.1.1 Constructivism theory in preparation of pre-service music and dance teachers in Colleges of Education

The study is underpinned by the constructivism theory which essentially focuses on how individual understands and learns. Constructivism theory was propounded by Jerome Bruner in 1966 (Olorode and Jimoh, 2016). The theory states that people construct their own understanding and knowledge of the world, through experiencing things and by reflecting on those experiences. This theory is a view of learning grounded on the belief that knowledge is not a thing that can be simply given by the tutor at the front of the classroom to students in their desks. Instead, knowledge is created by students through an active and mental process of development where the students become the builders and originators of meaning and knowledge.

2.1.2 Constructivism Theory in music and dance content knowledge

Duffy (2006:3), states learning involves activity and a context, including the availability of information in some content domain. That is knowledge is not passively received but actively built up by the experiential world, not the discovery of ontological reality (Hein 2007:1). The constructivists view learning as an activity in context. Constructing meaning is learning, there is no any other kind of learning other than constructing meaning. Knowledge is acquired through involvement with content instead of imitation or repetition. Therefore, tutors must provide pre-service music and dance teachers with the opportunities to interact with sensory data and construct their own world.

Constructivism is thus a theory of learning that likens the acquisition of knowledge to a process of building or constructing. Each pre-service music and dance teacher should actively participate in the learning processes as everyone constructs his or her own knowledge. In constructivism theory, knowledge is in the constructive development rather than a finding. Knowledge is not in the content but in the activity of the person in the content domain.

2.1.3 Constructivism Theory in music and dance pedagogy

Abdal-Haqq (1998:1) states that Constructivism is an epistemology (theory of knowledge), a learning or meaning-making theory that offers an explanation of the nature of knowledge and how human beings learn. Duffy (2006:11) posits that constructivism theory is an increasingly dominant constructivist view which focuses on the cultural embeddedness of learning, employing the methods and framework of cultural anthropology to examine how learning and cognition are distributed in the environment rather than stored in the head of an individual.

Constructivism theory encompasses a person understanding the significance of the social dimension during the learning process. Hausfather (1996) stresses the social role of learning for its influence on cognitive development through learning and interaction between pre-service music and dance teachers and their peers, parents and tutors. Constructivists accept as true that an understanding of the brain informs teaching and learning process (Lenjani, 2016; Shi 2013). Hence, Akpan and Beard (2016) argued that:

Constructivist teaching philosophy is all about accepting student autonomy where pre-service music and dance teacher thinking drives the lessons, where dialogue, inquiry, and puzzlement are valued and assessing student learning is in the context of teaching. It helps tutors to draw on new ideas as they make decisions about which teaching and

learning techniques are most appropriate for all students to learn (pp. 392-393).

The key to constructivism is that learning should include meaningful, learner-centered, task-based, hands-on and minds-on activities which are closely related to practical and real-life experiences (Lenjani, 2016). Possible strategies for exploring these topics with this theory include: situating tasks in real-world contexts and using real-life examples, presenting multiple perspectives (collaborative learning to develop and share alternative views), using social negotiations (performance, dramatisation, drumming and dancing, debate, discussion), encouraging reflective awareness, and providing considerable guidance on the use of constructive processes (Ertmer & Newby, 2013; Liu & Ju, 2010). Agbenyo (2022) states constructivism theory emphasises on creating cognitive tools that reflect the wisdom of the culture in which they are used as well as the insights and involvements of learning.

Finally, it is significant to clarify that embracing student-centered pedagogies does not unavoidably necessitate a comprehensive desertion of more directive teaching methods, which may be the most practical and efficient under certain circumstances (Dewey, 1961). As noted by Shively (2015), the contemporary music classroom may include a combination of both student-centered and teacher-centered teaching approaches. The pre-service music and dance teachers need to wisely make decisions about the type of instructional approach that might best suit a given learning purpose, considering the range of instructive potentials that are accessible (Thompson, 2013).

2.1.4 Constructivism Theory in music and dance special skills acquisition

Teaching for musical understanding is an indispensable goal for all music educators. Perkins (1998, p. 13) states mere mastery of facts is not enough and that real understanding is evidenced by forms of application. Real learning in music comes from not just knowing “about” but knowing “within” (Reimer, 2003) and this comes from active engagement in the highest quality of music experience possible.

It is about what one knows or needs to know and how pre-service music and dance learn and teaching for learning. The idea of constructivism, as a theory of learning, describes a way in which we are able to work side-by-side with thinking pre-service music and dance teachers whose ideas are fundamental to the teaching and learning process (Shively, 2015). Constructivism grounded theory analyses of the participants’ practises led to a model of musical independence that comprised three interrelated outcomes: student agency, critical decision making, and lifelong musicianship.

Fosnot (1996, p. ix) states classroom is seen as a mini-society, a community where pre-service music and dance teachers engaged in activity, discourse and reflection. In view of this, constructivism theory of learning suggests an approach to teaching that gives pre-service music and dance teachers the opportunity to create own music, dance and drama by employing various elements of compositions that are contextually meaningful experience through which they can appreciate music compositions and performances.

Again, in a music-classroom they can raise questions, create own pieces, concepts, and strategies and conduct own appraising and appraisals that enhances effective teaching and learning process. Pre-service music and dance teachers could compose by imitation where guided models are provided by tutor. The models become

springboards for pre-service music teachers where imitation of the originals is made. The pre-service teachers are given a chance to develop ways of writing music by themselves and in working situations with other people. This must go deeper by encouraging them to link the new with the old by using collaborative communities and engaging in questioning and problem-solving techniques.

In using constructivism approaches, helps music tutors to be more operative, improve communication, collaboration and to create flexibility so that the needs of all pre-service music and dance teachers can be met. The learning relationship in a constructivist classroom is mutually beneficial to both tutors and pre-service teachers. Constructivist music classrooms are structured so that pre-service music and dance teachers are engrossed in knowledges within which they may engage in meaning-making inquiry, action and imagination.

They are also, engaged in discovery, communication, hypothesising, personal reflection and the need to recognise and using own skills, prior knowledge and observations, as well as their physical and interactive environments to construct knowledge and meaning. Constructivism theory in music and dance classroom encourages active and meaningful learning and promotes responsibility and autonomy in achieving desirable educational goals.

Constructivism theory is applicable in this research as the researcher wanted to establish how learners learn and tutors teach during preparation of pre-service music and dance teachers in Colleges of Education. Hein (2007:1) mentions that constructivism refers to the idea that learners construct knowledge for themselves, each pre-service music and dance teachers individually and socially constructs meaning- as he or she learns. It maintains that individuals create or construct their

own new understandings or knowledge through the interaction of what they already know and believe and the ideas, events, and activities with which they come in contact.

2.1.5 Conceptual writings on Constructivism Theory in music education

Reimer, in his latest text on music education philosophy (2003), spent considerable time with segments of postmodern thinking, with special attention to matters of social context and the role of creativity and creative roles in music education. Reimer honoured important aspects of constructivist thought; however, constructivism and its place in epistemological thinking is not a central part of his synergistic positions. Elliott (1995) states the importance of self-knowledge and the construction of knowledge, but does not follow the subject in depth as a basis for his philosophical thinking. In her paper on philosophical foundations in the first Handbook of Research on Music Teaching and Learning, Stublely (1992) mentions constructivism as part of a segment on non-propositional knowledge (pp. 6-7), but it is not developed meaningfully as a basis for music education practice.

Swanwick does not contend explicitly for this theory of instruction, but he does advocate for the importance and centrality of composition and improvisation in schools (Swanwick, 1979). The seminal work by Paynter and Aston (1970) on the importance of creative music making by children in the setting of composition is significant. They write: “If any one aspect of education today is characteristic of the whole, it is probably the change of emphasis from children being instructed to children being placed in situations where they can learn for themselves” (p. 5). Burnard (2000) writes about children’s own thinking and meaning-making about composing and improvising and this work is underscored by an implicit endorsement of the position of constructivist approaches. There might not exist a practical

engagement by the primary philosophers and theorists in our field, but there are a few others that have offered explicit foundational work. Their voices are summarised below:

Shively (1995) contributes an extensive theoretical study on the possible application of constructivist thinking to a beginning band environment. This dissertation represents one of the most thorough reviews of contemporary constructivist thinking in the music education literature. Although, the absolute attention of this study is on the rationale for a beginning band program, much of the study could serve as a more general discourse on the issues of constructivist perspective for many other curricula in music education. The study grew out of a realisation that new theories of instruction were needed to help ground beginning band instruction in a viewpoint other than the objectivist, teacher-dominated method.

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Wiggins (2001) makes a case for music learning on the basis of social constructivism. she provided valuable suggestions for designing lessons that build on common constructivist teaching strategies, including problem-solving and cooperative learning. Creative projects were stressed, especially music composition. Wiggins and Shively provide some answers to questions about how best to manage pre-service music and dance teachers-constructed knowledge with standard music teaching indicators. Abrahams (2005) offered an important perspective on constructivism as a strong partner to “critical pedagogy.” Citing the work of Freire (1970) as inspirational for critical pedagogy, Abrahams reminded us that:

Critical pedagogy is concerned not only with the pre-service music and dance teachers and the change that transpires in them as a result of the learning, but also with the change that happens in the tutor. In critical pedagogy, not only do the tutors teach the pre-service teachers, but the students, in turn, teach the tutor. This effect a transformation of both students and tutors. (Abrahams, 2005, p. 13).

This is a critical point that sometimes is missed in the literature. Critical pedagogy, for Abrahams, is based on the socio transformative constructivism of Rodriguez (1998) (a type of social constructivism that deals with the multicultural dimension) and experiential learning theory. Abrahams states experiential learning adds the element of critical feeling and action. The article comprised an interesting example of a unit of teaching for young children that uses connections to family, an exercise to generate musical instruments, and a visit by pre-service music and dance teachers performing group to help frame a learning understanding about families of musical instruments. Steps in the lesson are tied to critical pedagogy.

Boardman's writes on generative theory of music learning, grounded in part on the writings of Bruner, is vital to note (Boardman, 2001). Her application of Bruner's enactive, iconic, and symbolic modes of representation was reinforced in practice by commendation of constructivist philosophies of created meaning, social context, and holistic music experience (p. 52). Barron (2007) argues for a constructive perspective in teaching jazz by engaging pre-service music and dance in authentic, musical problem-solving experiences with improvisation that comprise familiar tunes. Scott (2006) suppose that constructivism is crucial to profound learning in music if done with seriousness and care. However, she maintains that surface attention to this method creates a pseudo-constructivism within an otherwise teacher-dominated environment.

In another publication (Scott, 2007), made a strong case for constructivism as a foundation for inquiry-based research in music classrooms. Citing the music classroom as a collaborative learning context, she argued that: An inquiry-based approach requires that questions or problems for investigation be negotiated among the members of these communities. Doing so requires that pre-service music and dance teachers reflect multiple viewpoints as they reflect on and respond to the ideas of others. No single person holds all the questions and answers. . . The principal role of music tutors is to model the thinking processes and tools of musicians and to facilitate each pre-service music and dance teachers learning as they discover musical questions or problems. (p. 36).

This is a fundamentally different way to envisage conducting a general music class or a rehearsal of an ensemble in Colleges of Education and challenges music educators to directly employ constructivist principles, but she also maintain that pre-service

music and dance teachers initiated questions which might begin this research process might be integrated into more teacher-directed measures.

2.1.5 Constructivist Thinking and Music Teacher Preparation

Music teacher educators are beginning to explore and apply sociologically based theoretical models throughout teacher education curricula that are effectively prompting undergraduates to assume greater responsibility for their professional development. During the Symposium on Music Teacher Education in September 2005, a number of presenters offered several innovative and successful approaches that revolve around a common educational principle: teach for independence. Some presenters described constructivist strategies to address how teacher candidates think, while others presented role-development strategies as means of facilitating how teacher candidates think about themselves as professionals (Teachout, 2005, pp. 2-3).

A major part of what conceptual literature in music we have on constructivism centers not on the role of this learning theory for students but rather its function for pre-service music and dance teacher preparation. Wiggins (2007) reminds us that music and dance teacher preparation programs must also operate in constructive ways if we want to improve music teaching and learning.

Reflective thinking has become a vital part of discussions in pre-service music and dance teacher preparation in Colleges of Education and in refining teaching practice. Schön (1987) on the subject of reflection owed their origins to constructivism as much of the music literature in music education attest. Stegman (2007), for example, studies the content of 49 interviews and reflective dialogs between six student teachers and their cooperating mentors. Results showed that all six student teachers

were positive about the reflective process and two demonstrated major improvements in teaching over the term.

Such reflection validates that students can construct an understanding of teaching which can lead to enhanced practice. Berg and Lind (2003) reported similar success with reflection and constructed meaning with a group of undergraduates who used reflections in the context of electronic portfolios. Wiggins and her associates (Wiggins et al., 2006) noted that: “Constructivist ideas underlie the reflective practice movement in teacher education . . . and we have contained these ideas in music teacher education” (p. 83). Bauer and Dunn (2003) reports on a constructivist-based project on reflection using electronic portfolios. Students in a teacher preparation programme were asked to text and reflect on their teaching experiences throughout their training using web-based tools.

Reflective practice is not the only theme in teacher preparation that is touched by constructivist thought. Campbell and Brummett (2007) provides an account of the mentoring procedure for pre-service teachers: The culture of mentoring we imagine here necessitates each of us to reposition our thinking so that it is more in line with constructivist viewpoints of learning . . . Orienting programmes away from traditional master-teacher or technical models toward those focused on developing reflective practitioners may better prepare young teachers for innovation and inquiry-based forms of continuing professional development. Again, we see this theoretical foundation as sympathetic to personal and critical orientations. (pp. 51-52).

In many of the article summaries that follow, the student-centered classroom is celebrated and pre-service music and dance teachers are encouraged to contribute more strongly in what is being taught. As Brown (2008) reminded us:

student-centered instruction is when the planning, teaching, and assessment revolve around the needs and abilities of the students. The teacher shares [italics original] control of the classroom, and students are allowed to discover on their own. This does not mean that the students are in control of the classroom, but rather that they have some influence in the decisions that are being made about their leaning. . . students are involved in creating strategies that teachers can use. In fact, some of the best teaching strategies come from students, because the students are the ones that are being taught (pp. 30-31).

Wiggins. Again, we return to the many contributions by Wiggins in terms of music composition in the schools (Wiggins, 1990). In an article about the place of revision and extension in music composition (2005), several vignettes are offered that demonstrate the interchange between student and teacher in a constructivist discussion about composition. In the examples offered, the social interaction between students working in groups is seen as an important part of the revision process.

Scott (2008) portrays a teacher, Joan, who is experimenting with inquiry-based learning. Joan works in a school where a cross disciplinary theme exists focusing on the question, “How do we see the world in which we live?” A unit called “Sound Escapes” (title derived from the idea of escaping teacher-centered learning) emerged as Joan worked with students compositionally around the idea of sounds of music as part of our everyday experience. The article designated the steps taken by the teacher and pre-service music and dance teachers as they discovered “soundscapes” that represent the wind, images from books and poetry, and experiences from the student’s environment. Students also listened to music written by others in a similar vein.

Joan assumes a stance for inquiry in which musical problem solving (e.g. “What will the birds sound like in the composition?) is driven by the students. She interacts with the students as she deems necessary, sometimes offering direct feedback (e.g. “You said your composition is in ABA form but it seems to me that it is ABC from,” or “What would happen if you layered the entry of instruments in the repeat? Why don’t you try that?”); other times asking open-ended questions that encourage students to examine their compositions in new ways (p. 15).

Cutler (2002) provides outlines of fiddlers and their practices of learning to play their instruments in informal ways. She prompted us of how these musicians often learned to play simply by imitation on their own in very personal ways with no active teachers. Cutler contended that the student voice in string teaching needs to be recognised. The accounts provided remind the reader of similar accounts by Berliner (1994) for jazz or by Green (2002) in describing the ways informally proficient musicians learned popular music. Although, these several accounts of music learning in informal locations are not referenced always as associated to notions of constructed learning and learning in communities, they are prime examples of constructivist thinking.

2.1.7 How Constructivism Theory supports the research work

Constructivism theory supports this research work because it establishes that there should be effective interaction between pre-service music and dance teachers and their tutors. It also, promotes creative and critical thinking capabilities of students in music and dance classroom. In pre-service teacher preparation, constructivism theory links the theory with practice in the implementation of the lessons during practicum. Constructivism learning theory views learning as a social process where pre-service music and dance teachers collaborate by engaging in group activities for meaningful learning to take place.

It also, ensures that tutors employ instructional guidance by using teaching methods that allow knowledge discovery and construction by pre-service music and dance teachers as they interact and work together in the teaching and learning process. This theory shifts the responsibility of knowledge acquisition from the tutor to the pre-service teacher and also transforms them from a passive listener to dynamic participant and a co-constructor of knowledge.

2.2 The effects of the Three Domains of Teaching Standards on Pre-Service Music Teacher Preparation

These three domains and aspect incorporate what pre-service music teachers should value, know and do, and interconnect with one another to build up a teacher competent enough to teach at the end of their pre-service teacher preparation, as illustrated in the Venn diagram below where the fusion of the three domains represents this capability (NTSfG. P:15).

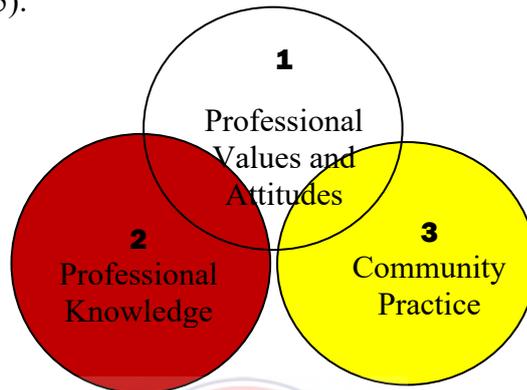


Figure 2: The Three Domains of Teaching Standards

Picture by the researcher

2.2.1 Professional values and attitudes, professional knowledge and practice

Pre-service music teachers are expected to critically and jointly reflect to improve teaching and learning and to improve their personal and professional development through lifelong learning and continuous professional development. They should display effective growing leadership qualities in the classroom and wider school. The pre-service Music teacher should have extensive knowledge of educational frameworks and curriculum to exhibit awareness with the education system and key policies guiding it and to develop complete knowledge of the official school curriculum including learning outcomes and to achieve secure content knowledge, pedagogic knowledge and pedagogical content knowledge for the school and grade they teach. Pre-service music teachers should understand how learners develop and learn in varied contexts and applies this in their teaching and take accounts of and

compliments learners' cultural, linguistic, socio-economic and educational backgrounds in their planning and teaching. In managing the learning environment, pre-service music teachers should plan and deliver varied and challenging lessons, showing a clear clutch of the planned outcomes of their teaching and to carry out small scale action research to get better practice.

They should also, create a safe encouraging learning environment and to manage behaviours and learning with small and large classes. Pre-service music teachers should learn how to employ an instructional strategy that will encourage learner participation and to promote critical thinking. They should also, learn how to pay attention to all learners especially girls and learners with Special Education Needs (SPN), ensuring their development and to employ instructional strategies suitable for multigrade, multilingual and multi-age classes and how to set an important task that encourages learner teamwork and leads to determined learning. Pre-service music teachers should also, learn how to explain concepts clearly using examples familiar to learners, produce and use a variety of teaching and learning resources including ICT that enhances learning and put together a variety of assessment modes into teaching to support learning.

Pre-service music teachers should also, learn how to pay attention to learners and to give constructive feedback, identifies and remedies learners' difficulties or misconceptions. Also, how to refer learners whose needs lie outside the capability of the teacher and also to keep meaningful records of every learner (portfolio assessment). They should also, report learner's community's progress clearly to parents and to show awareness of national school learning outcomes of learners and use objective criterion referencing to assess learners (NTSfG. P:18).

2.2.2 Community of practice

Pre-service music teacher is guided by legal and ethical teacher codes of conduct in their development as a professional facilitator. They should positively engage with colleagues, learners, parents, School Management Committees (SMC), Parents-Teacher Associations (PTA) and wider public as part of a community practice and develops a positive teacher identity and acts as a good role model for learners and to recognise their role as latent agent of change in school, community and country (NTSfG. P: 16).

The National Teachers' Standards (NTS) put out the minimum levels of practice that all trained teachers must reach by the end of their pre-service teacher education course in order to play an important role in inspiring and demanding all learners to accomplish their potentials. The above issues and policies underpinned the development of the Curriculum Framework (MoE-NCTE, 2017 pg. 13).

2.3 Ghana's Teacher Education Philosophy

Teacher education in Ghana aims at producing teachers instilled with professional skills, attitudes and values, and depth and breadth of content knowledge as well as spirit of enquiry, innovation and creativity that will allow them to fine-tune to changing circumstances, use comprehensive approaches and ascribe in life-long knowledge. The pre-service Music teachers are needed to have a desire for teaching, management and leadership skills. Again, to reproduce on their practice, and attach with members not only in the school community but also in the wider centre of population, and to act as agents of change.

This is obtained from MoE's vision of preparing and equipping all Ghanaians 'with relevant education and creative and adaptive skills to enhance the socio-economic development of the country' (ESP 2016-2030) and the acceptance of the UN Sustainable Development Goal (SDG) Goal to: 'ensure inclusive and equitable quality education and promote lifelong learning opportunities for all' (MoE-NCTE, 2017 pg. 14).

2.4 The four pillars of the Curriculum Framework and its Effects on Pre-Service Music and Dance Teacher Preparation

Pre-service music teachers in Initial Training College (ITE) have a long-drawn-out knowledge of content as well as the curriculum they are going to put into practice and should be able to recognise and address gaps in the subject knowledge through self-study. Again, the pre-service music teachers should be able to articulate high standards of literacy as well as show good content knowledge in the core subjects and his or her discipline. What is essential is that pre-service music teachers have the subject knowledge required to support learners to successful learning outcomes through the School Curriculum. It is therefore, obligatory for ITE programmes to include the study of subjects that provide sufficient disciplinary learning to harmonise the pedagogical training.

Mores so, pre-service music and dance teachers be confident in a Ghanaian language and English, use the L1 to teach other subjects (as language of instruction) at the early grade level and L2 as language of instruction from primary (B4-B9) with supported change over in (B4) so that learners can hit the ground running. They should be familiar with learners with literacy problems in both Ghanaian language and English and to offer remediation. Pre-service music and dance teachers should be able to use L1 as launch pad for getting better L2 learning most especially at the lower primary level. They should teach learners to get their hands on L1 and L2 oral, reading and writing skills and also to assist learners build up culture of reading for enjoyment and for information.

Pre-service music and dance teachers should understand comprehensive literacy demands of subjects they teach and are able to hold up learners in developing relevant

literacy to study each subject efficiently and to use innovative approaches to develop and use suitable literacy materials in classroom. They should also learn how to integrate technology into language teaching in L1 (Ghanaian language) and L2 (English), use suitable and contemporary approaches to teach and to assess the literacy skills of learners (both in L1 and L2). They should conduct (classroom) research in both L1 & L2 teaching and learning (MoE-NCTE, 2017 pg. 23).

Pre-service music teachers should have opportunity to work with struggling learners in terms of literacy and make available suitable intervention. The pedagogic knowledge is used throughout the Framework as one of the pillars of knowledge. Pedagogical knowledge is the broad principles and strategies of classroom management and organisations that go beyond subject matter which includes all required cognitive knowledge for creating efficient teaching and learning environments. Its purpose is to enable pre-service teachers to understand College subjects through linkages among learners, context, subject discipline and pedagogical approach.

Pre-service music and dance teachers therefore, need to draw on a variety of knowledge and intertwine it into coherent understanding and skills in order to become capable and to connect content, and teaching and assessment in classroom. Pedagogical knowledge (PK) does not only depend on subject matter discipline and methodology used but must take into account pre-service music and dance teacher and their background and context. The study of subject precise pedagogy also known as Pedagogical Content Knowledge, will prepare pre-service music teachers to know school subjects and pedagogical methods in context of school and the learner. Pedagogical Content Knowledge ensures:

(a) knowledge of how to organise and represent academic content for direct teaching to pre-service teachers; (b) knowledge of the common conceptions, misconceptions, and difficulties that pre-service teachers encounter when learning particular content; and (c) knowledge of specific teaching strategies that can be used to address pre-service teachers' learning needs in particular classroom situation (MoE-NCTE, 2017 pg. 30). The change of subject matter for teaching occurs as the facilitator decisively reflects on and interprets the subject matter, finds several ways to stand for the information as analogies, metaphors, examples, problems, demonstrations, and classroom activities. Again, to adapt the material to pre-service teacher' abilities, gender, prior knowledge, and preconceptions (those pre- instructional informal, or non-traditional ideas students bring to the learning setting). Finally, pedagogical content knowledge tailor's material to those specific pre-service teachers to whom information will be taught.

More so, Technological Pedagogical Content Knowledge (TPCK also called TPACK) entails the survival, mechanism and capabilities of various technologies that can be and are used in teaching and learning process. Pre-service teachers need to incorporate technology into their teaching. This idea will build their ability about how teaching and learning might change depending on the type of technology they employ. Pre-service Teachers' TPCK will enable them understand: the range of tools that exist for doing specific tasks during learning and teaching process, choose tools based on their fitness, find means for using the tools, find out knowledge about pedagogical strategies and ability to apply strategies for use of information technologies (MoE-NCTE, 2017 pg. 30).

The Supported Teaching in School placements which is the fourth pillar is designed to smooth progress of pre-service teachers to put together up and relate their professional values and attitudes, knowledge and practice so that they are able to acquire standards in a manner suitable to a beginning teacher (MoE-NCTE, 2017 pg. 30). The makeup of Supported Teaching in School placements needs to replicate guidance to National Teachers' Standards requiring 'School practicum components must provide comprehensive guided periods of teaching'. In addition, placements need to be planned to mirror how the three domains of Teachers' Standards interconnect with one another bringing together what pre-service music teachers should know, value and be able to do by the end of training (MoE-NCTE, 2017 pg. 30).

More so, pre-service music teachers should be abreast with standards of community practice as directed by lawful and moral teacher codes of conduct in their development as a professional facilitator, should involve positively with colleagues, learners, parents, School Management Committees (SMC), Parents-Teacher Associations (PTA), Professional Learning Communities (PLC) and extensive public as part of a community practice and progresses a positive teacher distinctiveness and acts as a good role model for learners and entire community. Pre-service music teachers should distinguish their role as dormant agent of change in school, community and country (MoE-NTSfG. Pg: 16).

2.5 The Effects of the Cross-Cutting issues and the three Domains in the Pre-Service Music and Dance Teacher Preparation

Pre-service music teachers will be expected to learn how to integrate core and transferable skills in teaching the content of the different subjects, in pedagogical approaches used in the classroom and during supported student practicum. The cross-

cutting issues in the framework are: professional values and attitudes, equity and inclusivity, assessment strategies, core and transferable skills, Information Communication Technology (ICT), other issues - specialism, assessing student teachers, CPD and quality assurance strategy.

Teachers' attitudes and values can have either positive or negative effects on their learners. In this vein, induction courses of teacher training institutions should emphasize on integrity of the profession and endorse a culture of diversity inside and outside College. Initial teachers should also be presented to values of peace, democracy, equality, justice, liberty and social unity through several subject areas and pedagogical methods they study. The Colleges of Education codes of conduct or ethics, as well as Curriculum outcomes that may encompass language about professional attitudes, values and behaviours.

2.6 How to Achieve Equity and Inclusivity in Music, Dance and Drama

Classroom

Pre-service music teachers need skills to handle variety in classrooms they will be teaching. So, as part of their preparation, pre-service music and dance teachers must learn how to make out the barriers to learning and address them. Apart from issues associated to Special Education Needs (SEN) and disadvantaged groups, an area of concern is gender. Apart from primary school level where gender equality is achieved among learners, males continue to dominate at all other levels of education, including tertiary education. Pre-service music and dance teachers need to be prepared to sympathetically bring and include girls in classroom teaching and learning process.

Pre-service music teachers need to be mindful and appreciate the issues of the rights of the learner and how it shapes the entire instructional progression. Ensuring equity and inclusivity are concurrent directly to issues of the right of the learner including better understanding of the classrooms' various cultural and socio-linguistic diversities that exist in order to make certain equity and inclusivity to hold up the connections and the positive reception of diversity in perspectives in the classroom. Pre-service music teachers should be conversant with the philosophy of inclusive education.

2.7 Assessment strategies in Music, Dance and Drama Classroom

Pre-service music and dance teachers need to become assessment literate. Assessment may be formative, summative, diagnostic, or evaluative depending on its purpose. It is essential to teaching and learning process, encourages student learning and improves instruction (MoE TR(s) Pack; Creative Arts & Design pg. 119). They should comprehend the dictates of assessment and to also apply principles and procedures for sound classroom assessment for learning (AfL), assessment as learning (AaL); (formative) and assessment of learning (AoL); (Summative).

Pre-service music and dance teachers need to know how to use the information from their assessments to support their planning for differentiation, scaffolding, inclusivity, equity and identifying and making provision for the needs of all learners in the ages, subjects and contexts, which they are training for. Pre-service music teachers therefore, ensures that they are well equipped with identifying the needs of all learners and are conversant with the essentials of assessment and testing (MoE-TR(s) Pack; Creative Arts & Design pg. 119).

2.7.1 Assessment for Learning (AfL)

Assessment for Learning is the procedure of seeking and interpreting evidence for use by learners and their facilitators to agree where the learner is in their learning, where they need to be (the desired goal), and how best to get them there. AfL is one of the furthestmost suitable methods for improving learning and raising standards (Black and William, 1998).

Assessment for Learning (AfL) is an approach, integrated into learning and teaching process (MoE-TR(s) Pack; Creative Arts & Design pg. 120). AfL can be attained through processes such as sharing criteria with learners, effective questioning, and feedback.

AfL therefore, provides timely feedback to ensure individual learners are assisted during the teaching and learning process using various approaches and questioning to measure the learning that has really taken place. It is a continuous process that happens at all stages of the instructional period to monitor the development of a learner and to offer feedback or change teaching methods to realise performance standards of a lesson (MoE-TR(s) Pack; Creative Arts & Design pg. 120).

AfL is an ongoing part of teaching and learning in which both teachers and learners share responsibility for teaching and learning process. This consent tutors understand better how their students are learning and use this to plan what they will do next with a class or individual learners. AfL supports students to see where they are heading towards and understand what they need to do to achieve those aims. It includes class exercises, quizzes, Class tests (written, oral, aural and or practical) and class assessment task.

2.7.2 Assessment as Learning (AaL)

Assessment as Learning progresses and supports students or learners' sense of ownership and effectiveness about their learning through reflective practices. This form of self-assessment helps in building the capabilities of learners to realise deeper understanding of their own learning and what they are taught. It comprises portfolio,

journal entries, projects, check list and questionnaire (Black and William, 1998). In AaL the tutors serve as model and teach the skills of self-assessment, guide pre-service teachers in setting their own goals, and monitoring their development towards them, provide examples and models of good practice and quality work that reflect curriculum outcomes and work with students to develop strong criteria of well-thought-of practice.

2.7.3 Assessment of Learning (AoL)

Assessment of learning offers a picture of the attained standards of the facilitator and performance of pre-service music and dance teachers or learners at the final stage of the learning process.

This information offers information for accountability and educational choices such as grading, selection and placement, promotion and certification. Through AoL, stakeholders such as parents and guardians are informed about the extent students or learners have attained the expected learning outcomes at the end of their grade or programme. It includes class assessment task (CAT), end of the term tests and end of year test (Black and William, 1998).

2.7.4 Reporting College-Based Assessment (CBA)

Pre-service music and dance College-based assessment should stress on performance rating and not measured against other students. College-based Assessment (CBA) measures ability and descriptors for all levels of the programme. These levels and descriptors are not to be diverted by individual Colleges. Indeed, it should be understandable to all pre-service music teachers as well as learning areas. Also, should become a standard or the level of proficiency.

For performance assessment, pre-service music teachers should offer opportunity to show how they will analyse problems and device an appropriate means that best work for them. There should be adequate teaching and learning resources that pre-service

teachers need to validate their understanding of concepts. The use of project works and group assignments will help pre-service music teachers to showcase their abilities in Creative Arts (MoE TR(s) Pack; Creative Arts & Design pg. 120).

2.7.5 The use of open-response questions and an investigation in Music classroom

To assist pre-service music teachers, grasp ideas in class, ask open-ended questions that get them writing or talking. They will surely make known more than you would have thought to ask directly. Pre-service music teachers should avoid yes or no questions and phrases. The follow up questions that provoke thinking and make deliberations in classroom. Tutors should encourage pre-service music teachers to use suitable Performing Arts vocabulary or terms and command words in explaining their solutions and communicating their ideas.

To use investigations, give basic problems in which pre-service music teachers can make known how they have mastered the basic concepts and skills, understand, work out and give explanation. Pre-service music teachers should explain or foresee whatever they are analysing. An investigation offers the chance for the pre-service music teachers to go through actual music experiences of formulating questions, posing and testing estimations, and arguing and showing statements.

Classifying the elements of music for instance rhythm, texture, pitch, melody, harmony, and form (5mins). Brainstorm how to use the elements in composition (10mins). Discuss how to apply the elements of music in composing a piece of music (15 mins). Apply knowledge and skills developed for composition and creative expression of ideas (10 mins) (MoE-TR(s) Pack; Creative Arts & Design pg. 17).

2.7.6 The use of self-assessment and group assessment in Music class room

The effective utilisation of using self-assessment approaches enable pre-service music teachers build up confidence in class room situation. Enquire pre-service music teachers to evaluate their work and contribution after teaching. The following questions will benefit the pre-service music teachers learn to measure themselves and their work objectives: What was the most difficult part of this lesson for you? What do you think you should do next? If you could do this task again, would you do anything differently? If yes, why?

Pre-service music teachers learn better when they work together and share ideas. The use of “think-pair-share” “group”, “brainstorming”, strategies where pre-service teachers take a few minutes to think about the question or prompt. Pre-service teachers should pair or move into groups with chosen partner(s) to measure up the thoughts before sharing with the whole class. Pre-service teacher asks each other questions about the topic, or problem. Pre-service music teacher ask question that start a conversation and continue with a sequence of responses and additional question. By so doing, the pre-service teachers learn to formulate questions that address issues to facilitate their own discussion and arrive at new understanding (MoE TR(s) Pack; Creative Arts & Design pg. 17).

2.8 Teacher's Lesson Plan

In order to promote effective teaching, the content of the lesson must be organised in such a way that the instructional objectives be attained Lefrancois (1988). Tamakloe et al. (1996) add that “in most cases the success of any lesson depends upon the quality of its plan” (p. 31). There are certain key elements that necessarily must be considered in any well-prepared teacher's lesson plan. These include the content

standard, strand, sub strand, indicators, performance indicator, exemplars, phases (Sequence of Presentation), core competencies, closure and evaluation. The observation of lessons also assessed how the teachers' lesson had been planned. Tamakloe, et al (1996) affirms that a lesson plan with clear, measurable and achievable objectives gives the teacher a definite target to aim at and a definite criterion for measuring or evaluating student learning and consequently maximise implementation. Taba (1962) states that to achieve the set objectives of an educational programme, there must be appropriate selection of content.

Tamakloe, et al (1996) state that in evaluating a lesson, teacher asks a series of questions, which are directly related to the objectives stated in the lesson plan. They add that teacher notes in the plan the questions he or she intends using in the evaluation. Finally, the observation of lesson assessed the degree to which the teachers studied adhered to the content description of the music and dance programme. One other important aspect of a teacher's lesson plan is closure. Here, the teacher indicates that he or she will summarise the main points of the lesson and welcome questions from students.

2.9 Phases of the Lesson Plan

2.9.1 Phase 1: Introduction (Starter - preparing the brain for learning)

In music class room the starter may be song, rhyme, drama and dance drama or poem. The starter should have bearing with the topic. The starter engages pre-service music teachers think and present clear focus on learning and make determined ambience. It prepares brain for lesson and promotes wiliness' to work. As the pre-service music teachers learn new game, song, rhyme, poem and associated concepts, it may be necessary to go little slower. However, tutors should quickly pick up pace so that pre-

service music teachers become faster at accessing these vital concepts.

The starter maintains a lively pace and offer an energetic start to the class. It is important to review and reinforce concepts covered in previous weeks or classes as part of the starters. For that reason, the weekly schemes of work outline short, fun games and activities teachers can do to reinforce understanding. Pre-service music teacher should go all-out to do at least short starter activities per lesson as a form of motivation. The introduction (starter) sets the tone for the lesson.

2.9.2 Phase 2: Main (new learning including assessment)

The pre-service Music teacher should note that the immensity of the main (new learning including assessment) phase in a lesson plan be devoted to having all activities including exploring the new learning areas of the day. Pre-service music teachers working in pairs or groups to take out differentiated tasks or tools and to work with resources or carry out differentiated tasks. Also, they should share and talk about their results and strategies, and develop pertinent core competencies. During this time, the pre-service Music teacher should move around, look at and check learners' work.

2.9.3 Phase 3: Plenary or reflection

Pre-service music teacher should be aware that the plenary or reflections phase is a fantastic chance to reflect and to recap and consolidate the learning that has happened in the day's lesson. They can also be used to set up ideas that will be visited in the next lesson. The plenary or reflections phase forms a bridge for continuous learning. Pre-service music teacher should note that an effective plenary usually occurs at the end of a lesson but can also be used at other points in the lesson if suitable. It brings the whole group to participate, is used by the teacher (and to an extent by the learners)

to check on learning so far and to make out any misconceptions that need to be corrected. It also, directs the pre-service music teachers to the next phase of learning and helps them understand not only what they have learnt, but also how they learnt it (Teacher's Resource Pack (Creative Arts & Design BS 7) pg. 74-75).

2.10 History of Ghanaian Education System and Content of Music in Colleges of Education

Contemplation of the growth of formal education in black Africa cannot be approached intelligently without reference to the history of missionary and colonial activities which led to the establishment of schools and colleges on the continent.

According to Uchendu:

The history of Western education in Africa is bound up with the history of missionary activities in the continent. Colonial policies, which defined the conditions under which the missionaries carried on their religious and educational activities, shaped the ecology of African education.

European merchants introduced formal education to the coastal areas of what is now Ghana during the fifteenth century. Between that time and the first half of the twentieth century, European Christian missionaries and colonialists became involved in the development of Western education in the country.

Emphasis was laid on the acquisition of musical knowledge as part of the processes by which the individual was integrated into his culture and society. People were not educated for music. On the contrary, often music served as a basis for education. It served as a means of teaching the values of the society, as an avenue for literary expression, and as a means of social cohesion.

Formal education established by missionaries and colonialists was largely a tool of social change. Its primary objectives were to convert Africans to Christianity and to inculcate European tastes and habits. Missionaries and colonial authorities discouraged practice of traditional African music which they regarded as primitive

and taught Christian hymns and anthems in the schools they established. Adu Boahen, a leading Ghanaian historian state:

...the missionaries looked down on everything African—African art, music, dancing, systems of marriage and even of naming, and their converts had to renounce all this. Their activities therefore created division in African society and retarded the development of indigenous African culture.

Ghanaian learners who attended schools established by the missionaries had to abandon their community-oriented music education program for classroom music geared to the needs of mission churches. During the latter part of the nineteenth century, the Gold Coast which became Ghana after independence in 1957, was colonised by Britain. Although the British were in charge of affairs in Ghana until 1957, Ghanaian government elected in 1951 took charge of domestic affairs from colonial government and encouraged expansion of Western educational system at every level. An "Accelerated Development Plan for Education" was approved in 1951. In his foreword to plan, Minister of Education declared, "Government regards education as key to our people's progress." The plan resulted in the rapid expansion of pre-university educational system in the Gold Coast from 1952 through 1957. Music taught in schools consisted predominantly of church hymns and Western songs. Teaching of Western music and the organisation of musical activities based on Western concepts of music education had a stranglehold on the elementary school programme. In secondary schools, music became primarily an intellectual exercise and the study of music has been pointed toward external British examinations since the 1930's.

After independence, Ghanaian government sought to establish objectives of education more oriented toward needs of the country. In past two decades, Ministry of Education has appointed number of committees comprised of music teachers and specialists, to write music syllabi for pre-university institutions in the country.

The following syllabi, produced by these committees, have been issued by Ministry of Education: Music Syllabus for Primary Schools, (1959); Elementary School Music: A Draft Syllabus for the Eight-Year Course, (1970); Music Syllabus for Primary Schools, (1976); Music Curriculum for Secondary Schools in Ghana, (1975); Music Syllabus for Junior Secondary Schools (1976); Suggested Music Syllabus for 4 - Year Teacher Training Colleges, (1975); and Suggested Music Syllabus for 3 - Year Post-Secondary Teacher Training Colleges, (1975).

Current structure of education system in Ghana encompasses twelve years (12) basic education from (Basic 1-SHS 3) and is free and compulsory. Curriculum for (B1-B9) is Standards-Based. The Common Core (CCP) runs from Basic 7 through Basic 9 which places learner at the heart of every classroom and ensuring that every learner receives quality education. Curriculum provides set of core competencies and standards that learners are to be abreast with understand and demonstrate as they progress through curriculum from one content standard to other and from one phase to other. Colleges of Education in Ghana has an even teacher training approach. They are located in all regions of Ghana and has national focus. It utilises generalist and subject-training approaches. Generalist teachers for KG and (B1-B6) while specialist teachers for (B7-B9) as well as school attachment programme. The standards stipulate what students are likely to know, understand and be able to do by focusing on their social, emotional, cognitive and physical development. It offers an education of the

heart, mind, hands and hi-tech in relative to pre-service teacher's lifetime values. It also, indicates well-being, physical development, meta cognition and problem-solving abilities. This will yield character-minded students who can play pivotal roles in dealing with increasing challenges facing Ghana and global society. Common Core Curriculum (CCP) covers the following learning areas: Creative Arts and Design, languages (English, Ghanaian Languages, French, and Arabic), Mathematics, Science, Career Technology, Social Studies, Computing, Religious and Moral Education (RME) and Physical and Health Education.

Music education should stimulate and encourage development of imagination as well as emotions. It is not limited to any one mode of making music, performing music, listening to music, or knowing (in a sensory way) about music. Music is an art and education in the arts is a complex and unique process (Hoskyns. 1996: 144). Hoskyns' posits that scope to music education, and also provides a view of the 'stuff' or content of music education. Nicholls and Nicholls (1980:48) describes content 'as knowledge, skills, attitudes and values to be learnt' in a subject, course or lesson. To Saylor and Alexander, content includes:

facts, observation, data, perceptions, discernments, sensibilities, designs and solutions, drawn from what the mind of men have comprehended from experience and those constructs of the mind that reorganise and rearrange those products of experience into lore, ideas, concepts, generalisations, principles, plans and solutions (Saylor and Alexander, 1966:166).

Gagne argues that content is 'descriptions of expected capabilities of students in specified domains of human activity' (Gagne in Olaitan, 1987:141). What Saylor and Alexander listed as constituting 'content' is subsumable under Nicholls and Nicholls' knowledge, skills, attitude and values. These are on par with Gagne's 'expected capabilities. Knowledge is 'the end product of teaching and learning process which

enables possessor to demonstrate that something is true or how to perform specific task' (Ezewu, et al 1988:200). It is 'the increased and deepened meaning that accrues to the individual as a consequence of his interaction with content' (Olaitan and Ali, 1997:508). It is what is possessed by the living mind of a person, (Reid, 1966:35).

These definitions put knowledge as “contents of mind”. Knowledge may also be described as an organised body of information, facts, information and understanding shared by people in a particular field, that is specialist or musical knowledge. Skills is acquired abilities to do something well. Some musical skills are listening, score-reading, performing, aural, composing and singing. Attitude has to do with way of thinking or behaving towards something or somebody.

Attitude may be favourable or unfavourable. Musical attitude has to do with people's “approach” to Music. Values 'are the worth of anything or action which demand human attention' (Onwuka, 1996:141). Musical actions call for attention because of their worth or the satisfaction, which they give. Content is considered as the totality of what is to be taught to and learnt by students (members of the society). It is the sum total of socio-political knowledge, skills, attitude and values to be learnt by students.

2.11 Music and dance Curriculum that need much Emphasis and what are

Overstretched

The Performing Arts which is an integration of music, dance and drama forms part of Creative Arts curriculum (Curriculum Research and Development Division (CRDD) of Ghana Ministry of Education, 2007). The syllabus prescribes and guides teaching of Performing Arts in an integrated manner through composition, performance, listening and observation, strategy which is also emphasised by Jeanneret and Stevens-Ballenger (2013). The syllabus is designed to reflect Ghanaian Performing

Arts culture in order to provide Ghanaian children with knowledge, skills and understanding of traditional music, dance and drama of their own environment (Nketia, 1999). It is also intended to unlock and develop students' creative abilities and potentials in Performing Arts for national development (CRDD, 2007).

There are three Performing Arts courses offered in Colleges of Education. Each of these courses weighs one (1) credit hour. A summary is presented in the table below:

Table 2.1: The structure of the three performing Arts Courses

Course Code	Course Title	Credits	Semester Mounted	Status
PRA 121	Elements of Music	1	2	Core/ Compulsory
PRA 221	Principles and Methods of Teaching the Performing Arts 1	1	3	Elective/Optional
PRA 211	Principles and Methods of Teaching the Performing Arts 2	1	4	Elective/ Optional

As outlined in the table, elements of music and dance is core course for all pre-service generalist teachers (with the exception of students who offer special programmes in science and mathematics, French, and technical). The other two pedagogical courses, Principles and Methods of Teaching Performing Arts 1 and 2 are elective courses and therefore, students have option to either offer or not to offer them. Elements of music and dance which constitutes one credit out of total sixty-five credits of DBE programme therefore, becomes only formal study of Performing Arts course by students who decide not to offer other two Performing Arts pedagogical courses. Meanwhile, elements of music, dance and drama are the pivot of compositions, performances, and score analysis.

2.12 Instructional Time and Classroom Management

The quality education hinge on having sufficient time for learning and teaching. Colleges need sufficient number of days and hours for teaching and well-trained teachers to carry quality lessons, so that pre-service music teachers' engagement and learning is recognised. Factors that influence instructional time include: school schedules, teacher issues, classroom management, time-on-task and pre-service and in-service training and support and organisation of school-wide corrective system. It includes classroom management and time-on-task. The classroom management skills are evidence-based deterrence and interference strategies used by facilitators to create an environment that ropes and facilitates student learning, while improving quality of instructional time and student time-on-task.

The classroom management competencies connected with positive teaching and learning outcomes include maximising structure through teacher-directed. Instructional time and excellence of delivery can be enhanced when teachers receive pre-service training that is inquire and research-based and determined on content-area knowledge, pedagogical skills, and delivering content to students in varied and meaningful ways. Loss of instructional time can be caused by low self-efficacy to teach and use classroom management skills so it is important that competencies for effective classroom management be taught during pre-service music and dance training.

Successful pre-service training equips music teachers' to be effective in their use of instructional time, behaviour management skills, strategies to enhancing suitable behaviours, and maximising classroom organisation. These skills are evidenced when there is a flow to teacher instruction, when several sources of pre-service teachers'

learning are tapped into (including visual, auditory, and kinesthetics), and when pre-service music and dance teachers are provided opportunities to reflect, encode, and respond during lessons.

Teacher skills and aptitudes that improve use of instructional time and classroom management should be strengthened through pre-service music teacher training and supportive school environment. Pre-service music teachers necessitate sense of collegial support as well as autonomy, flexibility, and ability to be creative when delivering lessons according to their needs. Pre-service music teachers are also more effective in using instructional time when they are committed to improving their capabilities through continuing professional development opportunities.

Intended instructional time is usually specified in education policies. Note that planned instructional time may be very unlike from actual instructional time students receive. The lessening of capacity on pre-service teachers' (from a total of 89 hours to 65 hours) in 2014 DBE affected music and dance on both pre-service and in-service preparation. This is because one credit hour was allotted music and dance instead of two credit hours. Music is a practical oriented subject and cannot be taught in abstraction therefore, demands adequate time for preparing pre-service music and teachers.

2.13 The Practicum (Teaching Experience) in Two Phases

The first phase; is on-campus teaching practice requires prospective teachers to involve in peer teaching on their campuses for a semester. An assumption underlying this phase is to offer opportunity for the potential teacher to teach in a well-known environment thereby boosting their self-confidence as teachers. The second phase commonly which is off-campus teaching practice offers prospective teachers' chance

to teach in real classroom. During this phase, potential teachers are overseen by tutors from their Colleges as well as well-informed teachers of their placement schools.

2.14 Instructional Materials and Methodological Strategies that are Appropriate for Effective Teaching and Learning

Teaching and learning to satisfy demands of 21st century environment requires use of variety of instructional materials and resources. These will include both physical and virtual. Perhaps most of all these instructional materials are Curriculum and Curriculum Framework which will be ultimate guide for teaching and learning of music and dance. Two groups of instructional resources can be identified. These are Environmental and the Supportive.

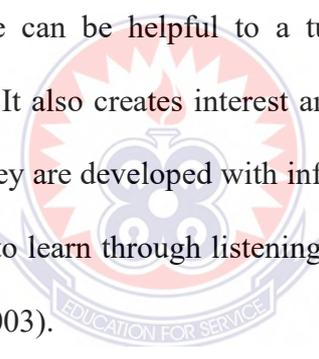
The environmental resources include materials and supplies that students can move around and use in different ways both inside and outside, as well as labelled, consistent storage spaces for materials and supplies so that pre-service music teachers can readily find the needed items. The supportive instructional materials are mainly equipment in virtual form and include such resources such as E-books, images and videos stored in formats such as slides, transparencies, compact disc (CD), pen drives. Image essays, activity sections for all grade levels, and resources section for both students and teachers.

Other resources are desktop and Laptop computers, LCD projectors and of course an enabling environment for teaching and learning. In as much as pre-service teachers can procure some of the resources, it is suggested that College administrators and government supply bulk of these instructional materials. Instructional resources serve as motivation and brings life into teaching and learning process. Absence of it becomes detrimental to students learning. The facilitator should resort to resource

person when the need arises.

2.14.1 Audio visual aid

Audio aids are media that can be listened to such as CD's, radios and cassettes while visual aids are media that can be seen such as pictures, graphics, models, display boards, print materials and slides. Then instructional media that involve senses of sight and hearing are named as audio visual media. It includes movie, video, projected aids, films and television (Francis M. 1997, Lorreta E, Neerajas and Bavantappas 2003). Audio Visual Aid is medium which require engagement in both of students' visual and audio senses. Audio Visual Aid supplements and enriches teachers own teaching to make teaching and learning more concrete. Using aids as media in teaching music and dance can be helpful to a tutor and student. It serves as an instructional role in itself. It also creates interest among group and to make teaching as an effective process. They are developed with information contained in lesson to be taught so students' ability to learn through listening and viewing (seeing) can be well integrated (Bavantappas 2003).



2.14.2 The basic principles in using audio visual aid

In using audio visual aid as media in class, there are some considerations that should be carefully planned by the tutor. The brief of these points in turn are suggested by Bavantappas, et al (2003). Select materials that are important to the lesson. Use video or short film or drama which bears the topic to provide integrated activities such as listening and observing, composition or performance to arouse interest of pre-service teachers. Video or short film selected should not be too long or too short. Appropriate duration may be five to ten minutes. If it is too long, it will spend much time that may affect other materials or activities which will be provided in the class such as analysis

of the text, the language focus or practice section. If the film or video is too short, it will be difficult for student to understand whole plot. Hence, the time limit should be considered when choosing video or short film. Teacher can choose little part of the video which really relate material in the class so that it can make full use of students' interest Bavantappas, et al (2003).

Bavantappas, et al (2003), opine that activities should be provided after pre-service teachers have watched the video or short film. Discussion or talk between teacher and students after watching the video or short film is quite necessary. It is for clarification or check students' understanding about content of it. After watching, students should try to practice the act by dramatising. To train or improve student ability to listening and observing, dramatising or role play is what the teacher has to achieve. Teachers can prepare some questions before class for students to answer promptly. They can also ask students to have a discussion in groups first and then ask them to give their report. If possible, they can also let students first do some preparation and then perform or dramatise an act.

2.15 Methods or Strategies for Teaching Music and Dance

Music and dance programme employ practical inter-ethnic and inter-artistic approach to teaching and learning of Performing Arts in Ghana. This approach in consonance with notion that learning at lower levels of education should be practical and student centered (Doll, 1982; Matthews, 1989). The approach also encourages exploration of inter-relationships of creative elements in various indigenous styles and contemporary art and popular forms as well.

Again, tutors of music and dance programme are to use Ghanaian approach and attitude to presentation of Performing Arts to teach pre-service teachers. That is, composition and improvisation in music, dance and drama should be treated in each lesson, as the three (3) are invariably inseparable processes in indigenous performance practice. Thus, emphasis here is on the use of integrated approach to teaching of Performing Arts. Tutors are urged to add to suggested dances that are indigenous to their localities and to study and apply new concepts of teaching introduced in the programme. Uses of local as well as Western musical instruments are also recommended for learning and teaching of music and dance programme. Commonly used teaching method may include demonstration, activity and discussion.

The choice of an appropriate teaching method depends on information or skill that is being taught, and it may also be influenced by attitude and enthusiasm of pre-service music teachers. (Snyder, 2003; Stinson, 2007). However, primary method mostly used in teaching music and dance is demonstration (Choksy, 1981). Demonstrations allow pre-service music teachers to personally relate to presented information. Rauscher and Zupan (2000) postulate that music and dance teacher to use demonstration or “doing” method to teach skills. Demonstrate, step-by-step, procedures in a job task, using exact physical procedures if possible. Why demonstrating, explain reason for and significant of each step. To be effective, plan demonstrative so you will be sure to show steps in proper sequence and to include all steps. Direct demonstration approach is very effective method of instruction, especially when trainees have opportunity to repeat procedures (Snyder, 2003; Stinson, 2007). Mistakes and reinforcement of proper procedures, you can help them learn the task more quickly.

Teaching music with discussion method is argued for by Yudkin (2008). Using discussion as primary teaching method allows you to stimulate critical thinking, collaboration and exploring of ideas. Rapport between tutor and pre-service teachers can demonstrate that you appreciate their contributions at same time that you challenge them to re-think more deeply and to co-relate ideas more clearly. Frequent questions, weather asked by tutor or students and provide means of learning and exploring in-depth key concepts of the course.

In this method, everybody participates in the discussion, and therefore thinks and express himself. This is sure way of learning. Gordon (2006) emphasises that Orff method is a way of teaching learners about music that engages their mind and body through a mixture of singing, dancing, acting and use of percussion instruments (i.e. xylophones, metallophones, glockenspiels). Demonstration lessons are presented with an element of “play” helping learners learn at their own level of understanding.

Lecture is a teaching method where an instructor is the central focus of information transfer. Typically, an instructor will stand before class and present information for students to learn. Sometimes, the instructor will write on the chalkboard or use an overhead projector to provide visuals for student. They are expected to take note while listening to lecture. Generally, very little exchange transpires between the instructor and the students during a lecture. However, Standards Based Curriculum heavily emphasis on effective student participation during teaching and learning process.

2.15.1 Engaging students to create own compositions

Another important aspect of music and dance programme is that students be directed to create their own compositions to foster the art of creativity in them (Music and Dance Programme, 1999). Atkin (1968) and Stake (1971) asserted that creativity should not be stifled in the teaching and learning process. Tillman (1989) and Webster (1988) have intended models of creative development and creative thinking respectively to foster the art of composition in students of music.

2.15.2 Composition of Art Music by Imitation

Pre-service music teachers should learn to compose by imitation. Models (Ephraim Amu, J.H. Kwabena Nketia and J. Pappoe-Thompson) are chosen as springboards for pre-service music teachers and an imitation of originals is made. Pre-service music and dance teachers are given chance to develop ways of writing music by him or herself and in working situations with other people. Composition lessons are also intended to help them gain new confidence in their own ideas, pick up tips, tricks and skill; share ideas and experiences and explore their creativity. Pre- service Music teachers should able to read simple Music on the staff or in solfa notation.

Pre-service music teachers must have a solo-instrument available for example, atenteben, trumpet and keyboard. Pre-service music teachers must also have video, tape or tape recorders for recording and playing back of pieces in class. Amu composed many choral music among which is the three periods of compositional styles found in Amu's works. The third period however, is of significance because his rhythm followed speech pattern and melodies also followed speech contour. The scale used is major scale considering Amus's piece, Asemyidika. In this song, Amu employed lot of repetitions and the lyrics here dwell on patriotism. Pappoe also,

composed a lot of music in Ga language his mother tongue. Pappoe's music centers on various themes like religion and patriotism. Similar to Amu and Nketia, he also follows the speech pattern and speech contours. Ahekoo! uses adapted sequences and pre-service music teachers can use this model in their compositions as well.

Pre-service music teachers' can therefore use repetitions and rhythm of song model to create their own composition. Nketia also, wrote more for voice solo and piano. Like Amu, his rhythms and melodies followed speech pattern and contour respectively. His scales were more modal than his use of major scales. Nketia also, employ a lot of traditional resources. Yaanomontie, as an example, one recognises his use of sequence. Pre-service music teachers should follow speech pattern, sequences and contour rigidly in their composition. Asemyidika, Yaanomontie and Ahekoo: Appendix D.

2.15.3 Harmonisation of Melody

Melody can be harmonised by using chord I, II and V7. Pre-service music teachers' play back melodies for discussing how they work. Recording of play from an instrument or voice on a compact disk (CD) or cassette for subsequent use in listening and observing lessons.

2.15.4 The necessary skills in creating a Pop Song

In groups, pre-service music students will be assisted to undertake the following activities. a. Select theme (secular or sacred) for the song. b. Develop lyrics. The main objective for writing song lyric is to give details and have good time of song's overall theme from end to end story, exposition, and symbolism. A good lyric also, reflects musical arrangement of song. It should be noted that song lyric is unlike poem.

c. Decide on the song form to use. d. The Ballard (AAA).

- e. The verse-Bridge Song (AABB)
- f. The Verse-Chorus Song (ABAB)
- g. The Verse-Chorus-Bridge (ABC)
- h. Produce melody to fit the lyrics through experimentation and improvisation.
- e. Explore chord progressions (i.e., I, IV, V and any other chords) that work out the song (using the MIDI Keyboard if possible).
- f. Explore rhythm styles that could be used for song (on the MIDI Keyboard).
For examples, highlife, blues, soca, reggae, latin rock, hip-life, rock, jazz and rumba.

2.15.5 Pop Music Song Sections

Pop song is made up of individual song sections. Here, is a rundown of basic song sections that pre-service music teachers' can use to structure their own original songs. The hook; this is key melodic phrase in song. A hook is often repeated one or more times during the song, particularly during chorus when excitement is at its peak. The hook, as a rule, usually becomes title of the song. For example, Aben Woha by Daddy Lumba, Baabia Obi Awuo by Obuoba J.A. Adofo, Se Yehowah hyirawoa by Yaw Sarpong.

The verse provides some basic information about song's setting, mood, and characters. Here, the singer offers very important facts from personal point of view, either as a caring narrator or witness, or as character in story itself. During first verse, you should attempt to involve listener in circumstances and musical setting of song- and to generate increasing interest in its result. The verse intended to show way into chorus or bridge, both musically and lyrically. Each succeeding verse normally features same music with diverse set of words. Second verse advances the story line,

conditions, or emotional development of characters in the song. Final verse brings the story to an end. Sometimes the first verse is recurrent as final verse to carry story complete circle (Mereku, Addo & Ohene-Okantah, 2005).

Generally, chorus section follows verse and provides straightforward and important statement about the song as a whole. The chorus often incorporates hook of the song in recurrence, particularly in the first or last lines. The first chords of the chorus should be harmonic high point of the song. The chorus is over and over again two or three times during the song with little or no alteration. Do not be frightened to be plain and simple when writing the chorus- it is the part that listener is waiting for and the one that you want them to “go out whistling”; refrain recurs at the end of every verse or stanza. Another pop music song section is instrumental break. It may take place at the beginning of the song, middle, or end. It is intended to show way neatly to, or from vocal song section.

Break section usually occurs during middle of a song, where it provides brief way out from body of the song (like a bridge section). The break sometimes uses the chord pattern of the verse or chorus. Instrumentation break plays necessary role in arrangement of your song. Many of today's songs is made up of short instrumental introduction. Occasionally, pop hit may use vocal intro (example, spoken intro or hummed intro at the beginning); Tag, some songs attribute short section at the end. This tag (or coda) may serve up to “cap off” song's ending. More often tag is repeating fade-out of the hook line itself. An example is' Baabia Obia Wuo by “Oboba J.A. Adofo” where the tag which is in effect the hook line itself. “Baabia Obia Wuo” is recurring to end the song. There should be effective collaboration between pre-service music teachers and language tutors to bare the fundamentals of poetry.

The following terms should be introduced to give confidence and creative skills of pre-service music teachers': symbolism, metaphor, simile and personification. Pre-service music teachers should also be introduced to, allusion, pan, alliteration, assonance, Rhyme and repetition. These terminologies will guide them in creating their own balanced poems or lyrics, and marry them to any song forms (Mereku, Addo and Ohene-Okantah 2005).

2.15.6 Parameters for composition

- a. Repetition - stating the motive at the same level
- b. Sequence - stating the motive another level higher or lower
- c. Retrograde - crab walk, that is stating the motive from the end to the beginning (Right to left).
- d. Variation - making alteration to the motive but as much as possible maintaining its identity.



2.15.7 Using Kodaly Pedagogy for scale singing

Introduce Diatonic Scale in C major and to see how the notes relate to the sol-fa system. Kodaly concept is another approach to music education that “strives to achieve as Play the John Curwen Hand-signal Game on solfa-fa with learners. Creative Arts and Design Curriculum B7. Pgs 9-10. John Curwen Hand-Sign Game (Land, L.R, and Vaughan, M.A. (1975). Pp. 180-181. Kodaly concept encompasses two key elements; it is philosophical approach to teaching music and it is unique course of sequential musical instruction (Bacon, 1993).

The Kodaly method is highly structured and sequenced, with well-defined skill and concept hierarchies in every element of Music. These sequences are both drawn from and closely related to child development - the way in which young children progress naturally in Music - as shown through research (Choksy, 2001).

Kodaly believes that musical instruction should reflect way that children learn naturally. Just as one learns to speak first and then read and write later, so sound should be taught first before symbols.

Choksy (1981), states that Kodaly musical training always involves active Music-making. Musical learning evolves from a variety of experiences including singing games and dances, folk songs and art songs, singing songs in unison, rounds canons and in parts; singing themes from great instrumental Music; and listening and moving to Music.

Kodaly's principal education objective was achievement of mass literacy, and he found tools for this in Tonic Sol-fa system of sight-singing and notation devised in 19th century by English clergyman and educationist, John Curwen (see figure above). In it, the pitch of 'doh' is relative. It can be any pitch (e.g. C, D, E etc.), but once fixed, all other notes ('re' [ray], 'mi' [mee], 'fa', 'soh', 'la') becomes fixed in relationship to it. When in a major key, 'doh' is key-note (tonal centre) and vowel sounds of notes are meaningful in terms of each note's 'character' (e.g., stable or wanting to move) relative to 'doh'. 'Doh' and 'soh' with their distinctive vowel sounds ('doh') correspond to tonic: 'mi' and 'ti' are both notes that ascend by semitones ('mi-'fa' & 'ti'-doh') (Mereku, Addo and Ohene-Okantah 2005).

Curwen devised hand signs to help bridge gap between concrete aural experience of pitches and their abstract representation in musical notation. The hand signs give visual representation of each note's function within major scale and are used extensively in Kodaly pedagogy. As one changes pitch, not only does the sign change, but its position moves up or down accordingly. For example, starting with low 'doh' at waist level and moving higher to high 'doh' with arm extended overhead. The position of low 'doh' can be brought higher for melodies that move above and below 'doh' (Mereku, Addo and Ohene-Okantah 2005).

2.15.6 ii. Meter or Time Signature

- a) 2/4 means two crochet beats in bar.
- b) 3/4 means three crochet beats in a bar.
- c) 4/4 means four crochets beats in a bar.
- d) 6/8 means six quaver beats in bar.

2.15.7 iii. Melodic Movement

- a) Stepwise- moving to the next note or degree.
- b) Leaping- moving to a note other than the adjacent ones either way (that is 3rd, 4th, 5th, 6th, 7th, or 8ve)
- c) Oblique- moving on the same plane (no movement).
- d) Melodic Decoration
- e) Passing note- a note that fills an interval of a 3rd. Example, d: r: m)
- f) Auxiliary- a note above or below a given note. Example, d: r: d),
- g) Chord note that belongs to a chord. Example, I- II and V).
- h) Solfa Name m: f: s: l: t: d: r: m: d: r: m: f: s: l: t: d
- i) Chord Labels I -II- III -IV- V- VI- VII- I.

The Suzuki method (Suzuki movement) is a method of teaching Music conceived by Japanese violinist Shin'ichi Suzuki that emerged in the mid-20th century.

The central belief of Suzuki, based on his language acquisition theories, is that all people are capable of learning from their environment. The essential components of his method spring from the desire to create the “right environment” for learning Music. He also believed that this positive environment would also help to foster character in students (Snyder, 2003).

From viewpoints of Reynolds; Long and Valerio (2011) Conversational Solfege Method is deriving influence from both Kodaly methodology and Gordon's Music Learning Theory; Conversational Solfege was developed by Dr. John M. Feierabend,

chair of Music Education at the Hart School the University of Hartford.

According to Rauscher and Zupan (2000), philosophy of this method is to view music as an aural literature art with literature-based curriculum. Sequence of this methodology involves 12-step process to teach Music literacy. Steps include rhythm and tonal patterns and decoding patterns using syllabus and notation. Unlike traditional Kodaly, actual instructions sequence based on American folk songs instead of using sequence that is used in Hungary based on Hungarian folk songs.

Snyder (2003); Stinson (2007) indicate that early-childhood approach sometimes referred to as Sensory-Motor Approach to music was developed by violinist Madeleine Carabo-Cone. This approach involves using props, costumes and toys for children to learn basic musical concepts of staff, note duration, and the piano keyboard. Concrete environment of specially planned classroom allows child to learn fundamentals of Music by exploring through it.

2.16 Playing of the Recorded Music in Music and Dance Lessons

Gordon E. (1971) postulates that student's progress through an eight-stage process that begins with aural and oral experiences with music and ends with theoretical understanding. One of the basic components of music dance programme is “Listening and observing” which improves the students' perceptual ability in terms of “tonal differentiation” for analysis and critique.

It is one of Dalcroze Ear-training approaches (Ear-training solfege). Gordon believes in assertion that of “sound before symbol) and therefore coined the term “audition” to refer to goal of music instruction: inner hearing music in mind when it is not physically present. Music and dance programme stresses on “Aural or Oral” approach in teaching as strategy. Cudy and Upitis, cited in Colwell, (1992) opines that music

and dance programme demands that learners' aural perception be developed. In other to attain this, the tutor ought to engage the pre-service music teachers in various forms of listening exercises after which some specific questions are asked to guide them to study from what they listened to.

2.17 Using Singing and Dancing in Teaching Music and Dance

Within the scope of Performing Arts, singing is a fundamental and integral part of human nature (Gordon, E.E. 1971). In order to maximise benefits of music participation for individual improvement, good quality musical experiences, particularly vocal experiences, must begin early in life. Singing supports literacy instruction and encourage content area of learning and it is therefore, important to encourage singing as a tool to learn in and through, across the curriculum (Smith, 1957). Singing forms, the basis for children's Music education, as that is the only cheap way by which every child can express himself or herself musically (Kodaly, 1973). Nevertheless, singing is not all that music education entails (Costanza and Russell, 1992).

2.18 Students' Engagement in Aural Exercise

Manford (1996), states that music should be used in teaching music. That is music promotes total development of students. The Kodaly (1973) approach to music instruction is that music belongs to everyone and therefore, pre-service music and dance teachers should be allowed to participate fully in aural exercise. Gordon E.E. (1971) expresses similar sentiment that aural approach creates mental alertness in students.

2.19 Ghanaian Contemporary Art Compositions

In Ghanaian Contemporary Art Compositions like *Nde Ye Nigye Da* by C.W.K. Mereku, *Tsie, Tsie, Tsie* by Herbert Sam, and *Bonwere Kente* Ephraim Amu. The tutor will play recording of song selected for the lesson in class for whole class discussion as before. The tutor should draw students' notice to score and perhaps guide them to listen with it. Concentration should also be drawn to elements of musical score such as title of piece, composer or lyricist, tempo, feel, clefs, key signature, time signature, texture, lyrics, Dynamics and expression marks, copyright information *Nde Ye Nigye* (Mereku, Geroge & Michael 2005 pp. 70). Appendix D.

2.20 Popular Music Culture

Popular songs with good lyrics could be selected by the tutor for that purpose. It should be remembered that good lyric could be selected by the tutor for the purpose. Note that good lyric does not essential mean sacred music; some secular songs are morally and philosophically very strong too. Preferably, works by the following popular musicians are suggested for this level. Diaspora; James Brown, Bob Marley, Whitney Houston. Ghanaian Contemporary Dance Band; Daniel Amponsah (Koo Nimo), Nana P.S.K Ampadu, Oboɔba J.A Adofo (The Black Chinese), C.K. Mann, A.B Crentsil, Ewura Ama Badu, Cindy Thompson, Asabea Cropper. When appraising pop Music the following should form the foundation of the discussion: lyrics, voice, instrumentation, form (arrangement of ideas), ostinato or style, harmony, melody, composer or arranger, mood, and other issues (Mereku, Geroge & Michael 2005 pp. 70-71).

2.21 Displaying and sharing of Music, Dance and Drama Performances

Music, dance and drama created is displayed and shared among friends and other people. The performing arts involve music, dance, and drama which are performed for live performances before an audience are a form of entertainment. Not only what is to be portrayed in a music, dance and drama, but how we often involved music, clowning and acrobatic displays. displaying and sharing is the action or process of carrying out or accomplishing an instrumental music, dance and drama.

2.22 Appreciation and Appraisal

Appreciation or appraisal is the facts of the general qualities that categorise all artworks. It refers to finding out (analysing) the form of an artwork to the audiences to improve their enjoyment of such works of art. Music, dance and drama appreciation tells the significant qualities such as listening, observing and responding to many appearances of qualities found in the performances either music, dance and drama. Having an appreciation for performances also enables us to develop an appreciation for each other and how we are all special in our own way.

2.22.1 Suggested process or steps for appraising and appraisal

Pre-service music teachers should be abreast with guideline for appreciating and appraising own and or others' compositions and perform recognition and enjoyment of the good qualities of someone's performances. They should also, identify the correct vocabulary to be used for appreciating and appraising music, dance and drama, agree on what to use the appraisal report for and how to share to it. Pre-service teacher should agree on the approach or method (manual or digital) to be used in recording or documenting the appraisal process, fix a day for the appreciating or appraisal or jury, appreciating and appraise own and or others' performances. Again, for dance and

drama pre-service music teachers should consider the following guidelines, reflect and refine own work using feedback from the appraisal and aesthetic appreciation report and send findings or report of your research to class by giving presentation.

2.23 Classroom Drama

Student's own plays produced in class will be appraised. Discussion will focus on: use of variations of locomotor and non-locomotor movement, vocal pitch, tempo and tone for different characters, sensory recall, diction, breath control, concentration, body alignment and control of isolated body parts.

2.24 Formal Production of Music, Dance and Drama

Tutor will show video recordings of music, dance and drama for pre-service music teachers to appraise and appreciate elements in the performance. Students will be asked to explain functions and unified nature of scenery, properties, lighting, sound, costume, and make-up, energy, balance, rhythm, beat, melody, harmony, texture in creative an environment appropriate for performance. They will also analyse and appraise whole and parts of such performances, taking into account context, and constructively suggest alternatively artistic choices.

2.25 Content and Methodology for Teaching Traditional Music

One of the challenges of teaching traditional music is content of curriculum. Problem lies with difficulties pre-service music teachers face in translating content of the curriculum into classroom practicalities in an integrated form. The curriculum indicates that none of the components as music, dance and drama is linked to another. Each component be it music, dance and drama are considered as an independent entity and treated distinctly. In fact, structure of the curriculum presents no difficulty in separating music from dancing and drama in socio-religious context (Flolu & Amuah,

2003, p. 41). Music and dance are joined together which cannot be separated.

Traditional music cannot be performed without dance, and likewise dancer cannot do dance without traditional music been played. The reason why dancer cannot do dance without music or music cannot be meaningful without dance is because there is always communication link that goes on between the master drummer and the dancer. How should contents of the programme be organised to suit various levels of Colleges, including topics that are significant to African music and by including use of percussion instruments to accompany songs. Pre-service music teachers' creativity can also be enhanced through dance. Like music, dance is made up of several elements (Mereku, Addo & Ohene-Okantah, 2005).

2.26 Folk Music

Folk music is traditional music which deals with everyday life of the people. Boamajeh and Ohene-Okantah (2000) explain that folk music is associated with daily life of group of people. Folk music reflects many situations and emotions and it has wide appeal among groups and nations. It is often related to activities of people, such as work, play, ceremonies or it may be used principally for entertainment.

Folk music varies with country and times. Many factors affect its style, language, locations, political and social climate, kind of work, traditions and way music are used. Art music flourishes and often folk music takes on some of its characteristics and vice versa. Boamajeh and Ohene-Okantah (2000) further assert that folk music, which is rich heritage created by people, must be used in educating students of music education, especially at the first stages of music education which is basic schools.

How should folk songs be taught to students and what time are they supposed to learn these folk songs. Is it immediately they are admitted at College or later on? Answers to these questions will help pre-service music teachers to know how folk songs are to be taught to students. Folk music is music of an indigenous group of people or a community and pre-service music and dance teachers are likely to learn this type of music in order to teach learners. There are several factors as part of content that students should know in order to understand traditional music.

Essandoh (2007) clarifies how one can understand traditional music. The study of traditional music falls under area of music study more properly referred to as ethnomusicology. Ethnomusicology has been defined in number of ways. Among these definitions are: The study of folk or traditional or non-Western “classical” music generally in cultural setting, scholarly and analytical study of music of different cultures. Traditional music, simply put, is music made by common people of community to meet variety of individual and social situations that require the use of music.

Specific musical types have thus been created for different occasions and events in traditional society in which most members of the community participate. Materials of music, that is music instruments employed are most usually found from their immediate surroundings. In other words, music instruments are oftentimes indigenous to locality. While communicative elements go further to give music as belonging to people of community in question. Every people's culture music is built on instrumental resources and expressive elements such as rhythms, melodies, forms and structures, tone qualities and textures among others.

Beyond these, music being part of culture of people presumes cultural input (that is each society or group of people makes special contribution in shaping of their music and for purposes which they define). It is on these grounds that society claims right to music as being distinctively theirs. Pre-service music teachers need to know about background of people to whom musical type performed belongs, knowledge of instruments involved and personnel performing traditional music: People, Instrumentation or ensemble and Personnel.

2.27 The Historical Background of the Ensemble

Some background knowledge about people that is ethnic group to whom music type belongs, goes long way in encouraging understanding of their music. This knowledge essentially consists of geographical, historical dimensions of their life, aspects of their culture including language, social life, major traditional occupations, festivals, religion or aspects of their belief system and social organisation or how their society is organised. Some of such background information contributes to better understanding of music in its own right and occasions on which such music may be performed (Boamajeh & Ohene-Okantah 2000).

2.27.1 Instrumental practice of the ensemble

Knowledge of instruments employed by performing group in respect of music type is of great importance. One must be able to get acquainted with and to identify instruments by their proper names, perspective and language of natives. Roles assigned to each instrument must also be known; for instance, instrument in charge of time line, that is basic rhythmic pattern which helps to identify dance or musical type, up to master drum or any other instruments whose duties include directing musicians

and dancers. Voice parts-Solo or Cantor(s) and Chorus-must also be recognised (Boamajeh and Ohene-Okantah 2000).

2.27.2 The composition of the people making the Music

What is composition of group making the music? Is it mainly male, female, young and old or people of different ages and sex? Do people making music belong to particular professional group (that is farmers, fishermen, hunters, craftsmen or artisans)? Are they of particular social background, family or belong to political or religious grouping? Answers to these questions lead us to an appreciation of intricate human thoughts as well as social context occasion in which music is being made, since in many African societies, music performances take place with such demographic considerations in mind Boamajeh and Ohene-Okantah (2000).

2.28 What Teachers should know in Music Classroom

Pre-service music and dance teacher should get used to the following areas and must also have some level of know-how about traditional music that can benefit him or her to teach with self-confidence. Following are areas facilitator must be able to teach: music, drumming, dancing, dance-drama and African literature.

2.28.1 Song Repertoire

Pre-service music teachers' need diverse repertoire including:

1. Story-telling songs.
2. Songs of various dance forms (Adowa, Agbadza).
3. Festival songs (Homowo, Aboakyer).
4. Lullabies.
5. Children's game songs.
6. Songs of rite- of -passage (outdoring, funeral).

7. Work songs.
8. Ghanaian art compositions.
9. Contemporary popular music (highlife, reggae, hip-life).
10. Contemporary gospel Music (highlife, reggae, hip-life).

2.28.2 Instrumental Skills (Drumming)

Pre-service music teachers' do not have to be master drummers, but they need to have fair knowledge about drumming. Pre-service music teachers should be conversant with African instruments by name and classification, understand tuning systems and what instruments could be stand in for another, be able to internalise rhythmic patterns so as to be able to keep time lines and be able to display technique of playing high-pitched supporting drum. Pre-service teachers should be able to demonstrate technique of playing medium-pitched supporting drum and be conversant with master drum technique.

Pre-service music teachers should be conversant with playing techniques either using hands, hand and sticks, two sticks (nkonta used to play atumpan or kwadum or abrukua or petia) by exerting tension on strips as used in dondo or luŋa. Tilting instrument when playing jembe drum, tamalen and atumpan. By hanging on the neck like kuor. Hanging on shoulder like donndo or dondo or luŋa. Brɛkɛtɛ, by standing like frɔm, atumpan, by sitting like gyile (xylophone), gungun, petia, apentema, adaka and gyamadudu. Drumming could be done by either tilting, sitting behind, hanging on shoulder or by putting it on ground (Mereku & Ohene- Okantah, 2010).

2.28.3 Master drum improvisation techniques

In African percussive pieces, composer must be conscious of improvisational techniques in such lead drumming. Very well-adjusted procedure of rhythmic themes,

patterns and timbre (tone colour) is very essential to this type of composition. Locke (1992) describes them as: Repetition- repeating music thought, Segmentation- isolating and repeating shorter motive from within longer phrase, Connection - joining shorter motive into longer phrase by filling in musical silence and Culmination - preceding short motive with a lead-in figure.

Rhythmic themes could also, be Idea Substitution - maintaining rhythmic character of a phrase, but varying one of the figures within it, Stroke Substitution - change stroke type without changing timing, Syncopation - playing a note at a delayed or anticipated moment, Again, Ornamentation - using grace notes or brief rolling figures and Omission - silence and leaving out an expected note. What then do we discern as being ways of employing African music education settings? Two broad areas come to mind: (i) creations that take cognisance of cultural conservation; and (ii) new art form or new traditional genre (Mereku Addo & Ohene-Okantah 2005).

2.29 The Daga Gyile (*Xylophone*)

The Gyile (a frame xylophone) is prevalent with Dagaabas of Upper West Region of Ghana. Dagaabas draw out from Tuna in Bole District of Northern Region through Upper Volta and reach as far as Bobo Diolasu in Burkina Faso. Gyile, Dagaare word meaning surround, tells how Music is made in the region of instruments. Dagaar-gyile is set up in different sizes (for example, 12 keys, 14 keys, 18 keys and 22 keys). They also have varying styles of playing. It is established that Lawra is the home of xylophone making whilst Nandom retains the title as home of xylophone Music since musicians from this area play more than a few variations, types and styles of music that continue living in absolute xylophone culture. The famous xylophonist in Dagaare culture is referred to as 'Goba' (Mereku Addo and Ohene-Okantah 2005).

Dagaar gyile can be estranged into three parts. These are: the keys (gyile-bie), the resonators (kone) and the frame (gyile-daar). The following materials are used for building of Dagaar-gyile. Firstly, the Liga wood from Liga tree for the keys, Gaadaa wood from Ebony tree for the frame and Kone (gourds) for resonators. Nagan (cow leather) to fasten the frame and Bogan (goat leather) to fasten keys in correct position. While Pampe (mirliton) put on gourds to produce buzz effect. It must be noted that because most of genuine materials are difficult to come by, many instrument manufacturers make Dagaar-gyile with artificial materials. One such notable manufacturer who was at University of Education, Winneba, Gilbert Berese (the late) used nylon chords in place of cow leather. He also constructed gyile that uses metal keys and has no resonators that sounds just like the western vibraphone (Mereku Addo and Ohene-Okantah 2005).

2.29.1 The sitting position

Like every music instrument, good stance on gyile improves the sound shaped. Goba (the player) sits at middle of the instrument. He sits on a short stool that gives him suppleness to sway to extremes of the instrument. The beaters are held between the third and index fingers. Keep in mind that in positioning behind the xylophones, right-handed Gabas have the low- keys to their left and the high keys to their right. Left-handed performers may turn the instrument the other way around to suit their handedness (Mereku Addo & Ohene-Okantah, 2005).

2.29.2 Keys and tuning systems

The most popular size of Gyile is the fourteen-key xylophone. In this discussion, I shall look at this particular gyile. All the keys (wooden slabs) have got names in Dagaare. As an instrument in pentatonic (a scale of five notes), the keys can be

divided into three octaves. Mitchel Strumpf (1975) in his research revealed that gyile is tuned to Eb (E-flat) three octaves higher. The names of the wooden slabs are given below with their equivalent Western keyboard notes (Mereku Addo and Ohene-Okantah 2005).

2.29.3 Care and maintenance of Gyile

The best position for keeping Gyile alive is to keep it standing against wall. When put flat on the floor, it easily loses its beauty and tone and develops into what is described traditionally as dead xylophone. When placed against wall, Gyilba, the lowest sounding key should be put up whilst Kyie-bile-bile-tuure, the highest sounding key, should be down that is near the floor.

Care must be taken when bringing down the Gyile for performance. To ensure the effective care and maintenance of your Gyile, make sure it is kept under some form of supervision. You should store it indoors in a cool dry place so that intense heat or cold can be avoided when stored. Your xylophone can get damaged with improper winter storage. Your Gyile slabs should not be cleaned with chemicals. Dust on the slabs should be wiped with duster (Mereku Addo & Ohene-Okantah, 2005).

Gyile should not be used as a seat. Daaga-kaa (shea butter cream) should regularly be smeared on the bogan (goat leather) that holds the keys into position. The pampie (mirliton) on the koone (gourds) should be replaced regularly and the leather (bogan) holding the keys at the end pegs should be retired firmly and regularly when found loose. Periodic over-hauling by Gyile-maker or Goba is often recommended (Mereku Addo & Ohene-Okantah 2005).

2.29.4 Playing the Gyile

Exercises you might want to engage yourself in include: hemiola rhythmic exercise, playing slabs in 3rd, 4th, 5th and 2nd, playing sequences and playing melodies. A lot

of Gobas interviewed asserted that learning to play Gyile should as much as probable be by ear (hearing and playing) and not looking at the keys and playing.

2.29.5 African Music instruments classification

Instruments in Africa are classified under four main categories. These are idiophones, membranophones, chordophones, and aerophones. Idiophones are self-sounding instruments; sound is produced through the vibration of the body of the instrument by using part of the instrument or a related object. Examples are dawuro, frikyiwa, adawura. Membranophones are drums with patched heads (skin or hide). Sound is produced from the vibrations which results from the parchment or membrane being struck or shaped with an object. Example atumpan, breketε, luηa (dondo or donno) and sogo. Chordophones are those from which sound is produced by a vibrating chord or strings. Example, Goji (Dagbɔn), Benta and Sɛprɛwa (Akan). Aerophones are instruments played by blowing air through them; sound is produced by the vibrating column of air inside the tube or pipe of the instrument. Examples are Atɛntɛbɛn's, mmentia (Akan), wia (Dagbɔn) (Mereku, Addo and Ohene-Okantah 2005).

2.29.6 The evolution of Atɛntɛbɛn's

Atɛntɛbɛn's, an aerophone, originated from Twɛreduase in the Kwehu traditional area. It is made from the bamboo plant. Originally, the instrument had four holes and was played horizontally. It was played as an ensemble of several 'Atɛntɛbɛn's' instruments that formed the Atɛntɛ Orchestra. Ephraim Amu, a famous musician in Ghana, expanded the range of the instrument by adding more holes on the instrument. Ephraim Amu, a famous musician in Ghana, expanded the range of the instrument by adding more holes on the instrument. The compass of the instrument is now two octaves. It is now played as a solo instrument and also in ensembles and also in

popular Music. Art music compositions involving the ‘Atenteben’ and the piano have been composed by some Ghanaian composers notably Amu and Nketia. The pieces that it played included osekye, mpanye and atentε (Mereku Addo & Ohene-Okantah 2005).

Aduonum (1981), posits that the instrument was also found in certain parts of Asante Kingdom and was derived from indigenous flute called Atenteben. The most important function of the instrument was to play dirges. Surviving Atenteben’s Groups in the country today may be found at Nkwatia, Asakraku and Oworobong in the Eastern. The father of the Art Music in Ghana Ephraim Amu conducted an extensive research into improvising the construction of the Atenteben in order to bring it into formal education in 1949. Indeed, very fantastic results emerged.

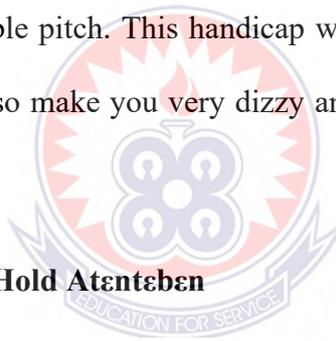
Amu invented the family of five Atenteben instruments namely: Atenteben (normal size; pitched in Bb), Atenteben (smaller than Atenteben, pitched in C), Atenteben - nana (smaller than Atenteben; pitched in C), Odurogya (Bass Atenteben; pitched in Bb) and Odurogya-ba (tenor Atenteben; pitched in F). The Atenteben Family of instruments Literally Atenteben-ba means Atenteben’s son; Atenteben-nana means Atenteben grandchild. One remarkable feat of Amu was the construction of the instrument to be in tune (or in concert) with western instruments (Omojola 1995). Mereku, et al (2005), said that the instrument has become part of our school bands, orchestras and popular Music bands.

2.29.7 Buying your Atenteben

When buying your ‘Atenteben’ what you have to look for is how the holes has been bored but not the size of or circumference of the bamboo, or the thickness of the bamboo cane is not the case. The holes must follow the curve of the fingers. Like the

clarinet or saxophone. Inside flesh of the fingers of the 'Atenteben' must cover the holes like pads. If you press your fingers against the holes, you should see holes drawing circles on your fingers against the holes. Large bores are not good since your fingers will not completely close the holes. You can have an obvious feed-back when you blow through Atenteben for the first time.

If Atenteben uses so much air when playing makes you feel dizzy and even nauseate and this is not appropriate means of playing 'Atenteben'. Find out if notes can overblow at the octave. Some may however overblow to only G. Carefully examine if your right little finger covers side hole at the end of the instrument when all holes are covered. When little cork at the top of the 'Atenteben' is wrongly cut, the instrument will produce an undesirable pitch. This handicap will affect quality of the sound and excessive blowing can also make you very dizzy and even nauseated (Mereku, Addo & Ohene-Okantah, 2005).



2.29.8 Care and how to Hold Atenteben

Always dip your instrument into water for about 60 minutes before playing in order to get a pleasant tone. Get a case for the instrument to protect it from getting dry as well as gathering dust. Once a while, you can remove the mouthpiece and wash out the instrument with detergent in lukewarm water. The Left Little Finger and the Right Thumb do not cover any hole. Your Right Thumb, your Left 2nd. Finger (Index Finger) and your lips hold the instrument firmly into position. Try and lift all your fingers off the holes and reposition them again. Do this exercise and slowly increase your speed. All your fingers all the time have to cover all the holes. Another exercise is to try lifting off your fingers one after the order (Mereku, Addo and Ohene-Okantah 2005).

2.30 How to hold and to blow (Toh, Tay, Tee) with Trumpet

The trumpet should be firmly supported in your left hand, relax your shoulders, and position your right hand on the instrument without injecting force and be particular with the position of your thumb. You can change sound that trumpet produces just by how your lips vibrate when blowing-no fingers required. To produce low notes or tones, slowly vibrate your lips, higher the note you want to play, quicker you will need to vibrate your lips. When you are blowing make sure not to press the mouthpiece firmly to your lips. Varying the sound by adjusting the form of your mouth (Playing "Toh, Tay, Tee" in turn).

2.31 How to Play Piano

On the piano keyboard, the distance between any two adjacent keys, white or black, is HALF STEP. The HALF STEP is the minimum interval. The white keys on piano, there is a half-step between E and F, and also between B and C, because there is no black key in between. From the chart, 'W' represents whole note while 'H' represents 'half tone'. This means that 'C - D' is tone or 1; 'D - E' is tone or 1; 'E -F' is half tone or 1/2; 'F - G' is tone; 'G -A' is tone; 'A - B' is Tone and 'B - C' is half tone or 1/2. This system is Tone, Tone, Semi-Tone; Tone, Tone, Tone; Semi Tone (1 + 1 + 1/2; 1 + 1 + 1 + 1/2).

2.31.1 Learning to play a melody on the piano

First, always try your first chord. That is a great place to start and it will usually fit just right with the first note. In this reason, play Chord with notes C, E, & G. Play chord with your left hand while you play melody in your right hand. Just play the 1st bar. To harmonise, you could sing a minor third above the note A (the note C, which

is the fifth of the chord) or major third below note 'A' (the note F, which is the root note of the chord). Such harmonies are pleasing to the ear in Western music.

2.31.2 Fingering - where to put all your fingers

Why is it a good thought for you to learn piano finger numbers and piano finger placement? It stands to cause that since there are eight notes in an octave and we only have five fingers, it would be helpful to use all five fingers as an alternative of one to play the keys more efficiently. In this sense, studying piano finger placement unlocks the chance for you to carry out piece with the least amount of bodily effort so that you can set your minds on loftier goals such as musical expression, phrasing, and interpretation.

However, having solid foundation as nuts and bolts stage is also tangled with such goals. For example, paying shut attention to which fingers to use on specific keys when starting to learn a piece will ensure that problems are avoided later on relating to phrasing, rhythm, tone, and accidental notes. Just like the hands are mirror images of one another, so are the numbers used to name them. The thumbs are numbered 1; the index fingers are given 2; the middle fingers are also given 3 while the ring finger and the pinky finger are numbered 4 and 5 respectively. Numbers are written next to the notes when you read piano score.

2.31.3 How should you hold your hand when playing piano?

When both hands are palms down, relaxed and resting slightly above the keyboard indicates good hand position. The wrists should be flexible, relaxed and aligned. The fingers should be slightly extended but also relaxed. The power it takes to press down the piano keys comes from the hand itself, not the individual fingers (Tonara - Reimagining Music Education, 2021).

3.32 Dancing

Similar to drumming, pre-service music teachers 'call for a fair knowledge of how to do Ghanaian dances. Pre-service music teachers' must be able to differentiate between Ghanaian dances by name when dance movements are being made, be familiar with Ghanaian dances when drumming is being done and make out Ghanaian dances when a song is being sung with a time line. Pre-service music teachers should show simple uses of movements and gestures say, in Adowa and Agbadza. They should be able to explain simple symbolic gestures in dance, be able to use a variety of shapes, forms and structures and put in order a series of movements to generate dance. Pre-service music teachers should not necessary be professional dancers but must have fair ideas with some of these dance movements to enable them facilitate effectively during teaching and learning process.

2.33 Engagement of Students in Dance Drama as part of Instructions

Natural behaviours of learners of childhood- singing, saying, dancing, playing, along with improvisation and creative movement which forms Child's creative ability, frequently referred to as elemental music making, games, chants, and songs in its original form. Elemental music was pre-intellectual and exploratory, with music, movement, and speech interrelated and overlapping (Gordon E.E. 1971). Like drumming and dancing, students need fair knowledge of how to plan simple drama. Pre-service music teachers in groups, will select one of the following topical or emergent issues: energy saving, flooding, plastic waste, sakawa (cyber fraud), corruption, ozone layer depletion, kidnapping, rape, galamsey (illegal mining), covid 19 pandemic, political rivalry and illegal mining upon which classroom dramatisation will be based.

2.33.1 Planning drama

The groups will be guided through the following: work together to select interconnected characters, environments, and situations, create dialogue to tell stories, formalise improvisation by writing down or recording, construct designs to communicate locale and mood using elements such as (energy, space, music, colour, line, shape, texture) and aural aspects using a variety of sound sources. Pre-service teachers should choose and safely organise available materials that propose scenery, properties, lighting, sound, costumes and make up).

All decisions collated and put together in short report as drama (play) and such pieces should be rehearsed in future for class dramatisation. Pre-service music teachers require a varied collection of African literature including: learner's musical games, folk tales, animal trickster, prose narratives, riddles and proverbs.

2.34 Educational Activity

Hanna cited by Adinku (2009), expresses importance of African traditional dance as an educational activity. Hanna (1965) in her essay “African Dance as Education”, lays stress on intrinsic qualities of dances and emphasises that such expression of ideas and feelings help to indicate various roles of students and value systems of school: that through performance, individuals students come to learn about their expected roles as well as use of dance for release of tension.

2.34.1 Artistic and Aesthetic Values

Adinku cited by Ablordey (2013) postulates that, because of immature awareness of learners in public schools, the artistic and aesthetic values of movements must be introduced to learners through dance. She suggests that games, dance and music that learners perform on their own during their recreational periods, must be prearranged

and concentrating by dance and movement experts for full understanding of effects. Pre-service music teachers require knowing social context and rules and regulations in performing traditional music to enable them handle learners. Essandoh (2007) explains these:

2.34.2 Social Context

Number of specific musical types have been created for unlike occasions and events in traditional society in which most members of community contribute that pre-service music teacher should be well of.

A number of these occasions are prearranged communal labour, ceremonies of life cycle such as puberty, marriage and death, chieftaincy affairs, recreation and festivals. These are some examples of social contexts in which music making in traditional society get their meaning. On the other hand, some musical types for specific purposes may be seen and heard in entirely different contexts.

In such situation, knowledge of the social life, aspects of their system and social organisation may add to an understanding of music for the given occasion. For instance, “Ompe” is a recreational dance of the Fantes. Its performance at funeral can be explained with reference to one or more of the following: the deceased might have belonged to the group, a member of the bereaved family might have belonged to Ompe (Moses) group, the group would have been invited by either the bereaved family or some well-wisher to grace the occasion. Also, the group can volunteer their presence as social duty (that is to be part of the function) and or the group may be performing in line with African belief that life must be asserted even in the face of death. In other words, life goes on in spite of community losing one or more of its members. Mourning therefore, must be interspersed with some merry-making (joyful

music, dancing, drinking and feasting) so as to wipe away one's sorrow.

2.35 Steps in Writing Percussion Piece

Pre-service music teachers should decide on time line to use by either choosing from existing ones or creating your own. To recapitulation, timeline is four-bar rhythmic pattern looped over and over again. It is usually written for one idiophone. However, it is not unusual to use two or three idiophones. They should also create first contrasting pattern to the timeline for highest-pitched membranophone. This pattern must complement the former. Again, pre-service music teacher should create new contrasting theme against highest-pitched drum for medium-pitched drum. They must also complement the former.

If you intend to add other medium-pitched instruments, which is usually the case, their themes must be also both complementary as well as supplementary in themselves as a unit. In several Ghanaian musical cultures, use of the donno (hourglass drum) is a commonplace. Other medium-pitched drums are also employed. Pre-service music teacher should note that if your lowest-pitched drum is not master drum of the ensemble, then remember its patterns shall have to reciprocate the master drum. This means you will have to skip the bass drum pattern for the creation of the master drum pattern to be able to accomplish this. It must be noted that if the timeline and supporting drum pattern do not change in the piece, the composer will be repeating a four-bar pattern all along in the score. It is unnecessary writing out all these repetitions.

Pre-service music teacher should be noted that master drumming is mostly performed by improvising. Master drummers either use existing themes they have learnt or those they have invented themselves. Some themes contextually have specific roles. They

may be for launching new ideas, inviting dancers into arena, ending signals and cuing for special movement. The percussion piece begins with timeline, followed by the supporting drums.

Again, master drum passage is then worked out using themes identified with the genre or invented by the composer. The last to be created is the bass drum part, which has to complement and supplement the master drum. On the whole, the relationship between the master drum and the supporting parts is reciprocal. Each theme must project its musical identity yet simultaneously be shaped by its setting within sounded implicit facets of the music. Once this is done, the piece will surely maintain an African identity (Mereku, Addo and Ohene-Okantah 2005. Pg 18-19).

2.36 Technology and the Creative Process

Pre-service music teachers must be able to observe and evaluate musical imagination and conceptual modelling. To give pre-service music teachers better understanding of creative thinking process in our schools, our greatest promise is what music technology holds for us today (Mereku, Addo and Ohene-Okantah 2005, pp.22).

With computer software and hardware support in Colleges of Education, pre-service music teacher's musical imagination will be changed, their inventive potentials will be sharpened and this can result in demystifying creative process. Achieving this will not only make composition lessons very interesting and inviting, but will also win a lot of souls for discipline at a time many think music in the curriculum is becoming an educational frill. If the College can afford, one or more music workstation could be set up in music room for pre-service music teachers.

2.36.1 Examples of music Software's to be used at the music studio

Composing Cakewalk, Cubase, Harmony Assistant, Score Editors, Finale, Sibelius, Mozart for Windows Drums Wave Surgeon, Piano Professor Guitar Desktop Guitarist, Sing Walker v1.10, Midi Player, MIDI Machine, Midi Sequencers Digital Orchestrator Plus, MIDI Studio Source: MIDI TOOL KIT, CD by Gigaso (Mereku and Ohene- Okantah, 2010). For effective acquisition of music composition skills, pre-service music teachers should familiarise themselves in the use of these software's.

2.37 Creating Dance

In creative dance as in composition, it is suggested that pre-service music students work in groups. The tutors set the parameters.

1. Discuss and agree on elements to exhibit based on theme of the dance.
2. Work in groups and exploit all possibilities through improvisation.
3. Discuss and formalise improvisations.

2.37.1 Creating music to go with movement sequence

Skills acquired from creating African Drum Piece under musical composition are tools pre-service music teachers should utilise here. It is suggested that they use this aspect of the process for developing pieces for their creative dance. This presupposes that Creative dance projects should be done before tutor sets the pre-service music teachers to work on African Dance Composition. For purposes of Listening and Observing Lessons, pre-service music teachers creative dance piece should be recorded for appreciation and appraisal purposes.

2.38 Content and Methodology for Teaching Traditional music

One of the challenges of teaching traditional music is content of the Course outline of the Colleges of Education. Problem lies with difficulty's tutors face in translating content into classroom practicalities in an integrated form. A closer look at the content of the Course Outline discloses that none of the components as music, dance and drama is linked to another. Each component be it music, dance and drama are considered as an independent entity and treated separately. The structure of the Course Outline presents no difficulty in separating music from dancing and drama in socio-religious context (Flolu and Amuah, 2003, p. 41). Music and dance are joined together which cannot be separated.

Traditional music cannot be performed without dance, and likewise dancer cannot do dance without traditional music been played. The reason why dancer cannot do dance without music or music cannot be meaningful without dance is because there is always a communication link that goes on between the master drummer and the dancer. How should the contents of the programme be organised to suit various levels of Colleges, including topics that are significant to African music and by including the use of percussion instruments to accompany songs (Boamajeh and Ohene-Okantah, 2000).

Like music, dance is made up of several elements (Mereku, Addo & Ohene-Okantah 2005). Elements of Dance Body; Body Parts Inner Muscles (bone joints, heart, lungs (breadth) Body Parts Outer Head, shoulders, arms, hands, back, ribcage, hips, legs and feet). Body Moves Stretch (bend, twist, circle, lift, collapse, swing, sway, shake. Steps Walk, run, leap, hop, jump, skip, gallop and slide High, middle, low Direction Forward, backward, sideward Size Big, little Place On the spot. Also, through space

Focus Direction of gaze Pathway Curved, straight Sharp, smooth Strong, light Tight, loose Free-flowing, Balanced Beat Underlying pulse Tempo Fast, slow Accent Duration Long, and short combinations Pattern.

2.39 Challenges that Music Teachers face in Teaching Music, Dance and Drama

The methodology used by tutors to teach pre-service music and dance teachers about traditional music is also one of the challenges confronting teaching of traditional music in Colleges of Education. The emphasis is laid on learning through oral tradition and practice assisted by texts and mnemonics rather than stated theory or written notation. In the classroom situation, some aspects of this learning process can be reduced for materials of music be presented and acquired in more systematic manner than it is done in traditional communities.

In transferring part of learning process from community to classroom, it is important that in the early stages. Facilitators does not completely brush aside traditional methods of learning (Nketia, 1999. p. 4). The tutor can utilise traditional methods of learning to enhance learning process, particularly in area of movement and rhythmic perception, text-tune relationships and acquisition of performance skills.

The practice of borrowing or sharing is something that tutors can emulate while drawing on musical materials of community in which a College is located. Tutor may also introduce to pre-service music teachers some of the songs, musical instruments and dances cultivated by other communities in the country or outside. This approach is very important in Colleges in urban areas where pre-service music teachers belonging to different ethnic communities attend same music classes. In order to fully understand how best to begin process on integrating traditional music within educational system, we must firstly, begin with tradition itself. How is music passed

on in its own natural context? Is it just 'picked up' as part of socialising process, or are there specific situations that are set aside for transmission of culture? Is it only by studying natural received process of transmission that we can come to any real understanding on how best to approach this music in College setting (Suilleabhain, 2003)? Answers to these questions will help pre-service music and dance teachers to understand traditional music.

If African music is to be meaningful, it must be studied within the context of traditional African life. Music is an integral part of life of every African soon after birth. This should be given all the encouragement in formal education (Boamajeh & Ohene-Okantah, 2000).

Nketia (1999), states that since tutor may not be competent in every aspect of music, they must be prepared to bring experts from the community for assistance. Also, ensure that his or her class is given opportunity to observe musical events in community life. Pre-service music teachers grow up in globally oriented socio-cultural environment and have lost interest in the playing of indigenous instruments (Herbst, 2003). Tutors must be clear at every stage of their work of what they want to do, where they want to go, and what they need to bring to classroom in order to achieve their goals, otherwise they may find themselves floundering or devoting time allotted to music for singing and dancing and nothing else (Nketia, 1999, p. 70). Nketia (1999) postulates that curricular and pedagogical decisions taken by tutor involves in laying strong foundation can be effectively be applied if he is guided by philosophy of music education that takes problems and issues. Again, such philosophies are generally intended to clarify basic premise or set of ideas from which goals, objectives and principles for systematic teaching of music in formal setting could be derived.

Formulation of such philosophies is generally guided by vision of what music as subject of instruction and learning experience can contribute to intellectual, social and cultural development of individual. This vision may in turn be inspired by: (a) an intimate knowledge of musical culture, including its range of materials and dance vocabulary, corpus of music and dance as well as concepts and values that guide music making, and (b) insights into dynamic relationship between music and society, including current intellectual or “ideological” trends in the environment in which music and Dance are cultivated, such as multiculturalism, gender balance and right of individual to education.

In contemporary music education in Africa, indigenous styles should be part of the core curriculum, but the move from what is often an informal learning context to formal context of schools presents a challenge. If communities chose to develop music theory for their own musical practices, the question that must be asked is: does Western approach to theory symbolise different African music's accurately as was shared by Carver (2003). If African music is to be at par with Western music in musical equation of bi-musicality, then African music must be taught from purely African position, developing in the process of its theories and concepts, notational methods as well as standardised tuning process and aesthetic philosophies (Mereku, 2014, p. 7).

Pre-service music teachers should use written sources to prepare for lessons instead of engaging themselves in an oral approach to learning” (Miya, 2003, p. 15). Younge (2011), states that there were seven steps to teaching any African music and dance which pre-service music teachers are supposed to know. The recommended steps below aimed at fully discussing components of curriculum when any traditional

musical type is being studied.

Step 1. Select an appropriate musical type, introduce the selection in context, pre-service music teachers listen to the music from audio recording, view an “authentic” performance on video or film and observe a live performance (if available).

Step 2. Discuss the historical, geographical, social and cultural background of the African people who perform the selected music, discuss the musical and dance activities of the people and functions of Music in everyday life.

Step 3. Discuss the historical development of the selection: its origin, distribution and function, discuss the mode of organisation and performance.

Step 4. Systematic instruction on the instruments of the ensemble in this order: i. Introduce instruments playing the timeline (if included). ii. Introduce instruments that emphasise or reinforce the timeline. iii. Introduce supporting instruments which play basic ostinato patterns. iv. Introduce supporting instruments which play in dialogue with the lead or master drum. v. Introduce the master drum. vi. Introduce rhythmic concepts as they apply to specific patterns: additive, divisive, hemiola.

Step 5. Discuss songs if applicable and: i. Discuss background to the songs. ii. Discuss lyrics and key words; emphasise meaning and pronunciation of words.

iii. Students learning to sing songs to instrumental accompaniment. iv. Discuss musical elements: tonal organisation, rhythm, harmony, form and structure.

Step 6. Introduce dance movements, gestures or any dramatic enactment. Discuss dance symbolism.

Step 7. Introduce students to transcriptions of instrumental parts and “Music Minus One” procedures. (Music Minus One is used for practicing or performing in an ensemble setting with recorded ensemble music. The procedure allows the individual or musician to practice each instrument or part by tuning off that particular track from the audio. A similar approach is used with Karaoke performance, when the voice track is taken off).

Addison (1988) notes that in as much as we wish for music curriculum in schools, we are never going to get more than individual facilitators can offer. And that will not be likely to be obtainable unless facilitators can offer what is comfortable for individual to work with. It means that not only those individuals may not be able to offer a full music curriculum, but also that not all tutors are completely certain in the use of music material.

2.40 Gaps that necessitated the conduct of this study

Agbenyo et al., (2021) argue that teaching music and dance in the Ghanaian primary school has been a concern of a generalist’s teachers, who are usually ignorant about the subject and therefore, cannot interpret the Curriculum intentions. The authors investigated pre-service music teacher training, with regards to content knowledge, pedagogical knowledge and general musicianship among basic school teachers in Central Region of Ghana.

However, this study failed to address special skills that pre-service music and dance teachers require for effective practice. The omission of these special skills in teacher preparation is detrimental to the realisation of the overall goals of music education in Ghana because without these skills hardly can the music teacher be an effective implementer of the Ghanaian music and dance curriculum.

Hans Kweku et al. (2007) researched on music and dance instruction in Basic Schools in Ghana: implications for Girl - Child Education. The study investigated factors militating against the girl – child’s music and dance education in basic schools in Ghana is enhancing gender bias in their research. The research objectives of the study (1. What opportunities are there for both boys and girls in studying Music and Dance? 2) What factors inhibit the girl-child’s learning of Music and Dance? The research objective two centered on girl-child’s learning of music and dance which do not promote equality as an inclusive pedagogy.

Adjepong (2018) states that in Ghana, colleges of education are mandated to train teachers for School learners. His concern was on the generalist teacher’s performance in Music and Dance classroom without looking at the kind of pre-service preparation they receive at the Colleges of Education. Also, the nine (9) pre-service music and dance teachers sampled for the study is inadequate for making generalisation. Again, Agbenyo (2022) research in inclusive music teacher preparation conducted only at Akropong Akuapem College of Education as a case cannot be described as general problem for Colleges of Education in Ghana. His research covered only inclusivity which was delimited to the Presbyterian College of Education only.

Arkrofi (1982) researched into the provisions made for the preparation of music teachers in National Academy of Music, University of Cape Coast and University of Ghana. His research focused on curriculum content at each of the institutions studied and procedures for testing as well as certification of music teachers. Again, he looked at the corps of music teachers and their course description.

Mills (1989) researched the attitudes of pre-service teachers to Music. Her findings suggest that pre-service Music teachers' general initial level of confidence in their ability to teach Music is low in comparison with other subjects. According to Mills, students think they need to have musical skills customarily associated with Music specialists, that is, playing piano, fluent Music reading and an inside-out knowledge of the classics-if they are to be effective professional teachers in Music. Many pre-service Music and Dance teachers according to Mills (1991) attribute their low confidence to teach music in classroom due to kind of preparation they receive at college.

Buabeng et al., (2020) research focused on teacher education in Ghana. It examined a number of restructurings involving curricular vicissitudes and reorganisation of teacher education institutions tasked with the responsibility of preparing teachers for the basic school level. The article highlights the structure and changes in Ghana's teacher development policies and practices following the adoption of a new programme which took effect in 2018 with the intake of the first batch of 4-year degree students in the country's Colleges of Education.

My research however, concerns what goes into actual preparation of pre-service music and dance teachers with regards to the content, methodology and the special competencies that pre-service music and dance teachers need for their preparation. Again, my research emphasised the need to provide relevant knowledge and understanding that are contextually and pedagogically appropriate where teaching and learning becomes collaborative, critical thinking process and competency-based approach which recognises teaching and learning process as interplay of knowledge, skills, values and attitudes.

2.41 Summary of the Review of the Related Literature

Review of related literature promotes functional, practical work of music teachers as an appreciated professional in community of subjects and pedagogical content knowledge. Again, music facilitators should plan and use distinguished collaborating instructional strategies and resources. More so, they engage their learners, who attains higher learning outcomes for all, particularly learners who are more defenceless, those with disabilities, girls and those who need cognitive contest, and who uses assessment effectively in achieving those outcomes and application of I.C.T as a pedagogical tool to enhancing teaching and learning process. The above challenges stated by the various authorities therefore, indicate that there is a gap in knowledge and my study is going to fill that gap. The review emphasised the three domains and aspect include what pre-service music teachers should value, know and do, and interrelate with one another to shape up teacher accomplished adequate to teach at the end of their teacher preparation.

The study examines adequacy of course content, areas of music education curriculum that needs much emphasis and what are overstretched, kind of instructional materials and methodological strategies that are appropriate for effective teaching and learning of music and dance, special competencies that pre-service music and dance teachers need for their preparation and to explore interventions that can be adopted to improve music and dance programme. This research focuses on pre-service music and dance teacher preparation in Colleges of Education, Ghana.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter presents the method used in the study. Issues in this presentation include the areas of the research design, target population and sampling technique, sample size, data collection procedure, instruments or tools used in collection of data, administration of instruments, piloting of instruments, validity of instruments, methodological triangulation, ethical issues associated with the research and data analysis plan.

3.1 Research Paradigm

This study is presented in a qualitative approach in conjunction with the positivism viewpoint. The aim of a qualitative study is to acquire insight with a detailed explanation of a central phenomenon. In this research, the interpretation implies the use of an interpretivist approach. Researchers who are using the interpretivist paradigm and qualitative methods frequently seek experiences and perceptions of individuals for their data rather than rely on numbers of statistics (Voegtler et al, 2006:21). According to Creswell (2008:46), qualitative research is a type of educational research in which the researcher depends on the views of participants; asks broad, general questions; collects data consisting largely of words (or text) from participants; describes and analyses these words for themes; and conducts the inquiry in a subjective manner.”

The qualitative research approach deals with a systematic inquiry into a natural set up where people are the key source of gathering data. The research is carried out in a natural and unmovable environment so that the findings are not swayed by a change

of location. A change of location may influence wrong results because of fear and apprehension. If the participant is interviewed in the presence of other interested parties, the responses given will not be the same as given in a natural set up. Responses given in the presence of other people may result in declaring facts out of fear and anxiety. Accordingly, a natural set up refers to the participants being interviewed at their places of origin, therefore, in this study it is important to use a natural set-up such as the classroom and school environment where the participants feel secured to assist the researcher in feasible data collection.

A qualitative study according to Mayring (2014) is characterised by communication, shared interpretation, dialectic and deductive reasoning. In the communication procedure there is a transmitter and receiver with shared explanations. A dialectic philosophy is the art of discussing the truth of the opinion whereas deductive reasoning refers to a method of reasoning which establishes the truth by different views of evidence so that a general conclusion is reached at the end. In a qualitative approach, ideas are exchanged using the verbal form of communication. The researcher starts with a tentative design, but it develops as the enquiry progresses continuously.

The researcher selected qualitative research paradigm for this study because it is logical, yet it is a flexible way to ascertain “naturally occurring, ordinary events in natural environments (Miles & Huberman, 1994, p.10). The qualitative research method provides the researcher with a narrative inquiry and description of the quality of relations, situations, events, materials and conditions as perceived in the natural setting of the College Setting and classroom observation.

According to Wiesma & Jurs (2009), qualitative research in its normal sense follows a model that research should be conducted within the natural setting which the meanings derived from research are distinct to that geographical location and its conditions thus being a complete and peculiar interpretation of the natural setting under study. It suits the study being researched that is preparation of pre-service music and dance teachers in Colleges of Education, Ghana. The instruments used to collect data for the study were questionnaires, non-participant observation and document search.

Qualitative researchers always aim at gathering an in-depth understanding of human behaviour and the motives that direct such behaviour. The study centered on preparation of pre-service music and dance teachers in Colleges of Education, Ghana which the researcher sought to recognise and document course content, the curriculum areas which should be emphasised or overstretched, instructional materials and pedagogical strategies, special competencies that pre-service music and dance teachers need in their preparation and propose an intervention to solve the problem therein.

Fraenkel and Wallen (2009) outlines five features of qualitative research as follows:

- i. The natural environment is the direct source of data and the researcher is the key instrument in qualitative research.
- ii. Qualitative data are collected in the form of words or pictures rather than figures.
- iii. Qualitative researchers are anxious with process as well as product.
- iv. Qualitative researchers tend to analyse their data inductively.

- v. How people make sense out of their lives is a major concern to qualitative researchers.

The choice of this paradigm to guide my study was based on the idea and explanation of Rug and Petre as cited in Kusi (2012) that qualitative research permits the researcher to access the experiences and viewpoints of participants and attempts to understand a phenomenon in all its complexity in a particular socio- cultural context or perspective through meaningful conversation between the researcher and participants.

3.2 Research Design

In order to arrive at detailed description and identifying preparation of pre-service music and dance teachers in Colleges of Education, the researcher embraced the multiple case study research design. This design suited to this study since it addressed the research questions appropriately. The design enabled the researcher to observe the natural occurrences of pre-service music and dance teachers in some selected Colleges of Education in Ashanti Region and able to describe how the preparation affected them.

The case study period took barely three months of which all the needed data were gathered for the analysis and writing of the report. According to Mukerji & Albon (2010), a case study approach in research provides an in-depth understanding of an issue being explored within a social context. The research design is defined as the overall plan used by the researcher to acquire responses to the research questions.

The case study incorporates decisions about how the research is conceptualised, the conduct of the research and the type of contribution the research is intended to make to the development of knowledge in a particular field of study. Creswell (2008) states

that the purpose of a research design is to generalise from a sample of population, so that inferences can be made about some characteristics, attitudes, or behaviour patterns of this population. In developing a research design, theoretical, methodological and ethical considerations relevant to the study are taken (Cheek, 2008).

The study is guided by constructivist approach. This approach is a view of learning grounded on the belief that knowledge is not a thing that can be merely given by the tutor at the front of the room to students in their desks. Rather, knowledge is created by students through an active and mental process of development where the pre-service teachers become the builders and originators of meaning and knowledge. Saban (2013) states that constructivist theory is a philosophical theory which clarifies how the individual understands and learns. Saban's assertion is supported by these scholars (Aykaç, 2014; Ülgen, 1997) that music tutors are able to improve communication, collaboration and to create flexibility so that the needs of all pre-service Music and Dance teachers can be met where learning relationship in a constructivist Music classroom is mutually beneficial to both tutors and pre-service teachers.

Fraenkel and Wallen (2009) state that it is the basic duty of each researcher to try to use his or her influence to make sure that participants during a research study are protected from physical or psychological harm, discomfort, or danger that may arise due to research procedures. The researcher, therefore, designed the research procedure with this ethical antecedent in mind. Data gathered involved pre-service music and dance teachers, music tutors and principals in the various Colleges of Education selected for the study. The Colleges of Education environment studied by the

researcher included classroom observation. Adopting the case study method of qualitative design made it possible to observe the Colleges of Education classroom which has propensity of influencing learning outcomes of pre-service music and dance teachers. Analysis, application of knowledge, reasoning and drawing of conclusions were learned from case study.

3.3 Data Collection Procedure

In any important exercise such as data collection, there is the need for the researcher to be circumspect in the selection of the calibre of personalities to be consulted if a reliable data is to be accrued. The researcher was thoughtful and prudent to start with consultations. Permissions were sought from tutors and principals of Colleges of Education studied. After that the researcher went on to introduce himself to the principals of the selected Colleges of Education. The principals introduced the researcher to the tutors who were responsible for the various classes and informed them about the purpose of the research. This was followed by clear explanation of the rationale for the study so as to enhance further clarification of the items and then administered the questionnaires and conducted the observations.

The researcher used questionnaires, observations and document search to gather information on the topic since it was the most commonly used instruments for data gathering in qualitative research. The researcher considered the following for data collection; population of the study, sample and sampling procedure, how pre-service music and dance teachers and tutors were selected. The researcher also, emphasised in what way data was collected using questionnaires, observation and document search. The researcher also, considered data collection tools, piloting of instruments, validity

of instruments, and methodological triangulation. The researcher again, measured the ethical issues associated with the research and how data was analysed (data analysis).

3.3.1 Population of the Study

Population is the entire aggregation of cases that meet a designated set of criteria. It also describes all the elements that meet the criteria for inclusion in a study. Frederick & Lori-Ann (2009:128), posit that it is the entire set of individuals of interest to a researcher. Although, the entire population usually does not participate in a research study, the results from the study are generalised to the entire population. The target population for the study was made up of all tutors and students of music and dance in both private and public Colleges of Education in Ashanti Region of Ghana.

The population was made up of all music and dance tutors and the pre-service students in Level's hundred, two hundred and three hundred in the selected Colleges of Education. The Colleges were: Private (Cambridge College of Education; 'Suntreso'-Kumasi, Jackson College of education (St Louis College of Education Center), Catholic College of Education; 'Ayeduasi-Kumasi and Golden Star College of Education; 'Afrancho-Kumasi'). Public (Offinso College of Education-Offinso, Wesley College of Education-Kumasi, St. Louis College of Education-Kumasi, St. Monica's and Mmampong Technical Colleges of Education-Asante Mmampong, and Seventh Day Adventist College of Education (SDA) -Agona and Akrokeri College of Education-A danse.

Table 3.1: Sample and Sampling Procedure

S/N	X College of Education	Tutors				Year 1 Total	Students				
		Total Tutors		Study Sample			Total Elective	Gender Distribution		Study Sample	
		M	F	M	F			M	F	M	F
1.	Offinso	2		2	-	348	90	52	28	4	5
2.	Wesley	2		2	-	420	75	42	33	4	4
3.	St. Monica's	2		2	-	452	165	0	165	0	17
4.	Agona	1		1	-	142	65	23	42	4	3
5.	Jackson (St. Louis Coll)	-		0	-	105	0	80	25	5	6
Total		7	0	7		1,467	395	197	293	17	35
								490			52

Source: Researcher field survey 2017

Table 3.2: Age distribution of the sampled tutors and students

Category	Age	Frequency	Percentage
Tutors	30 years and above	7	100
Students	19-25 years	46	88
	25-30 years	6	12
		52	100

Source: Researcher field survey 2017

Table 3.1 above indicates the five Colleges of Education that were purposively selected for the study. The total number of 395 elective students out of generalists' students of 1,467 were selected for the study. The implication is that music and dance is core for all first-year pre-service music and dance teachers' and it is relegated at periphery in the second year. Apart from Jackson College of Education, the rest of the selected Colleges have elective pre-service music and dance teachers.

3.3.2 Selection of pre-service Teachers

The researcher adopted proportionate stratified random sampling technique to select fifty-two (52) pre-service music and dance teachers for the study. This form of sampling is used by the researcher research to determine the entire population's

possible behaviour efficiently. The stratified random sampling method provides sample data that is almost identical to the entire population data. Thus, the analysis turns out to be more accurate when the variables are selected from all subgroups of interest.

The researcher selected eleven (11) out of one-hundred and five (105) core students from Jackson College of Education (St Louis College of Education Center). The total number of pre-service Music and Dance teachers' who were purposively sampled for the study; Offinso College of Education (male- 3, female-5), Wesley College of Education (male -5, female -5), St. Monica's College of Education (female -16), Agona SDA (male-3, female-3) and Jackson College of Education (male-5, female-6). This was made up of sixteen (16) males representing (31.4%) and thirty (35) females representing (68.6%). Also, table 3.2 above represents the age ranges of tutors and students. All the 7 tutors selected are 30 years and above representing (100%) and 46 students with (19-25) years represents (88%) whilst 6 students with (25-30) years represents (12%) respectively.

3.3.3 Selection of Tutors

The researcher adopted purposive sampling technique, also called judgment sampling, for the study because it is the deliberate choice of a participant due to the qualities the participant possesses. It is a non- random technique that does not need underlying theories or a set number of participants. The researcher decides what needs to be known and sets out to find people who can and are willing to provide the information by virtue of knowledge or experience. This involves classification and selection of individuals or groups of individuals that are capable and well-informed with a phenomenon of interest. In addition to knowledge and experience, and note the

importance of availability and willingness to participate, and the ability to communicate experiences and opinions in a coherent, communicative, and contemplative manner.

The idea at the back of purposive sampling is to focus on participants with particular characteristics who will better be able to assist with the relevant research. The researcher used judgment sampling technique to select pre-service teachers due to their willingness to answer questions and to produce data for the study. All music and dance tutors and their principals in the selected Colleges were purposively selected for the study as it was the researcher's intention to afford them an equal and independent opportunity to be included in the study.

The selected tutors from the Colleges were: Offinso College of Education (2), Wesley College of Education (2), St. Monica's College of Education (2) and Agona SDA College of Education (1). In order to avoid duplication in selecting tutors, no tutor was chosen from Jackson College of Education because same tutors at St. Monica's were the facilitators during the time of the study. All Music and Dance tutors and the principals were all males during the time of the study.

3.4 The Data Collection Instruments

In an effort to integrate multiple perspective analysis and to provide adequate support data, the framework for collecting data in the study was by singular effort of the researcher through non-participant observer field-based approach. The instruments used in collecting data were questionnaire (for the principals, tutors and students), classroom observation, and document search.

3.5 Questionnaire

Kumekpor (2002) states that questionnaire consists of series of questions and other prompts for the purpose of gathering information from respondents. It is a formal question framed and written down for the respondents to provide answers to. The questionnaire is often divided into two parts: the first part requires the demographic details of the respondents as sex, age, marital status and occupation. The second part possesses the question relating to the subject matter of inquiry. Usually, the answers given in the second part can be analysed according to the information in the first part.

The researcher set two set of questions for respondents to answer. One was closed or pre-coded questionnaire where the investigator set questions and provided all the possible answers for respondents to tick the appropriate responses which facilitates easy recording of data. The other was open-ended questions that gave flexibility for the respondents in answering them. Therefore, in normal questionnaire schedule, both closed and open- ended questions must be used. The researcher used both closed and open-ended questions (Appendix A for Tutors, Appendix B for Students and questionnaire for the principals) respectively in the selected Colleges. The questionnaire as a research tool may also have its own shortcomings because it is not uncommon to detect a discrepancy between an actual implementation and reported implementation (Arthur, 1999).

However, the questionnaire could be an effective tool to assess user's knowledge and perception of the characteristics and basic strategies of an innovation through the use of both open and close-ended questions. To elicit information from tutors and students, two sets of questionnaires were used in addition to an observation guide. The questionnaire for tutors is in eight sections (Appendix A). Section I contained

items aimed at gathering information about the availability of teaching or learning materials and other facilities as well as their degree of use. Section II contains items aimed at gathering information about the techniques used in teaching or learning Music and Dance.

Section III contains items designed to seek information on the integration aspect of the Music and Dance programme while Section IV have items on the views of tutors concerning the purpose of the music and dance programme. Factors which affect the implementation of the music and dance programme are covered by items in Section V. Section VI covers items eliciting information about assessment of students. Section VII and VIII both contain demographic items designed to gather information about personal data as well as the academic and professional qualification of tutors. Bringing of the demographic items to the end of the questionnaire is in cognisance with the suggestion made by Best and Kahn (1989) that to win the favour of respondents, “the researcher should present questions that create a favourable attitude before proceeding to those that may be a bit delicate or intimate” (p. 239). The questionnaire for students (Appendix B) has two sections. Section I contains items eliciting information about the Identification and Personal data of respondents while Section II covers items designed to gather information on techniques used in learning and teaching music and dance. The administration of the questionnaire for principals both tutors and students started on the 12th - 21st April, 2018.

The researcher explained the consent of the study to the respondents in one classroom at each College and assured them of an absolute confidentiality in the publication of the results of the study. The questionnaires were designed and distributed by hand to all the respondents in the sampled Colleges. Completed questionnaires were collected

immediately by the researcher. Follow ups were made to retrieve questionnaires from the late respondents. In fact, the clarity of items did not necessitate the need for further clarification. The personal administration ensured that where such clarification was required the respondents received it.

3.6 Observation

Osualo (2001) contends that direct observation of techniques is specific and also arms the skilful observation with a high level of factors under study. These methods are suitable for gathering information on a given situation for a specific period of time, and therefore, describe the behaviour and qualities or changes that may be observed. In the study, an observation guide (Appendix C) was designed to cross validate the data obtained through the use of the questionnaire. The main methods or instruments used in the measurement of degree of implementation include questionnaire and observation techniques (Fullan & Pomfret, 1977). Even though, the presence of the observer could affect the quality of performance. Fullan and Pomfret (1977) argue that the use of the observation technique represents the most vigorous measurement of the degree of implementation of an innovation help the researcher find out the activities during learning and teaching process. This aided the detailed description of the situation in the respective classroom. The observation endeavoured to capture the lived musical experiences of tutors in and out of the classroom. Particular attention was on how these tutors utilise their knowledge and skills in Music and Dance to promote musical learning and development for their students.

The observation of lessons started on the 4th - 18th December, 2017 before the administration of questionnaires. In each College, the observation lasted for 60 minutes for a lesson. Every tutor was observed twice. The visit was planned according

to how each College and the selected class had allocated music and dance on the timetable. The researcher occupied the back seat in a corner of each of the classrooms visited and was a non-participant observer at all times during the observation that enabled the researcher to observe behaviour in the real world, for no manipulating behaviours' and the actual behaviour was recorded. A checklist was completed during each lesson.

Observations were conducted according to the phases of the lessons. Phase one; the introductory section (starter) was observed whether it was captivating or linked to the new lesson. Phase two (the main activities and assessment), phase three (plenary or reflection) and the various activities for each phase. Again, dispensing of the tutor's knowledge of the subject matter (content), the assessment procedure used whether assessment for learning (AfL), Assessment as Learning (AaL) and Assessment of Learning (AoL), questioning technique, pre-service music and dance students' involvement in the teaching and learning process, availability and use of teaching and learning resources (TLRs). The Black Board summary (BB. Summary), pedagogy like differentiation, scaffolding, the use of ICT, gender, inclusivity, the plenary or reflection sections, cross cutting issues, class management and control, variation in motivation and concluding sections were critically observed.

Table 3.3: Observation Scheduled for the Colleges

Colleges	Date/Time/Elective Class	Time	Lessons observed
Wesley College of Education	14 th December, 2018	7am-9am	Introduction to Labanotation
	16 th December, 2018	9am-11am	Movement as dance element
St. Monica's College of Education	13 th December, 2018	7am-9am	African Music instruments classification
	17 th December, 2018	11am-1pm	Practical session on piano
Agona College of Education	18 th December, 2018	9am-11am	Popular Music personalities (Akwasi Ampofo Agyei)
	19 th December, 2018	11am-12pm	Elements of Music (phrase)
Jackson College of Education (St Louis College of Education Center)	15 th December, 2018	1pm-3pm	Elements of Music (Tone colour, texture, pitch, dynamics, and duration)
	16 th December, 2018	7am-9am	Organisation of Africa Music
Offinso College of Education	25 th December, 2018	7am-9am	How to hold trumpet, and how to blow (toh, tay, tee).
	28 th December, 2018	9am-12pm	Practical session of how to hold Atenteben

3.7 Documentary Analysis

Document analysis is a system of qualitative research in which documents are construed by the researcher to give voice and sense around an assessment topic.

Document analysis is an important research tool in its own right, and is a supportive part of most schemes of triangulation, the combination of methodologies in the study of the same phenomenon (Bowen, 2009).

The researcher used thematic document analysis, to analyse the following documents: The Structure and the Content of the Diploma in Basic Education Curriculum, Areas covered in the 2005 Curriculum, The 2014 Diploma in Basic Education Curriculum, The 2015 Curriculum and the Issues relating to the Colleges of Education Curriculum which can be considered a form of pattern recognition with the document's data. The overall concept of document analysis as a process of "evaluating documents in such a way that empirical knowledge is produced and understanding is developed" (2009, p. 33). It is not just a process of lining up a collection of excerpts that convey whatever the researcher desires. The researcher must maintain a high level of objectivity and sensitivity in order for the document analysis results to be credible and valid (Bowen, 2009).

Document search is an efficient and effective way of gathering data because documents are manageable and practical resources. Documents can provide background information and broad coverage of data, and are therefore helpful in contextualising one's research within its subject or field (Bowen, 2009). Document analysis can also point to questions that need to be asked or to situations that need to be observed, making the use of document analysis a way to ensure your research is critical and comprehensive (Bowen, 2009).

However, another concern to be aware of before beginning document search, and to keep in mind during, is the potential presence of biases, both in a document and from the researcher. Both Bowen and O'Leary state that it is important to thoroughly evaluate and investigate the subjectivity of documents and your understanding of their data in order to preserve the credibility of your research (2009; 2014). That is the more reason why the researcher critically analysed the course structures (2005, 2014,

2015) of the Diploma in Basic Education (DBE) of the Colleges of Education to know the effects that a change brought.

3.8 Data Collection Tools

The tools used for the collection of the data include; digital video camera, tape recorder, field notebook, pen and Nokia mobile phone. The various data collected was kept in folders and saved in my inbox (e-mail).

3.9 Piloting the Study

The Music tutors and the second year pre-service Music teachers at Bechem College of Education in Ahafo region were purposively selected to pilot the instruments for the study. That College was conveniently chosen because of its proximity. There was an adjustment of the instruments after the pilot study because the instruments were found to be many and some also needed to be adjusted or reconstructed in order to give the anticipated information. Those adjusted were the questionnaire for tutors and the students. The initial instruments were questionnaires for tutors and the students, interview guide for students and teachers and observation of lessons. After piloting, the researcher decided to maintain questionnaire for students and observation of lessons. The researcher decided to ignore interview for tutors but rather maintains the questionnaires for tutors to enable him spends more time for the observation of lessons.

3.10 Data Analysis

Stake (1995) defined data analysis as a “matter of giving meaning to first impressions as well as to find compilations” (p. 71). Through patterns, meanings, and relation, I reduced and organise the complex data into categories that supported issues, contexts, and behaviours central and unique to each case (Stake, 1995). At the conclusion of my

questionnaire, I used rev.com to transcribe each participant's responses individually and coded the data based on commonalities, comparisons, and thematic topics. I used Creswell's (2007) five step data analysis spiral as an analytic guide: (a) data collection; (b) data managing; (c) reading and memoing; (d) describing, classifying, and interpreting; and (e) representing and visualising (p. 151).

Following data collection, I managed my data using QSR NVivo 12 Plus (2020) and SPSS Volume 16.1 qualitative analysis software to assist with the organisation and coding of data tables, frequencies and percentages to assist with the organisation and coding of data. Memoing involved the documentation of thoughts related to the study as the data were reviewed. I read and reread transcripts, keeping notes as I processed them. Memos were made in the margins of the transcriptions (Bodgan & Bilken, 2003; Creswell, 1998) and coded as well. From memoing, I described, classified, and interpreted the data by creating codes, noting emergent themes, and interpreting the results.

Coding is a core aspect of qualitative data analysis (Creswell, 2007) where "the goal of coding in qualitative research is to fracture the data and rearrange them into categories that facilitate comparison between things in the same category that aid in the development of theoretical concepts" (Maxwell, 2005, p. 96). I adopted the descriptive coding method of Saldana (2021) as a basic analytic technique for the study. Saldana offers a general framework for coding that involves two cycles of applied techniques for case study research.

3.6.1 Thematic analysis

In the present study, themes encapsulated important aspects of the data in relation to the research questions. Serving as the instrument, I made decisions about how the

themes and patterns were formed based on my judgement and interpretation of the data. The final stage in the second cycle process involved thematic coding, where codes that shared common meanings were classified into categories and themes (Saldana, 2021). The summary of data was synthesised and analysed to answer the research questions of the study. The emerged patterns and discussions could potentially lead to future studies (Saldana, 2016).

3.6.2 Within-case analysis

In a collective case study, Stake (2010) suggests that the researcher seek to understand a single case and depict meaning from one participant at a time and be willing to see multiple viewpoints of the case. According to Stake (2010), the purpose of within-case analysis is to identify, aggregate, and codify patterns in search of themes. I identified and analysed patterns, themes, and relationship developed within the cases of each participant.

3.6.3 Cross-case analysis

Cross-case analysis was performed by the researcher, after completing the with-in case analysis. Cross-case analysis involved the observance of patterns as they appeared in each case and served as a process of creating broad statements. Each case statement and comment were compared against one another to find commonalities and patterns. After comparison between case one and two was completed, I used this same process for the remaining cases/participants, working through each transcript methodically, along with field notes, and recordings searching for repeated patterns across all case data. Cross-case analysis allowed me to look at amalgamated meanings of all cases in the study, examining composite meaning of all cases (Stake, 2010).

This ongoing process of coding and recoding helped me to look for “overarching themes” (Braun & Clark, p. 89). The final data analysis spiral consisted of representing and visualising data through words, diagrams, and figures. The final data analysis spiral consisted of representing and visualising data through words, diagrams, and figures.

The QSR NVivo 12 Plus software allowed me to compile all of the codes, categories, annotations, and text associated with codes. I was able to review the data in sets categorised by participants and by questions. I reviewed each research question and created nodes (codes) for each question based on the repetition of words used in participants’ responses.

3.6.4 Verification and Trustworthiness

For purposes of this study, member checking, the gathering of rich, thick descriptions, and peer review were triangulated to ensure credibility, accuracy, and validation (Stake, 2010). Member checks involved forwarding my findings and interpretations to the interviewees for accuracy verification and their approval. Participants were given drafts of interview transcriptions to review for accuracy and agreeability (Stake, 2010). Each participant received a transcript of both questionnaires and observation in order to have the opportunity to make changes, if needed. No participants submitted changes.

Maxwell (2005) defined rich data as accounts “detailed and varied enough that provide a full revealing picture of what is going on” (p. 110). By collecting and analysing data from multiple sources, I sought to present rich descriptions in support of my interpretations (Stake, 2010). Through memoing, I noted thoughts, ideas, recurring terms, voice inflections, and concepts pertaining to potential meanings and

or themes. Several types of artifacts were collected during the study. The artifacts consisted of student music assignments, music scores, rehearsal plans, biographies, and other public materials. Examining a variety of artifacts allows the researcher to develop a broader perspective on the topic over the course of the study (Creswell, 2017). I organised each artefact by type for analysis and then inspected and cross referenced each with participants, observation transcripts, and recordings (audio and video).

I made use of a peer reviewer to minimise bias and to question my rationales as I analysed the data (Spall, 1998). My peer reviewer had previous experience with qualitative methods and informal learning strategies. She asked questions for clarification, challenged my assumptions, challenged some of my coding levels and language, and confirmed my thematic findings.

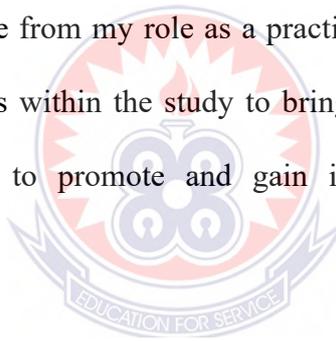
In order to authenticate data analysis, I managed my data using QSR NVivo 12 Plus (2020) and Statistical Package for Social Sciences (SPSS) Windows 16.1 Software Package to assist with the organisation and coding of data. The results of the statistical analysis were presented in tables, values are frequencies and percentages.

3.6.5 Clarifying Researcher Subjectivity

Qualitative researchers are to be closely involved in their work (Torna, 2000). In addition, Stake (1995) states the researcher should exercise “subjective judgement” and at the same time “realise their own consciousness” while analysing and synthesising each case (p. 41). Therefore, it is important to clarify my subjectivity as a researcher and my relationship to this topic and the participants. I have been a music and dance tutor in College of Education for fourteen (14) years. My experience as music and dance tutor has been the catalyst for this study. As a tutor, my training has

been both traditional (formalised experience) and informal (informalised experience) with teaching and learning occurring both in one-on-one settings with pre-service music and dance teachers in the Colleges of Education.

As an active music and dance tutor in a College, my position places me close to the phenomenon in this study and should serve as a positive attribute for examining this topic through the perspectives and experiences of my peers (Creswell, 2007). While I did not possess a personal relationship with the participants in the study, there was a familiarity with most of them. This familiarity allowed for rapport and trust but it may have allowed for reluctance or minimisations in reporting by participants. To address such potential hindrances, I was intentional and consistent with how I defined my role as the researcher, separate from my role as a practitioner. Lastly, I reemphasised the confidentiality restrictions within the study to bring ease and comfortability to each participant in an effort to promote and gain in-depth insight into their lived experiences.



3.11 Chapter Summary

This chapter provided a framework for the method used in the present study. Detailed information concerning the research design, research setting, participants, researcher's role, researcher bias, and the methods for data generation, analysis, interpretation, and verification were provided. By describing my method clearly, I provided researchers a way to replicate my study and to sufficiently judge the value of this contribution to the research literature.

CHAPTER FOUR

FINDINGS

4.0 Overview

This chapter is divided into five sections the first of which is the introduction. It involves the analysis and discusses the data under five categories. The academic qualifications and training characteristics of tutors selected for the study in section 4.1. Second of which is the content of music and dance programme which is 4.2. The third section which is 4.3 focuses on the music education curriculum that needs much emphasis and what are overstretched. The fourth section 4.4 concentrates on the needed pedagogy and the kind of instructional resources and mode of assessment. Section 5. looks at the special competencies' that pre-service music and dance teachers lack in preparation. The final section 4.5 focuses on the interventional strategies of teaching and preparation of pre-service music and dance teachers.

Table 4.1: Academic Qualification of Tutors

Qualification	Frequency	Percent
B.ED. Degree in Music	2	29
Graduate (Masters in Music)	4	57
B.ED. Degree in subject other than Music	1	14
Doctor of Philosophy (PH.D)	-	-
Total	7	100

Source: researcher field survey (2019)

The tutors' academic and professional training have a bearing on the pre-service preparation as teacher is considered dominant actor in the learning and teaching process (Gross, et al., 1971) and (Fullan, 1982). Touching on professional achievement of tutors teaching music and dance in the Colleges studied. Table 4.1 indicated that (2) tutors representing (29%) do have Bachelor of Education (BE.D) in

Music, (4) tutors representing (57%) responded that they have Masters in Music Education and (1) tutor representing (14%) also responded that he was having Masters in Subject other than Music, while none of the tutors was having a PH.D that represents zero.

The results indicate that all the seven tutors do qualify to handle the music and dance programme. This circumstance augur well for the effective preparation of the pre-service teachers in Colleges of Education because George (1969), LeBlam (1971) and Melton (1973) opine that high academic attainment has significant influence on the teacher's performance.

4.1 Research Question One: Course Content of Primary school Performing Arts

Syllabus and Diploma in Colleges of Education

The research revealed that Performing Arts which is an integration of music, dance and drama forms part of the Creative Arts curriculum (Curriculum Research and Development Division (CRDD) of Ghana Ministry of Education, 2007). More so, the findings indicated that course content as prescribed by the Institute of Education University of Cape Coast for the Colleges of Education in Ghana is designed to cover three semester duration of Music education programme. The research indicated that, pre-service music and dance teachers who did not take methodology in second year may lack confidence and competences to implement the course outline after their preparation. The Structure and Content of Diploma in Basic Education Curriculum specified that two programmes were running in the Colleges of Education that is the old programme, which uses the 2005 Curriculum and the new programme, that uses the 2014 Curriculum.

Table 4.2: Tutors' views on the Aims and objectives of the Music and Dance programme

Statement	Responses	Frequency	Percent
1. The general aims not properly stated	Yes	-	
	No	7	100
2. The specific aims properly stated.	Yes	7	100
	No	-	
3. The specific objectives are properly stated.	Yes	7	100
	No	-	

Table 4.2 present's data gathered when all the (7) tutors of music and dance were asked to rank their views on three statements in relation to the clarity of the aims and objectives of the music and dance programme in Colleges of Education. All the (7) tutors representing (100%) stated that the general aims, the specific aims and specific objectives are well stated. Gross et-al (1971); Mortimore, et al (1988) and Weatherly (1979) found that problems related to clarity are inhibiting factors to implementation of an innovation. The general and the specific aims and that of the specific objectives was unanimously agreed to be well stated and that yielded hundred percent rating.

Table 4.3: Tutors' Understanding of the content of Music and Dance programme

Understanding	Responses	Frequency	Percentage
Relevance of some topics (labanotation)	Yes	-	-
	No	7	100
Unclear Understanding of topics	Yes	-	-
	No	7	100
No Idea	Yes	-	-
	No	7	100
Total		7	100

Table (4.3) revealed that seven tutors representing (100%) responded about the irrelevance of some topics like (labanotation). They described it as *dancing on a paper*. That it is only theoretically assessed.

The table 4.3 again, indicated that seven tutors agreed that they have clear understanding of topics and conversant with dictates of the topics in the curriculum.

Quashigah, Eshun and Mensah (2013: pgs. 84-85) state that teachers need to be reminded of their primary function which is to facilitate learning and if this will be possible, they have to be familiar with the major objectives and content in their subject areas and to practice formulating objectives in all the domains of learning for specific topics following the different classifications by Bloom (1956), Krathwohl (1956) and Taba (1962). This is because, if objectives are formulated in all domains of learning, it will not be difficult for the teachers to assess the students in the three domains. That is inability to comprehend the body of content knowledge impede effective teacher preparation.

4.2 Research Question Two: The area of the Music and Dance Education

Curriculum that need more emphasis and those that are overstretched

The findings indicated that much emphasis should be placed on elements of music and dance to enable pre-service teachers understand how to perform and analyse compositions of music, dance and drama. Again, research revealed that much emphasis should be placed on content courses related to the subjects to be taught at the basic school, methodology courses to equip prospective music and dance teachers with instructional skills and students supported teaching (STS). More so, the research indicated that reviewers' reports on 2014 Curriculum (Bediako & Nti, 2016) was of much concern as well as the classroom assessment procedures.

Table 4.4: College Tutors Comments on Statutory Obligation Activities

Item	SD (%)	D (%)	A (%)	SA (%)
1. Time is sufficient	5(71)	2(29)	-	-
2. General singing is done during worship	-	-	6(86)	1(14)
3. Encouragement of Cultural display in the College	-	-	2(29)	5(71)
4. Encouragement of Singing competition	7(100)	-	-	-

In the Table, **SD** stands for Strongly Disagree, **D** for Disagree, **A** for Agree, and **SA** for Strongly Agree. Table 4.4 revealed that five out of seven tutors representing (71%) strongly disagree that there was a sufficiency of time allocation for music activity. Two tutors representing (29%) disagree that time provision for Music activity was sufficient whilst no tutor neither nor responded to Agree or strongly Agree to time sufficiency. Again, Table (4.4) revealed that six tutors representing (68%) and one tutor representing (14%) responded to Agree and Strongly Agree respectively to General singing during worship.

This finding goes to confirm the fact that little is reserved for music activities in the Colleges. Table (4.4) revealed that whereas two representing (29%) of the tutors were of the view that cultural display is encouraged in Colleges, while five (71%) indicated their Agreement to that effect. About the encouragement of singing competition in the Colleges, all seven tutors representing (100%) registered their displeasure that such an activity had ever happened in the various Colleges. As teacher quality is connected to quality of learning occurring in the Colleges, it is necessary to provide pre-service Music and Dance teachers with the skills and knowledges in order to be well motivated in class (Mereku 2001).

4.3 Research Question three: What kind of instructional materials and methodological strategies are appropriate for effective teaching and learning of Music and Dance in Colleges of Education

Table 4.5A: Instructional Materials in the Colleges of Education

Instructional Materials	Offinso	Wesley	St Monica's	Agona	Jackson
Rule Board	-	1	-	-	-
UCC Music and Dance Course Outline	3	3	3	3	3
Students Textbooks	2	1	1	1	1
Students Workbooks	2	2	2	1	1
Tutor's Manual	1	1	1	1	1
Music apparatus (wall pictures)	5	10	6	4	3
Music Manuscript books	1	1	1	1	-
Students Journal	1	1	1	1	-

Table 4.5(A) revealed that only Wesley College of Education have Ruled Marker Board. The table showed that there is availability of course outline, student textbooks, student workbooks, tutors manual and music apparatus (wall pictures) were available in all the selected Colleges. Again, table (4.5A) indicated that Jackson College of Education (St Louis College of Education Center) do not have Music Manuscript books and students journal. Students ruled lines in their note books that made them consume a lot of time in creating staff for their work. The availability of Music Apparatus in the Colleges was very encouraging because it builds concentration during teaching and learning process. Fullan (1982, 1991) contends that the success or failure of an innovation will by and large depend on the quality and availability of instructional materials, as these materials will meet the important needs in the learning situation.

Table 4.5B: Availability of Audio and Visual Aids in Colleges of Education

Audio-Visual Aids	Offinso	Wesley	St Monica's	Agona	Jackson
DVD Player	2	2	3	1	-
CD Player	1	2	2	1	-
Television	-	-	-	-	-
Projector	1	1	1	1	-
Computer	1	2	2	-	-
Music Software (<i>Finale, Cakewalk, Sibelius, Harmony Assistance</i>)	4	1	1	-	-

Table 4.5(B) revealed the availability of DVD players in the Colleges studied. Offinso (2), Wesley (2), St. Monica's (3), Agona (1) but Jackson College of Education (Asanteman SHS Center) (-). Again, table 4.5(B) indicated availability of CD player; Offinso (1), Wesley (2), St. Monica's (2), Agona Colleges of Education (1) and Jackson (-). From the table no College had Television set. Also, apart from Jackson College of Education all the Colleges according to the table 4.5(B) have one projector. Again, table 4.5(B) indicated the availability of Computers; Offinso College of Education (1), Wesley (2), St. Monica's (2) but Agona and Jackson College of Education had no Computers. More so, table 4.5(B) revealed the availability of Music software in some Colleges. Offinso College of Education have Finale, Cakewalk, Harmony Assistance and Sibelius while Wesley Colleges of Education and St. Monica's College of Education have only Finale.

Using aids as media in teaching music and dance can be helpful to tutors and pre-service music and dance teachers. It is a tool used in teaching and as avenues for learning (Bavantappas 2003, Francis M. 1997, Lorreta E. 2003 and Neerajas 2003). They are planned educational materials that appeal to senses of people and quicken learning facilities for clear understanding. In general, there are three kinds of instructional media. It comprises audio aid, visual aid, and audio-visual aids. Audio

aids are media that can be listened to such as CD's, radios and cassettes while visual aids are media that can be seen such as pictures, graphics, models, display boards, print materials and slides.

Table 4.5C: The availability of Western Music Instruments in Colleges of Education

Name of Instruments	Offinso	Wesley	St Monica's	Agona	Jackson
Trumpet	-	4	4	1	-
Trombone	-	2	3	1	-
Keyboard	2	2	4	1	-
Tuba	-	1	1	-	-
Euphonium	-	1	1	-	-
French Horn	-	-	1	-	-
Violin	-	-	-	-	-
Saxophone	-	-	1	-	-

The Table 4.5(C) revealed that Offinso College of Education have 2 (keyboards) but no trumpet, trombone, tuba, euphonium, French horn, violin and saxophone. Wesley College of Education have trumpet (4), trombone (2), Keyboard (2), tuba (1), euphonium (1), but no French horn, violin a saxophone. St. Monica's College of Education have trumpet (4), trombone (3), Keyboard (4), tuba (1), euphonium (1), French horn (1), no violin and saxophone (1). Agona College of Education have trumpet (1), trombone (1) and Keyboard (1) but have no Euphonium, French horn, violin and saxophone. Table (4.5C) revealed that Jackson College of Education have none of the stated Music instruments. As music and dance is a practical oriented subject, the use of certain music instruments is inevitable during teaching and learning process. Using aids as media in teaching music and dance can be helpful to the tutor and the students. It is a tool used in teaching and as avenues for learning (Bavantappas, 2003; Francis M. 1997, Lorreta E. 2003 & Neerajas, 2003).

Table 4.5D: The availability of African and Marching Music Instruments at the Colleges studied

Name of Instrument	Offinso	Wesley	St Monica's	Agona	Jackson (St Louis Center)
Membranophones:					
Atumpan	1	1	1	1	-
Brɛkɛtɛ	-	1	1	-	-
Vɔga	-	-	-	-	-
Apentema	1	1	1	-	-
Asivɔi	-	-	-	-	-
Gungun	-	-	-	-	-
Donno/Dondo/Luŋa	1	1	1	-	-
Petia	1	1	1	-	-
Kwadum	1	1	1	-	-
Aerophones:					
Mmenson	-	-	-	-	-
Wia	-	-	-	-	-
Atenteben	8	3	10	2	-
Idiophones:					
Gakogui	-	-	-	-	-
Axatse	-	-	-	-	-
Dawuro	1	1	1	1	-
Trowa	1	1	1	1	-
Nnawuta	1	1	1	1	-
Seprewa	-	-	-	-	-
Gyile	-	-	-	-	-
Chordophones:					
Goje	-	-	-	-	-
Benta	-	-	-	-	-
Seprewa	-	-	-	-	-
Marching Instruments:					
Bass Drum	-	1	2	-	-
Side Drum	-	1	3	-	-
Cymbals	-	1	2	-	-
Tambourine	-	2	6	-	-
Glockenspiel	-	-	-	-	-
Triangle	-	-	-	-	-

As the music and dance programme is culturally oriented, the use of certain music instruments in handling the programme is inevitable. Table 4.5(D) revealed availability of one Atumpan in all the Colleges studied except Jackson College of Education St Louis College of Education Center. From the table only Wesley College

of Education, St. Monica's only have one Brɛkɛtɛ each, the rest of the Colleges do not have.

Table (4.5) D revealed that no College have Vɔga. More so, the table revealed availability of Apentema at the following Colleges of Education Offinso (1), Wesley (1) and St. Monica's (1). Apart from the three Colleges no other College have that drum. Table (4.5) D indicated that no College have Asivoi and Gungun drum. Table (4.5) D showed that one each of the following drums Dondo or Dnno or Luŋa, Petia and Kwadum at the following Colleges of Education: Offinso, Wesley and St. Monica's the rest of the Colleges do not have any of such drums. Again, the table indicates that no College have Mmenson and Wia but the availability of Atɛntɛben is very encouraging at the following Colleges of Education Offinso (8), Wesley (3) and St. Monica's (10).

Table 4.5(D) revealed that all the four Colleges studied do not have the following music instruments: chodorphones Goje, Benta and Seprewa. Again, concerning matching instruments only St. Monica's College of Education have (2) Bass Drums (3), Side Drum (2), Cymbals (2), tambourines (6), but no College have Glogiespel and Triangles.

Wesley College of Education have Bass Drums (1), Side Drum (1), Cymbals (1), Tambourines (2), but no College have Glogiespel and Triangles. The rest of the Colleges do not have any of such matching instruments. Gross, et al (1971) maintains that unavailability of required materials is a barrier to effective pre-service preparation. (Bavantappas 2003, Francis M. 1997, Lorreta E. 2003, and Neerajas 2003), agree that instructional materials whether environmental or supportive are the planned educational materials that appeal to the senses of the people and quicken

learning facilities for clear understanding. It enriches the tutors own teaching to make teaching and learning more concrete as an instructional role in itself. It brings far things home and lives into learning and teaching process.

Table 4.5E: The availability of facilities in the Colleges of Education

Facilities	Offinso	Wesley	St. Monica's	Agona	Jackson (St. Louis Center)
Music Studio	1	-	-	-	-
Music Room	1	1	1	-	-
Big Hall for massed singing or worship	1	1	1	1	1
Shady place for dancing and drumming	Yes	Yes	Yes	Yes	Yes
Availability of electricity	Yes	Yes	Yes	Yes	Yes
Auditorium	1	1	1	-	-

The Table 4.6(E) revealed that with Music studio where pre-service music and dance teachers could have lessons on Music technology is only available at Offinso College of Education. The pre-service Music teachers must be able to observe and evaluate musical imagination and conceptual modelling in our learners. To give pre-service Music and Dance teachers a better understanding of the creative thinking process in our schools, our greatest promise is what Music technology holds for us today (Mereku, Addo & Ohene-Okantah, 2005, p. 22). Availability of computer software and hardware support, student's musical imagination will be changed, their inventive potentials will be sharpened and this can result in demystifying the creative process. Achieving this will not only make composition lessons very stimulating and attractive, but will also win a lot of *souls* for the discipline at a time many think Music in the curriculum is becoming an educational frill (Mereku, Addo & Ohene-Okantah, 2005, p. 22).

Again, Table 4.6(E) revealed that the following Colleges of Education have one each of the following facilities for Music performances: Music Room and Big Hall for massed singing; Offinso College, Wesley College, St Monica's. Agona College of Education has a big Hall for massed singing but do not have a Music Room. Jackson College of Education St. Louis College of Education Center do not have any of these facilities.

Table 4.6(E) revealed that all the five Colleges studied have a shady place for dancing and drumming as well as availability of electricity to enable them use any electric Music instrument or equipment or gadgets or do performances when the need arise. Also, the table revealed that Offinso College of Education, Wesley College of Education and St. Monica's College of Education have one each of an Auditorium but Agona College of Education and Jackson College of Education St. Louis College of Education Center do not have such facility.

4.3(B) Appropriate Methodological Strategies for Effective teaching and Learning of Music and Dance in Colleges of Education)

A strong content knowledge needs to connect to appropriate pedagogical knowledge through training MoE-NCTE, 2017 pg. 21). Mathew (1998), states that the successful classroom works to a large extent depend on the type of teaching approaches employed by the facilitator. Pedagogic knowledge is the specialised cognitive knowledge of facilitators for creating effective learning and teaching environments for all learners. Pedagogic knowledge is considered as the collaborating process that exist between tutor and pre-service teacher and could applied to include the provision of some aspects of the learning environment.

Table 4.5F: Use of Singing in Teaching Music and Dance

Singing as a Method	Frequency	Percentage
Use	6	86
Non-Use	1	14
Total	7	100

The Table 4.6(F) revealed that six tutors representing (86%) responded that they use singing as a method in teaching music and dance. Again, one tutor representing (14%) responded Non-Use of singing as a method in teaching. Singing supports literacy instruction and encourage content area of learning and it is therefore, important to encourage singing as a tool to learn in and through, across the curriculum (Kassell, 1997; Smith, 2000). Singing forms, the basis for learner's music education, as that is the only cheap way by which every learner can express himself or herself musically (Kodaly, 1973). Singing indeed, improves literacy knowledge of learners.

**Table 4.6A: Engage students in listening to recorded Music in the classroom
(Aural exercise)**

Play Recorded musical activities	Frequency	Percentage
Use	6	86
Non-Use	1	14
Total	7	100

Table 4.6(A) revealed that out of six tutors representing (86%) responded that they engage students in listening to recorded music in the classroom as an efficient and enabling approach in teaching and enforcing the specific aims of the objective of the course structure of the College of Education. Also, one tutor representing (14%) responded Non-Use of listening to recorded music as an activity in the classroom. Gordon E. (1971) posits that student's progress through an eight-stage process that begins with aural and oral experiences with music and ends with theoretical

understanding. One of the basic components of the music and dance programme is “Listening and observing” which improves the students’ perceptual ability in terms of “tonal differentiation” for analysis, appraisal and appreciation. It is one of the Dalcroze Ear-training approaches (Ear-training solfege). Cudy and Upitis, cited in Colwell, (1992) opines that music and dance programme demands that the learners’ aural perception be developed. In other to attain this, the facilitator ought to engage the students in various forms of listening exercises after which some specific questions are asked to guide the learners’ study from what they listened to.

Table 4.6B: Engage students in dance drama

Play Recorded musical activities	Frequency	Percentage
Use	3	43
Non-Use	4	57
Total	7	100

Table 4.6(B) revealed that three tutors representing (43%) responded that they engage their students in dance drama. While four tutors representing (57%) responded Non-Use of dance drama as an activity in the Music classroom. Another requirement of the music and dance programme is that pre-service music and dance teachers are taught the various dances in their communities as well as dances from other parts of the country and elsewhere. Pre-service music and dance teachers are therefore, to be taught to play the various music instruments in a particular dance being studied as well as its accompanying manipulative skills. Elemental music was pre-intellectual and exploratory, with music, movement, and speech interrelated and overlapping (Gordon E.E. 1971). Like drumming and dancing, the pre-service music students need a fair knowledge of how to plan a simple drama.

Table 4.6C: Engage student in drumming and dancing

Engage student in drumming and dancing	Frequency	Percentage
Use	4	57
Non-Use	3	43
Total	7	100

Table 4.6(C) revealed that four tutors representing (57%) responded that they engage their students in drumming and dancing. While three tutors representing (43%) responded Non-Use of drumming and dancing as an activity in the music classroom. Similar to drumming, pre-service music and dance teachers ‘call for a fair knowledge of how to do Ghanaian dances. Pre-service music and dance teachers’ must be able to differentiate between Ghanaian dances by name when dance movements are being made, be familiar with Ghanaian dances when drumming is being done, make out Ghanaian dances when a song is being sung with a time line, show simple uses of movements and gestures.

Pre-service music and dance teachers’ do not have to be master drummers, but they need to have a fair knowledge about drumming. Pre-service music teachers’ should be up-to-date with African instruments by name and classification, understand tuning systems and what instruments could be substituted with another, be able to internalise rhythmic patterns so as to be able to keep time lines, be able to display the technique of playing a high-pitched supporting drum, be able to establish the technique of playing a medium-pitched supporting drum and be conversant with master drum technique (Mereku & Ohene- Okantah, 2010).

Table 4.6D: Engage students in creating their own compositions.

Engage student in creating own composition	Frequency	Percentage
Use	7	100
Non-Use	-	-
Total	7	100

Table 4.6(D) revealed that all the seven tutors studied representing (100%) unanimously responded they engage their pre-service music and dance teachers in creating their own Art music composition. From the table there is no abstention and that represents Zero percent. These figures showed an extensive amount of work is being done by the music and dance tutors in the area of music composition. According to MDP, (1999) another important aspect of the music and dance programme is that the student's teachers be directed to create their own compositions to foster the art of creativity in them.

Atkin (1968) and Stake (1971) assert that creativity should not be stifled in the teaching and learning process. Composition lessons at this level take as its the traditional view that one learns to compose by imitation. Models (Ephriam Amu, J.H. Kwabena Nketia and J. Pappoe-Thompson) are chosen as springboards for the students, and an imitation of the originals is made (Mereku, Addo and Ohene-Okantah 2005).

Table 4.6E: Use folk tunes to illustrate the basic concepts of Music and Dance.

Use folk tunes to illustrate the basic concepts	Frequency	Percentage
Use	2	29
Non-Use	5	71
Total	7	100

Folk Music is a traditional music which deals with everyday life of the people. Boamajeh and Ohene-Okantah (2000) explain that folk music is associated with the

daily life of a group of people. Folk music reflects many situations and emotions and it has wide appeal among groups and nations. It is often related to the activities of the people, such as work, play, ceremonies or it may be used principally for entertainment. Folk music varies with the country and the times. The data in Table 4.6(E) showed that five respondents representing (71%) do not use folk tunes to demonstrate the basic concepts of the programme in question. But the remaining two respondents representing (29%) do use folk tunes to illustrate the basic concepts in teaching Music and Dance. Thus, as a sizeable number of the tutors of the programme do not use folk tunes to help their pre-service music and dance teachers understand the basic principles of music and dance. Thus, a quiet number of them use folk tunes in teaching the music and dance. The findings context Mansford's (1986) assertion, that music is used in teaching music. The very idea that most of the pre-service music and dance teachers studied are not even being engaged in singing Ghanaian folk tunes is unhealthy and goes contrary to Kodaly's (1973) music education basic assumption which supports the use of folk tunes in teaching Music.

Table 4.6F: Use of Western method of teaching Music (Rudiments and Theory of Music)

Use Western method of teaching Music (Rudiments and Theory of Music)	Frequency	Percentage
Use	7	100
Non-Use	-	-
Total	7	100

The data in Table 4.6(F) revealed that all the seven tutors studied representing (100%) unanimously responded that they engage their pre-service music and dance teachers in using Western method of teaching music rudiments and theory of music in the music and dance lessons. These figures showed that an extensive amount of work is being

done by the music and dance tutors in the area of using Western Method of teaching Music lessons (Rudiments and Theory of Music).

The pre-service music and dance teachers should get to know the use of conventional symbols, that is, Music notations-Semibreve (whole note), Minim (half note), Crotchet (quarter note), Quaver (one sixteenth note), Semi-quaver (one-sixteenth note), and their respective rests, Time Signatures, Key Signatures, *Italian* Tempo Markings, Dynamics Indications, the Basic Chord progression, Melody, Harmony writing, the difference between Bar and Bar lines, Scale writing, the pitch range of the various music instruments and the basic rules governing Melody and Harmony writing. These constitutes the rudiments of the western theory music. Table 4.6G: Use Kodaly Pedagogy for scale singing

Table 4.6G: Use of Kodaly Pedagogy for scale singing (Rudiments and Theory of Music)

Use Kodaly Pedagogy for scale singing	Frequency	Percentage
Use	-	100
Non-Use	7	100
Total	7	100

The Kodaly concept encompasses two key elements; it is a philosophical approach to teaching Music and it is a unique course of sequential musical instruction (Bacon, 1993). The Kodaly method is highly structured and sequenced, with well-defined skill and concept hierarchies in every element of Music. These sequences are both drawn from and closely related to child development - the way in which young children progress naturally in Music – as shown through research (Choksy, 2001). Table 4.6(G) revealed that all the seven tutors studied representing (100%) unanimously responded that they do not engage their pre-service Music and Dance teachers in

using Kodaly pedagogy for scale singing. From the table, there is an abstention and that represents Zero percent.

Kodaly believes that music instruction should reflect the way that learners learn naturally. Just as one learns to speak first and then read and write later, so the sound should be taught first before symbols. The developed inner ear will then be able to recall the sounds when they are presented later as symbols (Choksy, 1981). He also advocated that music skills should be carefully sequenced into patterns that reflect an understanding of learner development (Mereku, Addo & Ohene-Okantah, 2005).

Table 4.6H: Organisation of educational trip for pre-service teachers to visit places relevant to Music and Dance

Excursion	Frequency	Percentages
Never	6	86
Sometimes	1	14
Always	-	-
Total	7	100

Table 4.6(H) revealed that six out of the (7) tutors representing (86%) responded that they sometimes organise educational trips for their pre-service music and dance teachers to visit places relevant for music and dance lessons. One tutor representing (14%) sometimes organised excursion for his students. With respect to who always organise educational trip for his students attracted Zero percent. The result indicated that almost all the tutors studied have never organised excursion for their pre-service music and dance students or have done it sparingly. Thus, most of the pre-service music and dance teachers miss the chance of coming into contact with real musical situation to give them more enlightenment on what they learn in the classroom.

Table 4.6I: Resourcefulness of Music and Dance Tutors by the Colleges

Description	Responses	Frequency	Percentage
1. Prepare learning and teaching resources	Yes	2	29
	No	5	71
Total		7	100
2. Inviting resource persons	Yes	1	14
	No	6	86
Total		7	100
3. Acquisition of Music instruments	Borrowed Yes	6	86
	No	1	14
Total		7	100
4. Funding of borrowed equipment that developed a technical fault	Tutors Yes	5	71
	No	2	29
Total		7	100

In many instances, teachers find themselves in situations where there are no readily made instructional materials. In such circumstances, they are enjoined to improvise as much as possible in order that teaching and learning will be enhanced. Ibeneme and Chute (2000) stress on the expensive nature of the instructional materials in terms of cost. It is therefore, imperative and necessary to look for other means of providing the needed teaching resources. Improvisation becomes the option of coping with the demands of learning and teaching. In a depressed economy every individual is expected to be creative and resourceful in order to survive.

Table 4.6(I) revealed that out of seven tutors studied two tutors representing (29%) responded that they prepare teaching and learning resources. While five tutors representing (71%) reported that they do not prepare learning and teaching resources for lessons. Okeke (1990) urged teachers or tutors to produce their own aids in order to teach effectively. Everybody can be involved in the production of these alternatives – the tutors, learners, parents and all stakeholders in education. The practical nature of

the music and dance programme in one way or the other calls for the assistance of the resource persons during the learning and teaching process. Little (1981) states that the use of resource persons enables “teachers and administrators teach other than the practice of teaching”.

The question of whether teachers fall on resource persons who are knowledgeable to assist in teaching some topics they find it difficult or uncomfortable to handle. The response indicated that one tutor representing (14%) responded that he falls on resource persons but six tutors representing (86%) responded that they do not fall on resource persons who are knowledgeable to assist in teaching some topics they find difficult to teach. The tutors responded that they cannot cater for such a cost because their principals are also not ready to afford that.

The implication is that the pre-service music and dance teachers will absolutely be deprived of acquiring specific pedagogical content knowledge and pedagogical skill during their preparation. Inviting more experienced person to assist in the learning and teaching process, confirms the creating pedagogies as enshrined in the Ghana National Teacher Education Curriculum Framework (MoE-NCTE, 2017) and National Teachers’ Standards (GES, 2016).

Again, with the question of ‘how do you get Music instruments for your lessons?’ Table 5.6(I) revealed that six tutors representing (86%) indicated that they borrow from the various denominations on campus or the chaplaincy and the Students Representative Council (SRC). One tutor affirmed that all their Music instruments were provided by the College Administration and the ‘SRC’. That is the ‘Set of Brass instruments, Keyboards, and some African Music instruments for the department of Creative Arts Department’. However, two tutors asserted that the Mini Music

Recording Studio was set out by themselves in order to facilitate the students Music technology enhancement.

Table 4.6(I) revealed that five tutors representing (79%) vehemently responded that 'If a borrowed Music instruments develop a technical fault' they have to repair them at their own cost. While two tutors representing (29%) reported that the College Administration do fund that cost in case of any eventuality to that effect. Gross et-al (1971) perceives lack of tutors or teachers' motivation as one of the factors militating against an innovation.

Table 4.7A: Lessons Observation at Colleges of Education

Area checked	Weak (%)	Good (%)	Very Good (%)	Excellent
1.Subject Matter	-	-	6(86%)	1(14%)
2.Teaching skills	-	3(43%)	3(43%)	1(14%)
3.Method of teaching	-	4(57%)	2(29%)	1(14%)

Table 4.7(A) indicated that in all the ten classroom observations made, the knowledge of six tutors representing (86%) on the subject matter was very good, while one tutor representing (14%) was excellent. This implies that tutors observed were knowledgeable in the facts and concepts relevant to the topics they treated. Tamakloe, et al (1996) state that among the competencies that a teacher should exhibit to foster effective teaching and learning process is the skill of teaching. Again, the study revealed that the teaching skills of the three tutors representing (43%) was Good, one tutor representing (14%) was excellent and another three tutors also, representing (43%) was Very Good.

Again, the study indicated that the method of teaching demonstrated by a tutor in one of the lessons representing (14%) observed was excellent due to logical presentation of the tutor's lesson and pre-service Music and Dance teacher activities presented. The study showed that the method of teaching of the four tutors representing (57%) was Good and two tutors representing (29%) was very good. Arthur (1999) reiterates that when teachers are knowledgeable of the subject matter, it influences their interpretation of the curriculum intensions. Tamakloe et al (1996) state that among the competencies a teacher should exhibit to foster effective teaching and learning is the knowledge of the subject matter, skill of teaching and appropriate method of teaching. When pedagogical knowledge and content knowledge is assured builds up the confidence and motivates teachers during teaching and learning process.

Table 4.7B: Classroom atmosphere and situational factors

Area checked	W (%)	G (%)	VG (%)	E (%)
1. Opportunity for participation	5(50%)	2(20%)	3(30%)	-
2. Democratic Atmosphere	5(50%)	2(20%)	3(30%)	-
3. Use of learning and teaching resources (LTRs)	7(70%)	2(20%)	1(10%)	-
4. Assessment	7(70%)	2(20%)	1(10%)	-
5. Chalkboard or BB Summary	-	4(40%)	4(40%)	2(20%)
6. Situational factors	-	5(50%)	5(50%)	-

From the table “W” stands for Weak, “G” for Good, “VG” for Very Good and “E” for excellent. The table revealed that in ten of the lessons observed, the opportunity for student's participation for five lessons representing (50%) was weak. Two lessons representing (20%) was Good and three lessons representing (30%) was Very Good.

Again, table 4.7(B) indicated democratic atmosphere whether favourable or not. The five lessons observed representing (50%) showed a weak democratic atmosphere, two lessons representing (20%) was Good and three lessons representing (30%) was Very

Good. This do not place pre-service music and dance teachers at the center of teaching and learning process.

The lesson then becomes a tutor centred which is not in consonance of the aims and objectives of Standards Based Curriculum for developing the thinking and exploring capability of pre-service teachers. Concerning teaching and learning resources (LTRs), table (4.7) revealed that out of the ten lessons studied, seven lessons representing (70%) showed a Weak availability and use of learning and teaching resources. Two lessons representing (20%) showed Good availability and utilisation of resources. While one lesson representing (10%) showed availability of (LTRs) and use. Teaching and learning resources enhance lessons more efficiently than a tutor can emphasise in the lesson. The absence of this, therefore, means that pre-service teachers would miss the full impact of the lesson.

Tamakloe, et al. (1996), opined that “teaching and learning process cannot be complete without measuring and evaluating learning outcomes” (p.171). That because of importance of measurement and evaluation, every tutor has to obtain the fundamental principles, skills and techniques of constructing and administering test accurately. Observation of lessons looked at how tutors carried out assessment during lessons.

Again, Table 4.7(B) revealed that seven lessons representing (70%) tutors showed weak assessment procedure, two lessons representing (20%) showed Good assessment procedure. While one lesson representing (10%) indicate Very Good assessment procedure. All ten lessons observed, the dominant assessment procedure was questioning and answering. Only two lessons that demonstrated sense of practicality.

Most of the lesson's activities do not follow directly with assessment till the close of the lessons (summative assessment). This will prevent differentiation for remediation.

Most of the lessons observed have poor introductory sections and also, lacked reflection(s) as a medium of assessment. In all ten the lessons observed, lessons outcomes were not read to student teachers before the lesson Biggins. Pre-service teachers whatsoever were put into groups, no brainstorming, no think-pair-share, and demonstrations. Majority of the lessons observed were tutor centered. Table (4.7) revealed that four lessons representing (40%) Black Board (BB) summary was Good, and another four lessons representing (40%) was Very Good. While two lessons representing (20%) presents an Excellent (BB) summary. Tutors managed (BB) summary effectively because date, strand, indicator, and performance indicator were written on the chalkboard; all phases including assessments were on the maker board; writing is legible; gives students time to write down core points into books and cleaned board at the end of lessons.

Reseshine and First cited in Tamakloe, et al. (1996), state that such situations provide opportunities for students to learn the content of what is taught. Lewy (1977) opines that the conditions under which the curriculum is being carried out are important to the success of an innovation. This calls for an examination of both tutors' variables as well as external variables, which include size of classroom, availability of various facilities and teaching equipment as well as the geographical location of the College.

Again, Table 4.7(B) indicated that all the ten lessons observed five lessons representing (50%) showed good situational factors; and another five representing (50%) was Very Good. There was an adequate furniture that was in good condition with spaces for passage and demonstration of what was taught but (99%) of the

lessons were taught in abstraction, apart from the practical session of ‘how to blow trumpet’ ‘piano skills’ and ‘atenteten fingering’. The positive situational factors, develops effective tutor and student teacher participation.

Table 4.7C: Tutors’ Lesson Plan during Observation Process

Area checked	W (%)	G (%)	VG (%)	E (%)
Topic	-	-	10(100%)	-
Objective	-	-	10(100%)	-
Subject matter	-	-	8(80%)	2(20%)
Learner and teacher activities		3(30%)	4(40%)	3(30%)
Core points	-	3(30%)	7(70%)	-
Closure	6(60%)	2(20%)	2(20%)	-

Lefrancois (1988), states that to ensure effective teaching and learning, content of the lesson must be organised in such a way that the instructional objectives be attained. Tamakloe, et al (1996), add that “in most cases the success of any lesson depends upon the quality of its plan” (p. 31). There are certain key elements that necessarily must be considered in any well-prepared teacher’s lesson plan. These include Topic, Objective(s), Subject Matter, Sequence of Presentation, Evaluation and Closure. Observation of lessons also assessed how tutors’ lesson had been planned. On the table, “W” stands for Weak, “G” for Good, “VG” for Very Good and “E” for Excellent. Table 4.7(C) showed that all the ten lessons observed representing (100%) indicated clear and absolute topics relating to objectives set.

Again, set objectives of the lessons observed representing (100%) showed clarity, measurability and achievability of objectives was very good. Mankoe (1997) and Tamakloe et al (1996) affirm that a lesson plan with clear, measurable and achievable objectives gives the teacher a definite target to aim at and a definite criterion for

measuring or evaluating student learning and consequently ensures innovation that enhances effective pre-service preparation.

Nevertheless, Taba (1962) states that to achieve set objectives of an educational programme, there must be appropriate selection of content. Table 4.7(C) revealed that eight lessons observed representing (80%) showed adequacy and appropriateness of selection of facts, concepts and their suitability for class level was very good and ten lessons representing (20%) was excellent. This indicates that subject matter was suitable for class level and appropriate to achieving objectives of music and dance programme.

Again, Table 4.7(C) revealed that in three lessons representing (30%) of lessons observed, the sequential aspect of the lesson notes was good, four lessons representing (40%) was very good while three lessons representing (30%) were projected as excellent. The implication is that in all ten lessons observed, tutors' lessons notes were systematic, clear and logically structured. Tamakloe et al (1996), states that in evaluating a lesson, teacher asks series of questions, which are directly related to objectives stated in the lesson plan.

The Table 4.7(C) revealed that three lesson plans observed, core points representing (30%) was good, seven lesson plans representing (70%) was very good. Core points summarise all activities which relate to and clarify main skills or concepts and are also related to lesson objectives. From table 4.7(C), outcomes of core points signify that summary of the lessons relates very well with topic and objectives of the lesson. It is important for a tutor to note in the lesson plan the questions he or she intends using. One other important aspect in lesson plan is closure- how he or she will bring proceedings to an end Tamakloe, et al (1996). The closure stipulates that the tutor

will: Summarise main points of the lesson and also, welcome questions from pre-service students.

From Table 4.7 (C), closure: five lessons, representing (50%) of lessons observed was weak, three closures of (30%) was good and two closures representing (20%) indicated very good. Generally, closure of lessons observed was quite good. The observation of lesson assessed degree at which tutors studied adhered to content description of music and dance programme. Table 4.7(C) presents data gathered from the checklist on degree to which music and dance tutors of target population used subject content knowledge, pedagogical knowledge and pedagogical content knowledge.

Table 4.7D: Area of students' assessment by Tutors

Assessment area	Covered (%)	Not Covered (%)
Knowledge (Perception)	47(90%)	5(10%)
Responding (Sensitivity)	42(80%)	10(20%)
Value (Aesthetic)	33(63%)	19(37%)
Manipulation (Creativity)	13(25%)	39(75%)

Table 4.7(D), revealed that forty-seven pre-service music students representing (90%) indicated that their assessment covers perception while five students representing (10%) responded otherwise. Forty-two students representing (80%) showed that their assessment covers sensitivity while remaining ten students, representing (20%) responded that theirs do not cover sensitivity. Thus, a greater number of tutors have their assessment covering both perception and sensitivity.

However, with Valuing (Aesthetic) and Creativity, data in Table 4.7(D) painted a different picture. The data indicated that assessment procedure of nineteen students representing (37%) do not cover aesthetic while thirty-three students representing

(63%) covers aesthetic. On the part of creativity, thirty-nine pre-service music and dance teachers representing (75%) indicated that their assessment did not cover creativity but thirteen pre-service music teachers representing (25%) responded covered. Assessment serves as a form of motivation for students to learn. Assessment as a form of motivation, determines an extent when students study and how they study. Therefore, if the assessment practices are not much enhanced will definitely affects teaching and learning process and for that matter teacher preparation.

Table 4.8A: Students Response on the integration of the sections of the Music and Dance programme

No. of times	Frequency	Percentage
Never	43	83
Sometimes	5	10
Often	3	5
Always	1	2
Total	52	100

In response to question, do your music and dance tutors develop topics from separate components of music and dance programme or linking it to another subject? From table 4.8(A) forty-three pre-service music and dance teachers representing (83%) responded never developed their topics from separate components of music and dance programme. Five student teachers representing (10%) responded sometimes considered other three sections of the programme, while three respondents representing (5%) responded often and one student representing (2%) respectively have a view that their tutors always link their lessons to all other three sections.

Struthers (1994) recognises danger that music may not be given equal status with other subjects when links are formed between curriculum areas. Mills (1991) asserts that importance of musical validity: subject-specific development cannot take place through haphazard encounters in other areas. Links between music and other subjects,

therefore, are not advantageous. Largely, the performing arts include music, dance and drama. These three art forms-music, dance and drama-drive together in most of the performances organised by African indigenous people. The Music (a combination of an organised sounds and silence) offers the basis for a dance. The relationship between music and dance, in the African performance context, is so strong that barely would you perceive musical performance without dance.

Table 4.8B: Students Response on how Tutors offer sections they like most

No of times	Frequency	Percentage
Performance	1	2
Composition	21	40
Listening and observing	29	56
All other three sections	1	2
Total	52	100

In response to question which section of music and dance programme do you like most? Table (4.8) revealed that one pre-service music teacher representing (2%) like performance, twenty-one students representing (40%) like composition, twenty-nine representing (56%) indicated that they like listening and observing while one representing (2%) do like all the three sections of the music and dance programme. Bandura (1977) agrees that if people tend to avoid situations, they believe exceed their capabilities, but undertake activities they judge themselves capable of handling, it is imperative to find means to foster tutor's self-confidence during teaching and learning process.

Table 4.8C: Number of times Music and Dance tutors have had supervision

No. of times	Offinso College	Wesley College	St. Monica's College	Agona College	Jackson College (St. Louis Center)
Nil					
Once				√	√
Twice	√		√		
Thrice		√			
More than three					

Table 4.8(C) revealed that all seven tutors studied, four respondents have had twice supervision, two responded once and one tutor responded thrice. The question of ‘nil’ and ‘more than three’ they responded no. Arthur (1999) argues that effective supervision and monitoring promotes an innovation. The literature indicates that supervision, whether internal or external, is necessary for successful innovation. Arthur (1999) states that for maximum preparation of pre-service music and dance teachers, there must be effective supervision and monitoring.

Table 4.8D: Student’s comments on their satisfaction on pre-service music and dance preparation

Statement	Response	Frequency	Percentage
How satisfied are you with the Pre-service preparation that you received at College in Music and Dance Course	Very satisfied	18	35
	Somewhat satisfied	34	65
	Total	52	100
Do you believe that the pre-service Preparation you have received at the College is relevant to your needs as a beginning classroom teacher	Yes	10	19
	Yes mostly	16	31
	Not really	26	50
	Total	52	100
How would you rate your practical Experience in your preparation for Teaching Music	Very good	5	19
	Good	3	6
	Poor	44	85
	Total	52	100

The responses accrued regarding the relevance of coursework, the pre-service Music and Dance teacher preparation and their general satisfaction; Table 4.8(D) revealed that eighteen students out of the total number of fifty-two students representing (35%) responded that they are very satisfied while thirty-four students representing (65%) responded that they are somewhat satisfied about the kind of preparation that they receive.

Similarly, in the question of whether the pre-service course is relevant to their needs, the table revealed that ten students representing (19%) responded 'Yes', sixteen students representing (31%) responded 'Yes Mostly', while twenty-six respondents representing (50%) responded 'not really'. The College is not a chance arrangement but rather students experience certain planned practises to promote intellectual, personal, social and physical development of students. Prior to determining what the outcomes of teacher education should be, it is necessary to determine what teachers should know and be able to do (Cochran-Smith, 2002).

Regarding the practicum experience, the table 4.8(D) revealed that five pre-service Music and Dance teachers representing (19%) was 'Very Good' and three students representing (6%) was 'Good', while a large number of forty-four students out of the total number of fifty-two respondents representing (85%) responded poor practicum experience.

This revelation is not in consonance with the music and dance Courses Description in Colleges of Education that "the course exposes students to the nature of the Performing Arts as well as the teaching of the performing Arts in Ghana with respect to content knowledge and skill acquisition. In addition, the pre-service music and dance teachers will acquire skills in the development of strategies for the assessment of learners or student's ability to engage on the performing Arts." Mansford (1986) and Kodaly's (1973) assertion that 'music is used in teaching music' indicates the practical nature of Creative Arts education.

This problem is in consonance with the Mereku (2001), findings that music and dance teachers in the field are complaining bitterly because their preparation did not give them opportunities to view Ghanaian music-cultures with the understanding

demanded by the music and dance programme. Lewy (1977) opines that the conditions under which the curriculum is being carried out are important to the success of an innovation. This calls for an examination of both tutor's variables as well as external variables, which include size of classroom, availability of various facilities and teaching and learning resources' as well as the geographical location of the College.

4.4 Research question four: What special competencies do student-teachers of music and dance need for their preparation?

Table 4.9: Pre-service music and dance teachers comments on their competencies

Item	SA (%)	A (%)	D (%)	SD (%)
1. Students can sing folk songs and study from them	-	8(16)	10(19)	34(65)
2. Students create Pop Song	-	-	42(81)	10(19)
3. Students can sing very well	-	-	30(58)	22(42)
4. Students can conduct a singing group	2(4)	5(10)	33(63)	12(23)
5. Students can play traditional drums and dance to that	2(4)	5(10)	34(65)	11(21)
6. Students can play western melodic instruments like trumpet.	2(4)	3(6)	1(2)	46(88)
7. Students can play atenteben	1(2)	3(6)	14(27)	34(65)
8. Students can play Gyile (Xylophone)	-	-	29(56)	23(44)
9. Students can play piano	-	-	30(58)	22(42)
10. Students can write melody	7(13)	5(10)	10(19)	30(58)
11. Students can write harmony	-	-	22(42)	30(58)
12. Students can create own drama or dance drama	2(4)	3(6)	21(40)	26(50)

In the Table (4.9), **SA** stands for Strongly Agree, **A** for Agree, **D** for Disagree, and **SD** for Strongly Disagree. Concerning whether the pre-service music and dance teachers can sing folk songs of their community, Table (4.9) revealed that out of the total

number of fifty-two pre-service music and dance teachers, eight students representing (16%) agree to that effect. Ten students representing (19%) registered their disagreement and thirty-four respondents representing (65%) strongly disagree that pre-service music and dance teachers can sing folk songs of their community. Thus, as a sizeable number of students of the programme do not use folk tunes to help them understand the basic principles of music and dance.

Boamajeh and Ohene-Okantah (2000) clarify that folk music is associated with daily life of a group of people. Folk music is a traditional music which concerns with everyday life of the people. It replicates many situations and emotions and it has wide appeal among groups and nations. It is often connected to the activities of the people, such as work, play, ceremonies or it may be used mainly for entertainment. Concerning the pre-service music and dance teacher's ability to create Pop Song, Table (4.9) revealed that no pre-service music teacher strongly agrees or agrees to that. Forty-two students representing (81%) totally disagree to their ability to create Pop Song. Moreover, ten students representing (19%) strongly disagree that the pre-service music and Dance teachers could create such Music. Pop music incorporated rock and roll and the youth-oriented styles influenced. It is associated with music that is more commercial, short-lived, and accessible. Pre-service music and dance teacher's inability to create Pop music stifles their creative and imaginative ability.

The question of the pre-service music and dance can sing very well, Table (4.9) revealed that no student responded whether they strongly agree or agrees to that. Thirty students representing (58%) registered their disagreement to that effect while twenty-two students representing (42%) responded that they strongly disagree that the pre-service music and dance teachers can sing very well. Kodaly (1973), states that

singing forms, the basis for learner's music education, as that is the only cheap way by which every learner can express himself or herself musically. Singing improves literacy knowledge of learners.

Conducting is the art of directing a musical performance, such as an orchestral or choral concert. It is the art of directing the simultaneous performance of several players or singers by the use of gesture. Concerning the question of whether the pre-service music and dance teachers can conduct a singing group, table (4.9) revealed that two students representing (4%) responded that they strongly agree that students can conduct a singing group. Five students representing (10%) agree to students' ability to conduct a choir. Thirty-three students representing (63%) disagree that pre-service music and dance teachers can conduct a choir. Again, the table indicated that twelve students representing (23%) strongly opposed to the pre-service music and dance teachers' ability to conduct a choir or singing group.

The question of pre-service music and dance teachers capable of playing traditional drums and dance to that. The Table (4.9) revealed that out of the total number of fifty-two students two students representing (4%) strongly agree that they can play traditional drums and efficiently dance to it. Five students representing (10%) accented their agreement. A hooping number of thirty-four representing (65%) registered their disagreement while eleven students representing (21%) strongly disagree their ability to play traditional drums and dance to it. The indication is that pre-service music and dance teachers are becoming foreign to their own culture.

Another requirement of the music and dance programme is that students are taught the various dances in their communities and other parts of the country. Students should learn how to play various instruments of a particular dance as well as its

accompanying manipulative skills. Pre-service music and dance teachers' do not have to be master drummers though, but they need to have a fair knowledge about drumming (Mereku & Ohene-Okantah, 2010). The pre-service music and dance teachers should not necessary be professional dancers as well but must have fair ideas with some of the dance movements to enable them facilitate effectively during learning and teaching process.

Concerning the student's ability to play western melodic instruments like trumpet, Table (4.9) indicated that two students representing (4%) strongly agree that they can play western melodic instruments like trumpet. Again, three students representing (6%) agree that they can play trumpet. Forty-six students representing (88%) said they strongly disagree that they can play western melodic instruments like trumpet. The pre-service music and dance teachers should develop a comprehensive knowledge with respect to how to hold the trumpet, how to blow and sound production with fingering.

As the music and dance programme is culturally oriented, the use of certain musical instruments during teaching and learning is inevitable. For student's ability to play atenteben, Table (4.9) revealed that one student representing (2%) agree that they can play atenteben. Three students representing (6%) agree that they can play atenteben. Again, fourteen students constitute (27%) disagree that they can play atenteben and thirty-four students representing (65%) strongly disagree that they can play atenteben. The pre-service Music and Dance teachers should be knowledgeable about the revolution of atenteben, what to consider when buying atenteben, care of the instrument, holding of the atenteben and how to blow the atenteben. These are dominant modes of atenteben (Mereku & Ohene- Okantah, 2010).

Concerning pre-service music and dance ability to play *Gyile* (Xylophone). Table (5.6) revealed that no student responded either strongly agree or agree representing zero percent. Twenty-nine pre-service music and dance teachers out of (52) students representing (56%) registered their disagreement as able to play Xylophone. Also, twenty-three students representing (44%) strongly disagree that they can play *Gyile* (Xylophone). Table (4.9) above indicated that pre-service music and dance teachers will lack basic skills of playing *Gyile* with respect to sitting position, keys, tuning systems, care, maintenance and skills of playing.

The question of pre-service music and dance teachers can play piano. Table (4.9) revealed that no student responded either strongly agree or agree represent zero percent that can play piano. Table, thirty students represent (58%) disagree their ability to play piano while twenty-two students represent (42%) strongly disagree that they can play piano. The pre-service Music and Dance teachers should develop the basic skills in playing piano, features of piano, the sitting position of the learner, fingering positions, half steps on the piano or keyboard and learning note values of the piano.

Table (4.9) revealed that seven students out of fifty-two pre-service students representing (13%), strongly agree that pre-service students can write melody. Five students represent (10%) agree that students can write melody. Ten students representing (19%) disagree that students can write melody. Again, table (4.9) revealed that thirty pre-service music and dance teachers representing (58%) strongly disagree that they can write melody. Tillman (1989) and Webster (1988) state that creative thinking fosters the art of composition in students of music. Composition lessons at this level could take as its the traditional view that one learns to compose by

imitation. Models (Ephriam Amu, J.H. Kwabena Nketia and J. Pappoe-Thompson) are chosen as springboards for the students, and an imitation of the originals is made (Mereku, Addo & Ohene-Okantah 2005).

Concerning pre-service music and dance teacher's ability to write harmony. Table (4.9) revealed that no pre-service music and dance teachers strongly agree or agree that they can write harmony representing zero percent. Twenty-two students representing (42%) disagree that they can write harmony. Again, the study indicated that thirty pre-service music and dance teachers strongly disagree that they can write harmony. Composition fosters creativity, promotes critical thinking and the engine of Music and Dance hence, student's inability to compose basic harmony indicates that creativity is stifled. To validate the reliability of the responses given by the pre-service music and dance teachers, item 12 of the Table (4.9) poses the question "Students can create own drama or dance drama?" The table revealed that two respondents representing (4%) strongly agree that they can create either own dance and dance drama. Three students representing (6%) agree they can create own drama or dance drama.

Again, the Table (4.9) revealed that twenty-one pre-service music and dance teachers representing (40%) disagree that they can create own dance or dance drama. While twenty-six students strongly disagree that they can create own dance or dance drama. The table (4.9) emphasised that greater number of students cannot either create own dance or dance drama which do not augur well for the study and learning of music and dance.

4.5 Research Questions five: What interventions can be put in place to improve Music and Dance programme in Colleges of Education

Table 4.10A: Students responses to Interventional strategies that can be put in place improve Music and Dance programme in Colleges of Education

Types of interventions	Responses	Frequency	Percentage	
In-service Training/ professional development for tutors	Yes	52	52	100%
	No	-	-	-
There should be provision of teaching and learning resources in the colleges	Yes	52	52	100%
	No	-	-	-
Music programmes that require students Participation should be organised periodically	Yes	52	52	100%
	No	-	-	-
Other general tutors should be encouraged to participate in Music programme	Yes	25	-	48%
	No	30	-	52%

Table 4.10(A) revealed that fifty-two pre-service music and dance teachers' representing (100%) stated that regular in-service or professional development should be organised for tutors. Fullan (1991) asserts that absence of in-service training may result in weak innovation. Mankoe (1997) states that once a tutor passes pre-service training stage, while on the job, there is the need for the organisation of in-service training opportunities to update him or her. There is the need to have a short-time measure to run an in-service training programme for incumbent tutors and also a long-term one to redesign pre-service teacher programme in order that newly trained teachers are equipped with requisite knowledge and skills for an effective innovation of instructional programme.

The question of the availability of instructional resources in Colleges of Education, Table 4.10(A) revealed that fifty-two students' respondents representing (100%) unanimously accepted the claim that there should be provision of teaching and

learning resources during teaching and learning process. Bishop (1989) states that the task of effective teaching and learning can be said to involve two main processes; first, changing the attitudes of policy makers, administrators, teacher trainers, supervisors, teachers, parents and ultimately (the sole goal of the process) learners; secondly, providing the materials and administrative means to make this possible. He further states that, if there is to be change and improvement in education and for that matter teacher preparation, there must be adequate resources. Fullan (1981), (1991), intimate that the success or failure of an innovation will by and large depend on the quality and availability of materials. For Mankoe (1997), instructional materials aid students to learn rather than aiding the tutor to teach.

Concerning music programmes that require students' participation, table 4.10(A) revealed that all the fifty-two respondents representing (100%) vehemently showed their approval. This confirms earlier findings about lack of pre-service practicum experience on table (4.8) item 'C'. The teacher quality is linked in extricable to quality of learning occurring in Colleges (Darling Hammond, 2000b). Regards to other general tutors' participation in music programme, Table 4.10(A) revealed that twenty-five respondents representing (48%) subscribed to that but thirty pre-service music and dance teachers' representing (52%) indicated their disapproval.

Table 4.10B: Internal and External support to Music and Dance tutors'

Sources	No Assistance	Offer Assistance	Total
Principals	5	2	7
District education office	-	-	-
Other members of staff	-	-	-

Table 4.10(B) revealed that out of seven tutors, two of them responded that they do receive support from their principals. While five responded that they do not receive any assistance from their principals. However, with the question of the kind of support that music and dance tutors receive from the principals? The responses were not different from what was revealed on tables (4.5 A, B, C and D and 4.8B) because those questions were responses from the tutors concerning the availability of the learning and teaching resources. One of the Colleges principal responded that because they have many study canters all over the country the administration cannot provide these resources.

However, when it is requested by a tutor they try as much as possible to do what they could but the resource material will be returned afterwards by the tutor. Gross, et al (1971) perceives lack of tutors' motivation as one of the factors militating against an innovation. Pratt (1980) adds that there should be tangible results to urge tutors during teaching and learning process. The literature indicates that support whether internal or external, is necessary for successful pre-service teacher preparation. Berman and McLaughlin (1977) note that projects which have the support of the principal are more likely to fare well than those which lack support as their action showed whether a change should be taken seriously or not.

Indeed, teacher education courses should emphasis on cultivating high levels of music skills and music knowledge in future teachers, should focus on competencies that will require for their working lives in Colleges of Education, developmental needs of students and how to use this knowledge to teach effectively in schools and to focus on how future teachers could use education to move towards more social just society.

4.6 Discussions

The aim of this chapter is to look critically the response to questionnaires, document analysis, classroom observations and to discuss with reference to main questions and literature reviewed. The research questions were: I. How adequacy is the course content of the Music and Dance programme in the Colleges of Education? II. What areas of the Music Education curriculum that need much emphasis and what are overstretched? III. What kind of instructional materials and approaches are appropriate for effective learning and teaching of music and dance in the Colleges of Education? IV. What special competencies do student- teachers of music and dance need for their preparation? V. What interventions can be put in place to improve music and dance programme in Colleges of Education? Although, pre-service music and dance teacher education is designed to prepare beginning teachers for the early years of their career. Pre-service music and dance teachers express general dissatisfaction regarding the pre-service education that they receive at the College. The findings of the study highlight a considerable number of issues that music and dance teacher educators might consider to addressing in order to ensure that pre-service music and dance teachers are being adequately prepared for and supported in their role as classroom music teachers. The study pointed out a host of factors that militate against the adequate preparation of the pre-service music and dance teachers in Colleges of Education.

4.6.1 Analysis of Research Question one in relation to the course content of the Music and Dance programme in Colleges of Education

Content of music comprises: those facts, observation, data, perceptions, discernments, sensibilities, designs and solutions, drawn from what the mind of men have comprehended from experience and those constructs of the mind that reorganise and

rearrange those products of experience into lore, ideas, concepts, generalisations, principles, plans and solutions (Saylor and Alexander, 1966:166).

Performing Arts which is an integration of music, dance and drama which forms part of the Creative Arts curriculum (Curriculum Research and Development Division (CRDD) of Ghana Ministry of Education, 2007). The syllabus prescribes and guides the teaching of the Performing Arts in an integrated manner through composition, performance, listening and observation, a strategy which is also emphasised by Jeanneret and Stevens-Ballenger (2013). The syllabus is designed to reflect the Ghanaian Performing Arts culture in order to provide Ghanaian children with knowledge, skills and understanding of the traditional music, dance and drama of their own environment (Nketia, 1999). It is also intended to unlock and develop learners' creative abilities and potentials in the Performing Arts for national development (CRDD, 2007).

The course content as prescribed by the Institute of Education University of Cape Coast for the Colleges of Education in Ghana is designed to cover three semester duration of Music education programme. Music content is compulsory in the second semester of the first year of their training (PRA 121) and the Principles and Methods of teaching the Performing Arts 1 (PRA 221) and (PRA 211) as elective for second year first and second semesters respectively. In order to bridge the gap, there is the need to make Music a core subject from level 100 to 300 to help prepare pre-service music and dance teachers to be competent and confident in handling music in our Basic Schools.

The research indicated that, pre-service music and dance teachers who did not take the methodology in the second year may lack confidence and competences to implement the course outline after their preparation. The model of training for the diploma in basic education is structured in three-years that is six semester programmes where pre-service teachers devote part of their time on campus and on the field. On campus, they study content and methodology and on the field is where the actual practice takes place.

Structure and Content of Diploma in Basic Education Curriculum specifies that two programmes were running in the Colleges of Education. The Old Programme, which uses the 2005 Curriculum and the New Programme, which uses the 2014 Curriculum. The main areas covered in the 2005 Curriculum are the Content Courses: where pre-service students are entreated to take at least seven foundation subjects (English, Mathematics, Ghanaian Language and Culture, Integrated Science, Environmental and Social Studies, Pre-Vocational Skills and Religious and Moral Studies, Technical Skills and French).

However, Technical Skills and French are choices offered by a particular Teacher Training Colleges. The generalist trainees are also given the alternative to choose from one of the following content areas as their elective area: music and dance, Physical Education, Vocational Skills (either, sewing, catering and Art Related), Literature in English, Agricultural Science, Ghanaian Language and Culture and Religious and Moral Education. This alternative does not go well with music and dance as few pre-service teachers' considered music and dance as an option.

4. 6.2 Model of training for diploma in basic education (DBE)

It is a three-year (six semesters) programme. Pre- service music teachers spend part of the time for their training on campus and part on the field (Out-Component). The programme employs the synchronised model of pre-service teacher training (Tatto, Lerman & Novotna, 2010). The model provides training in subject matter contents and pedagogy or professional education concurrently. The training is not terminal; trainees are given contents up to level 200 at the University level to enable them further their education at the Post Diploma level. The pedagogy related courses expose trainees to Primary and Junior High School pedagogies.

4.6.3 The 2014 diploma in basic education curriculum

The Institute of Education reviewed the DBE curriculum in 2014 upon receipt of a report by a Committee put up by the Professional Board of the Institute of Education to deal with all problems relating to the structure and the content of the DBE curriculum being run by the Colleges of Education. The objectives of the 2014 Curriculum was broadened to include training of specialist teachers capable of teaching specific subjects such as Mathematics, Science and Technical Skills at the JHS level, French for both Primary and JHS levels and Early Childhood Education (Bediako & Nti, 2016).

4.6.4 Issues relating to the Colleges of Education Curriculum

Orientation of trainees to general methods of teaching at the Primary and Junior High School levels (EPS 211 Principles and Methods of Teaching in Basic Schools). Exposure of trainees to methods of teaching Basic School topics or contents (including Music and Dance English and Mathematics). This is done through Methods of teaching courses and Teaching Practice (On-Campus and Off-Campus). The

reduction of the workload on the pre-service teachers' (from a total of 89 hours to 65hours) affected content of music and dance. This is because one credit hour was allotted instead of two credit hours. Music is a practical oriented subject and cannot be taught in abstraction therefore, demands adequate time for pre-service teacher preparation.

4.6.5 Segregation of the Training – Separate Training for lower primary, upper primary and Junior High School Teachers

This discussion came up strongly in the committee report set up by the Vice-Chancellor of the University of Cape Coast in 2013 to look at teacher education programmes organised by University of Cape Coast and come out with ways of refining the programmes. It is suggested that a study is led to determine the opinions of pre-service and in-service teachers as well as tutors before such a programme is implemented in Ghana. Co-operated views are significant for a successful implementation of such a programme. The actual supposition under this viewpoint is that rather than being inert recipients of products developed by experts, the implementers are probable to be lively shapers of curriculum change to meet local needs, rather than a linear sequence from researcher and developer to the tutors (implementors).

4.6.6 Tutors' views on the Aims and objectives of the Music and Dance programme

The general and the specific aims and that of the specific objectives was unanimously agreed to be well stated and that yielded hundred percent rating. Gross, et al (1971), Mortimore, et al (1988), and Weatherly (1979) found that problems related to clarity are inhibiting factors to an innovation. Tutors need to be reminded of their primary

function which is to facilitate learning and if this will be conceivable, they have to be acquainted with the aims and the general objectives in their subject areas and to practice formulating objectives in all the domains of learning for specific topics. This is because, if objectives are expressed in all domains of learning, it will not be problematic for the tutors to assess the students in the three domains.

4.7 Tutors' Understanding of the content of Music and Dance programme

The study indicated that all the tutors have clear understanding of topics and are also, have commands over the topics in the course outline but unanimously described labanotation as irrelevant topic of study. The tutors described it as *dancing on a paper* for Labanotation was theoretically assessed. Quashigah, Eshun and Mensah (2013: pgs. 84-85) state that teachers need to be reminded of their primary function which is to facilitate learning and if this will be possible, they have to be familiar with the content in their subject areas and to practice formulating purposes in all the domains of learning. Teacher preparation must have a balance encounter between specific content and an appropriate pedagogy. Content is the interactive process between facilitator and learner, and it is also applied to include the provision of some aspects of the learning environment.

4.8 Research Question Two (The area of the Music and Dance Education

Curriculum that need much emphasis and what are overstretched)

The research indicated that much emphasis should be placed on elements of music and dance to enable pre-service teachers understand how to perform and analyse a piece of music and dance. Can we imagine a world without music? Is there any society in which music is not practiced? Music is among the universal basic characteristics of the human species. Music plays a social role similar to that of

language. The two stems from the need for human beings to communicate. When you listen to a piece of music you can hear the interplay of many elements. These elements form the characteristic features of music and are rhythm, pitch, timbre, dynamics, form, and texture.

Understanding of the music and dance elements will enable pre-service students understand any piece of music or dance whether they are trying to perform the piece or for analysis. This process could be understood by asking questions – “What is the tempo of the piece? How loud is the music? What gestures used in the dance? What key is the piece? what instruments used in playing the piece? and how the dance was performed?”

In composition, music and dance elements become “toolbox” for the pre-service music and dance teachers. Without clear grasp of elements of music, pre-service music and dance teacher’s ability to write music and to create dance will be seriously compromised and will not be able to reach their potentials as composers. Music and dance elements are also important because it serves as guide for performing music, dance and playing different kinds of instruments.

The research indicated that much emphasis should be placed on content courses related to the subjects to be taught at the basic school, methodology courses to equip prospective music and dance teachers with instructional skills to enable them handle various topics in the basic school curriculum and at a grade for which they are been prepared to teach and students supported teaching (STS) which comes in two phases. The first phase which is on-campus teaching practice that requires prospective teachers to engage in peer teaching on their campuses for a semester.

This peer teaching is done under the supervision of tutors on the various Colleges of Education campuses who are subject specialists. Supposition for this phase is to offer opportunity for the prospective teacher to teach in a familiar environment thereby boosting their self-confidence as teachers. Again, this phase consents the tutors to strengthen what has been taught in the various courses (that is. content, methodology, psychology and curriculum) through the feedback they offer and also allow the prospective teachers modify and develop some professional competencies before going into the basic schools.

The second phase, commonly referred to as off-campus field experience, provides prospective teachers the chance to teach in a real classroom with all its complexities. During this phase, prospective teachers are supervised by tutors from their college as well as experienced teachers of their placement schools. It is anticipated that when prospective teachers go through this model of teacher development, they would acquire a requisite knowledge of the content in the various subject areas, become well-versed in methodology and also skilfully integrate content knowledge acquired and the pedagogical knowledge for classroom instruction.

Researchers such as (Darling-Hammond, 2000, 2006; Darling-Hammond & Baratz-Snowden, 2005; Ell & Grudnoff, 2013; International Association for the Evaluation of Educational Achievement [IEA], 2012) have defined quality teachers as being those who form effective learning relationships with Practicum Professional courses, Peer teaching (campus-based) and School-based teaching as a basis for effective teacher preparation. The research indicated that reviewers' reports on 2014 Curriculum showed the need for re-look at the structure and content of DBE curriculum (Bediako & Nti, 2016) where duration of teaching practice was reduced by one semester in

order to lessen the workload on pre-service teachers (from a total of 89 hours to 65 hours) where most courses were made one credit hour affected Music and Dance and Physical Education. Pre-service music and dance teachers take up to 89 credits hours from 41 courses in order to graduate. Assessment was both formative and summative. Continuous assessment constitutes 40% of trainees' assessment while external examinations (End-of-Semester) constitute 60%.

4.9 Research Questions Three: What kind of instructional materials and methodological strategies are appropriate for effective teaching and learning of Music and Dance in Colleges of Education?

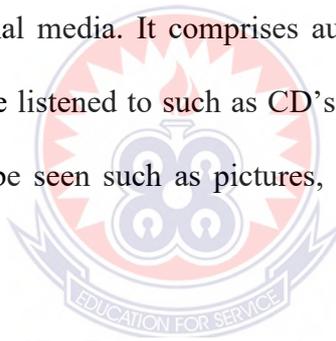
Apart from the Ruled Board which was only available at Wesley College Education, course outline, student textbooks, student workbooks, tutor's manual and music apparatus (wall pictures) were available in all the Colleges studied. Fullan (1982, 1991) contends that the success or failure of an innovation will by and large depend on the quality and availability of instructional materials, as these materials will meet important needs in the learning situation. Tutors ruling music lines (staff) on the maker board in most of the Colleges and lack of music Manuscript books for some pre-service music and dance teachers obviously affects instructional time during learning and teaching process.

The Student Journals which is an editorially self-governing magazine for students around Colleges to give students a stage to voice their sentiments regular and to comment on articles submitted on many topics, ranging from education and politics to culture and sports. College journal also assists students to keep track of what they have learned throughout the year and also multitasks as a fantastic organisational tool. Students journal help students track their questions, assignments, interesting things

that they have learned, and notes about their own thoughts and reflections throughout the year. Lack of student's journal in one of the Colleges means that the pre-service teachers in that very College will lack access to necessary information and also be deprived of earning their views on vital or an emergent issue.

4.9.1 Availability of Audio and Visual Aids in the Colleges of Education

Using aids as media in teaching music and dance can be helpful to the tutors and the pre-service music and dance teachers. It is a tool used in teaching and as avenues for learning (Bavantappas 2003, Francis M. 1997, Lorreta E. 2003 and Neerajas 2003). They are planned educational materials that appeal to the senses of the people and quicken teaching and learning process for clear understanding. In general, there are three kinds of instructional media. It comprises audio and audio-visual aids. Audio aids are media that can be listened to such as CD's, radios and cassettes while visual aids are media that can be seen such as pictures, graphics, models, display boards, print materials and slides.



The availability of DVD, CD, Television set, Computer and music software in the four Colleges assist their aural and visual perceptions and imaginations during learning and teaching process and those without them facilitate basically in abstraction which is not actually helping the pre-service music and dance teachers. The availability of the visual and audio visual as resource avoid mere memorisation of facts, figures and concepts. It will enable the pre-service teacher's ability to interact with them and apply knowledge innovatively to solve everyday problems.

Unavailability of Audio and Audio-visual aids is not in line with the goals of the Ghana's National Teacher Education Curriculum Framework (More-NCTE, 2017) and National Teachers' Standards (more-GES, 2016), which also aims at developing

individual sense of initiative, creativity and the capability of adapting to rapid social and technological changes and also, promoting the '4Rs' (Reading, wRiting, aRithmetic and cReativity) as well as the '4Hs' (Head, Hand, Heart and Hi-tech) as a dominant goal of NCTE. The availability of Audio and Visual Aids brings co-ordination between the eye and the mind in facilitating comprehension during teaching and learning process.

4.9.2 The availability of western instruments in Colleges of Education

Using aids as media in teaching music and dance can be helpful to the student and the tutor. It is a tool used in learning and teaching as avenues for learning (Bavantappas 2003, Francis M. 1997, Lorreta E. 2003 and Neerajas 2003). The following are the western Music instruments that were available at the four Colleges studied. Four Colleges have nine keyboards, three Colleges have three trumpets and three trombones, two Colleges have one tuba and two euphonium, one College have one French horn as well as one saxophone. Violin was not available in all the Colleges studied. One College do not have any of those western Music instruments. As music and dance is a practical oriented subject, the use of certain music instruments is inevitable during learning and teaching process.

The western music instruments may be required when teaching pitches, melody and harmony writing, aural exercises, identification of key and time signatures, scale writing and its identification and elements of music such as tone-colour. The objectives of the music and dance programme is that by the end of the course, the student teacher will be able to 'develop skills of discriminatory listening and observing'. The question is, what student's teachers are to listen and to observe? And how are they to listen and to observe? Absence of pre-service music facilitators'

knowledge about these western Music instruments is detrimental to their preparation as a competent and motivated class room teacher as suggested by Mereku (2001).

4.9.3 The availability of African and marching Music instruments

Gross, et al (1971) maintains that unavailability of required materials is a barrier to effective pre-service preparation. (Bavantappas 2003, Francis M. 1997, Lorreta E. 2003, and Neerajas 2003), agree that instructional materials whether environmental or supportive are the planned educational materials that appeal to the senses of the people and quicken learning facilities for clear understanding. It enriches the tutors own teaching to make learning and teaching more concrete as an instructional role in itself. It brings far things home and life into learning and teaching process.

The study revealed that as a result of inability of the music and dance tutors to teach the pre-service teachers on many traditional dances most of traditional music instruments are lacking in their Colleges. The findings indicate that four Colleges have atumpan drum, only two Colleges have brəkete, three Colleges have Apentema, no College has Asivoi, Vuga and gungun drum, three Colleges have donno or dondo or luṅa, petia, kwadum and Apentema. Out of the five Colleges observed no College owned mmenson. Four Colleges have twenty-three atenteben which is encouraging but as to the degree of its use was not inspiring.

4.9.4 The western instruments found at the three Colleges studied



Trombone



Trumpet



Organ

Figure 3: Western Music instruments (Trombone, Trumpet, Organ)

Picture by the researcher

4.9.5 The availability of facilities in the Colleges of Education studied

The study identified the availability of Mini-Music studio at Offinso College of Education. Upon interrogation, it was realised that it was established by the music tutors at their own cost.

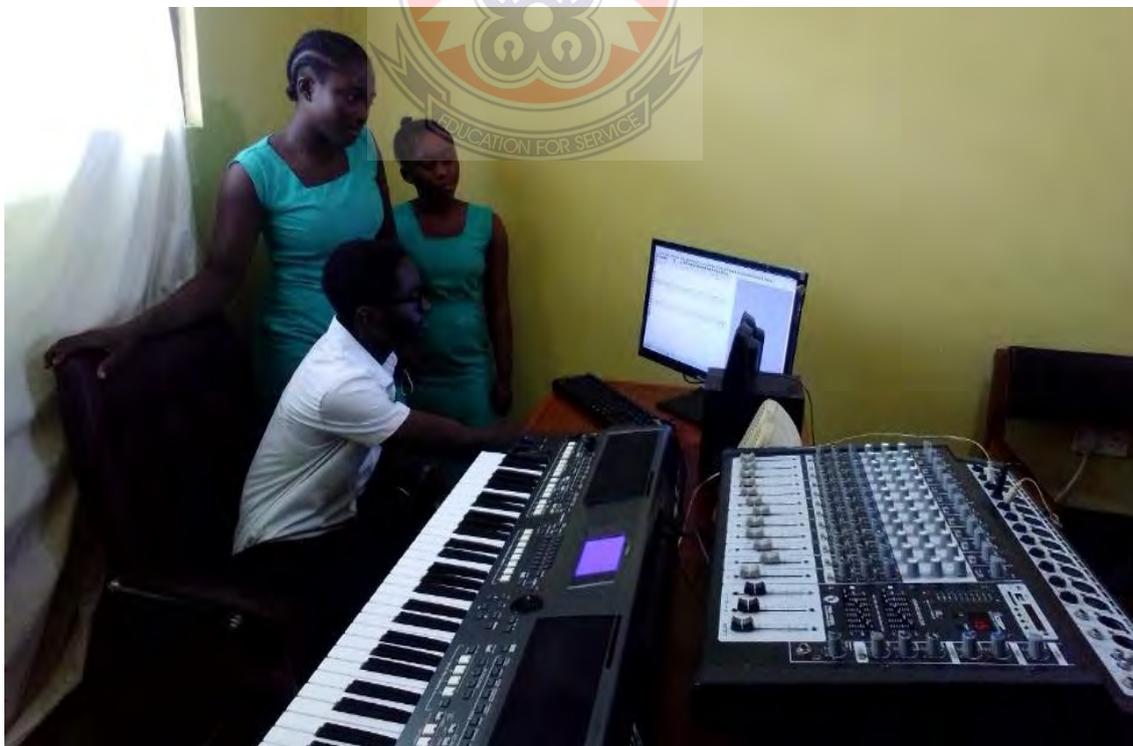


Figure 4: Mini-Music studio at Offinso College of Education

Picture by the researcher

4.9.6 Mini Music-studio at the department of creative arts education

For effective acquisition of Music composition skills at an audio studio, the pre-service music and dance teachers should familiarise themselves in the use of these software's. Some of the available Music Software's at the Offinso College of Education were: *Composing Cakewalk*, *Cubase*, *Harmony Assistant*, *Score Editors Finale*, *Sibelius*, *Mozart for Windows*, *Drums Wave Surgeon*, *Piano Professor*, *Guitar Desktop Guitarist*, *Sing Walker v1.10*, *Midi Player*, *MIDI Machine*, and *Midi Sequencers Digital Orchestrator Plus*.

A music recording studio is a specialised facility for recording, production, and mixing of Music. This can be for spoken words, vocals, instrumentals, or any other form of recording. The pre-service Music teachers must be able to observe and evaluate musical imagination and conceptual modelling in our students. To give pre-service music and dance teachers a better understanding of the creative thinking process in our Colleges, our greatest potential is what music technology holds for us today (Mereku, Addo & Ohene-Okantah, 2005, pp.22).

Computer software and hardware provision in Colleges, pre-service teachers' musical imagination will be changed, their imaginative capacities will be improved and this can result in clarifying the creative process. Attaining this potential will not only make composition lessons very stimulating and attractive, but will also win a lot of *souls* for the discipline at a time many think music in the curriculum is becoming an educational frill (Mereku, Addo & Ohene-Okantah, 2005). For up-and-coming audio engineers and music producers, it is essential to have a good working knowledge of the common software programs used in the Music recording studio such as technology aid us to be more imaginative.

The fact is that technology and creativity go hand in hand, and complement each other, empowering us to be additional creative and productive. The important benefits of how technology has wedged creativity: Innovation happens by constantly improving a process or product and technology has contributed in improving many of these. This is clearly not the case. So, let me set the record straight. Technology does not suppress creativity, in fact, there is a great deal of indication that suggests that technology improves creativity. Positively, we are expected to be additional creative in our working lives than a generation ago. Creativity is becoming an intrinsic part of working life. Creativity enhances global skills for learning help pre-service teachers become critical thinkers, problem-solvers, creators, innovators, good communicators, collaborators, digital literate, and culturally and globally sensitive citizens who are life-long teachers with a keen interest in their personal development.

Again, the study indicated the availability of Music Room and Big Hall for massed singing at the following Colleges: Offinso College, Wesley College, St Monica's, College. Though, Agona College of Education have partitioned hall for massed singing but do not have a Music room. Jackson College of Education Asanteman SHS Center do not have all these facilities for Massed singing.

However, all the five Colleges studied have a shady place for dancing and drumming as well as availability of electricity to enable them use any electric music instruments or equipment or gadgets or do performances when the need arises. Again, the study indicates that Offinso College of Education, Wesley College of Education and St. Monica's College of Education have one each of an Auditorium but Agona College of Education and Jackson College of Education (St Louis College of Education Center) do not have such facility. Agona College of Education though, do not have auditorium

but they open a partitioned classroom for massed singing on every Friday morning in the hours of 6am-7pm to learn and sing hymns which is basically Seventh Day Adventist tunes (SDA) tunes. For Jackson College of Education (St Louis College of Education Center) such an activity is not practised at all, rather than wanting for such facility. It is advantageous for institutions to have an auditorium because such facilities are furnished with efficient lighting systems, articulated amplification system, perfect seating arrangements, stage for performances, dressing rooms, projector screen, decent wash rooms and good security systems for music and dance performances.

4.9.7 Appropriate methodological strategies for effective teaching and learning of music and dance in Colleges of Education

The literature indicate that a strong content knowledge needs to connect to appropriate pedagogical knowledge through training MoE-NCTE, 2017 pg. 21). According to Mathew (1998), the successful classroom works to a large extent depend on the type of teaching approaches employed by the tutor or facilitator. The Pedagogic knowledge that refers to the specialised cognitive knowledge of facilitators for creating effective teaching and learning environments for all learners Guerriero, S. (2017).

4.9.8 Use of singing in teaching Music and dance

Most of the tutors admit the use of singing as an approach in teaching and learning teaching music. Singing, generally speaking, is not seen as an attribute or an area in personal development where many pre-service and in-service teachers feel highly confident. Most teachers in both groups will respond by setting out to convince you that in fact they cannot sing (Crittenden, 2009; Pascale, 2005; JinYoung & Choy, 2009).

This perception of personal singing competence and delivery does therefore, have an impact on the tutors' instructional decisions to sing or not to sing at all in the classroom. Within the scope of the performing arts, singing is an essential and integral fragment of human nature. In order to make best use of the benefits of music partaking for individual improvement, good quality musical experiences, particularly vocal experiences, must begin early in life. Singing supports literacy instruction and encourage content area of learning and it is therefore important to encourage singing as a tool to learning in and through, across the curriculum (Kassell, 1997; Smith, 2000). Singing forms, the foundation for students Music education, as that is the easiest way by which every pre-service music teacher can express himself or herself musically. Nevertheless, singing is not all that music education entails (Costanza and Russell, 1992).

However, singing which could serve as the starter or the introductory section (phase 1). Singing brings life, joy, or serves as a motivation during teaching and learning process. Singing supports literacy instruction and encourage content area of learning and it is therefore, important to encourage singing as a tool to learn in and through, across the curriculum (Smith, 2000). Singing forms, the basis for learner's music education, as that is the only cheap way by which every learner can express himself or herself musically (Kodaly, 1973). Singing indeed, improves literacy knowledge of learners. Singing in the pre-school classroom is a countless way to teach basic skills concepts, as well as skills precise to unit studies. However, it is very important for a tutor to consider the type of songs to be sung in classroom in terms of its morality, language and vocabulary.

4.9.9 Engage students in listening to recorded Music in the classroom (Aural Exercise)

Six tutors responded that they play recorded music for students to listen. Only one responded that he does not play recorded music in the class room. Meaning that he is not fulfilling the objectives of the music and dance programme about the students' indiscriminate listen. The tutor responded that those students are not assessed aurally. This is unacceptable way of music and dance teacher preparation. Gordon E. (1971) postulates that student's progress through an eight-stage process that begins with aural and oral experiences with music and ends with theoretical understanding. One of the basic components of the music and dance programme is "Listening and observing" which improves students' perceptual ability in terms of "tonal differentiation" for analysis, appraising and appraisal. It is one of the Dalcroze Ear-training approaches. (Ear-training solfege). Cudy and Upitis, cited in Colwell, (1992) opines that music and dance programme demands that the learners' aural perception be developed.

In other to attain this, the tutor or facilitator ought to engage the students in various forms of listening exercises after which some specific questions are asked to guide the pre-service teachers' study from what they listened to. The aural exercises help the pre-service Music teachers to identifying some Ghanaian Art music composers, traditional Music composers and popular Music composers, their compositions and analyses of some selected compositions of the composers in terms of titles of music's, lyrics (moral deduction of the songs), instrumentations and how the elements of music are employed. Significantly, absence of aural exercise in class greatly affects pre-service teachers when they enter into the real classroom where the actual teaching takes place because the Standards Based and the Common Core programme

importantly emphasise the student teacher's aural perceptivity in the classroom situation.

4.9.10 Engage students in dance drama

Dance is choreographed and a much-rehearsed movement to music, or movement framed to be perceived as designed. Dance-drama infers a spoken text, and often a story, combined with movement. In dance-drama, both dance and drama seem to be part of every human culture. The outcome of table (4.6H) indicates that three tutors engage the pre-service teachers in dance drama while the rest do not. Indeed, another requirement of the music and dance programme is that pre-service music and dance teachers are taught the various dances in their communities as well as dances from other parts of the country and elsewhere.

Pre-service music and dance teachers are therefore, to be taught to play the various instruments in a particular dance being studied as well as its accompanying manipulative skills. Elemental music was pre-intellectual and exploratory, with music, movement, and speech interrelated and overlapping (Gordon, 1971). Like drumming and dancing, students need a fair knowledge of how to plan a simple drama. Music, dance and drama have been an integral aspect of our culture. Initially, these art forms were used as medium of proliferation for religion and social re-organisations in which music and dance were incorporated to gain popularity.

The Standards Based and the Common Core Curriculum emphasise the emergent issues bordering the Nation Ghana such as energy saving, plastic waste, kidnapping, illegal mining (galamsey), cyber fraud (sakawa), plastic waste, bush burning, flooding, corruption, tribal conflicts, and political instability. The effects of these issues could be expressed through the use of dance drama.

Dance drama like dance will help expose the pre-service music and dance teachers to the media and techniques (elements) and why those elements of dance such as energy, balance, time (rhythm), Space, Body, movements (locomotor and non-locomotor movement-actions), dynamics, gestures, Costume and Posture (body) are used in drama or dance drama compositions. Pre-service music teachers need a fair knowledge of how to plan a simple drama. The following are important aspects that students-teachers must be able to handle competently: generating the plot (i.e. writing the script), assigning characters, getting the scenes, dancing that will accompany acting (choreography), singing that will accompany drumming and dancing, drumming that will accompany dancing, costume, make-up, props and furniture and rehearsal techniques.

Dance drama will assist pre-service music teachers about the significance and meanings of meaningful gestures involves in using the body as an expressive instrument to communicate feelings and ideas in patterns of movement or are expressive instrument for communication. The following are some of the gestures in traditional music and dance; Hands raised, spread side and steadily moved to vast on the chest as in Fõntõmfõm dance means all belongs to me used by chiefs to indicate the extent of their sovereignty. Arms cross over the chest means protection. Back of the right palm struck against the left open palm means I am pleading with you exhibited by either a female or male dancer dancing before the master drum, the chief or a prominent figure at the dancing arena. Hand stretched forward means to receive or ready to give.

Again, raising two fingers at a dancer means support. Biting a right thumb means regret. Point to north, south, east and west means own all the land. Running or dancing in an elderly person's arm means you are my support or I depend on you. Pointing a right hand to the sky means looking up to God. Two Palms placed on top of the head is a sign of sorrow or defection or a sign of dejected. Locking two separate fingers of both hands means love and two palms placed at the back of the neck means my load is heavy. Engagement of pre-service music teachers to dance drama ensures inclusivity in class because of the shared responsibility involves such as communication collaborations, critical thinking, creativity and innovation, personal development and leadership and culturally literate in a classroom situation.

4.9.11 Engages student in drumming and dancing

The study indicated that four tutors engage their students in drumming and dancing. While three tutors responded Non-Use of drumming and dancing as an activity in the Music classroom. Similar to drumming, pre-service music and dance teachers 'call for a fair knowledge of how to do Ghanaian dances. Pre-service music and dance teachers' must be able to differentiate between Ghanaian dances by name when dance movements are being made, be familiar with Ghanaian dances when drumming is being done, make out Ghanaian dances when a song is being sung with a time line, show simple uses of movements and gestures.

Pre-service music and dance teachers' do not have to be master drummers, but they need to have a fair knowledge about drumming. Pre-service music teachers' should be up-to-date with African instruments by name and classification, understand tuning systems and what instruments could be substituted with another, be able to internalise rhythmic patterns so as to be able to keep time lines, be able to display the technique

of playing a high-pitched supporting drum, be able to create the technique of playing a medium-pitched supporting drum and be conversant with master drum technique, which instrument should be tilted, hanged at shoulder or neck, using stick and hand, two sticks or hand stick technique when playing.

Like drumming, students need a complete knowledge of how to do Ghanaian dances. Students must be able to: distinguish between Ghanaian dances by name when dance movements are being made, recognise Ghanaian dances when a song is being sung with a time line, establish simple usages of movements and gestures say, in Asafo, Sikyi, Damba and Agbadza, be able to clarify simple symbolic gestures in dance, be able to use various forms and structure, shapes and systematise them into a series of movements to create a dance; in other words pre-service teachers must be able to explore and create a dance.

4.9.12 Engage students in creating their own compositions

Seven-tutors studied unanimously responded that they engage their pre-service music and dance teachers in creating their own Art Music composition. These figures showed an extensive amount of work is being done by the music and dance tutors in the area of Art Music Composition. According to MDP, (1999) another important aspect of the music and dance programme is that the student's teachers be directed to create their own compositions to foster the art of creativity in them.

4.9.13 Composition of Art Music by Imitation

Composition lessons at this level take as its the traditional view that one learns to compose by imitation. Models (Ephraim Amu, J.H. Kwabena Nketia and J. Pappoe-Thompson) are chosen as springboards for the students, and an imitation of the originals is made. Pre-service teachers are given a chance to develop ways of writing

music by himself or herself and in working situations with other people. Composition lessons are also intended to help them gain new confidence in their own ideas. Pick up tips, tricks and skill; share ideas and experiences, and explore their creativity. Pre-service music teachers should be able to read simple music on the staff or in solfa notation. Pre-service music and dance teachers must have access to solo-instruments such as atenteben, trumpet, and keyboard or piano. They must also have cassette recorders for recording and playing back of pieces in class for discussion (Mereku, Addo & Ohene-Okantah, 2005).

Amu wrote numerous choral music among which is the three periods of compositional styles found in Amu's works. The third period however is of significance because his rhythm followed the speech pattern and the melodies also followed the speech contour. The scale used is the major scale. Considering the Amu's piece, *Asemyidika*. In this song, Amu uses a lot of repetitions and the lyrics dwell on patriotism (Mereku, Addo & Ohene-Okantah, 2005). Pre-service music teachers' can therefore, use repetitions and the rhythm of the song model to create their own composition.

Again, Nketia wrote more for the voice solo and piano, and like Amu, his rhythms and melodies followed the speech pattern and contour respectively. His scales were more modal than his use of major scales; and he like Amu used a lot of traditional resources in composition. *Yaanommontie*, as an example, one recognises his use of sequence. One can see the attempt to follow the speech pattern and contour rigidly (Mereku, Addo and Ohene-Okantah, 2005). Pre-service music and dance teachers could use sequences in their own compositions. Also, Pappoe composed a lot of music in his mother tongue, the *Ga language*. His music covers various themes; from religion to patriotism. Like Amu and Nkktetia, he also follows the speech pattern and

speech contours (Mereku, Addo and Ohene-Okantah 2005). *Ahekoo!* uses modified sequences and pre-service teachers can use this model in their compositions as well.

4.9.14 Harmonisation of Melody

Harmony is the verticalisation of pitch. Time and again, harmony are thought of as the art of combining pitches into chords (several notes played simultaneously as a "block"). These chords are more often than order into sentence-like patterns called chord progressions. Melody can be harmonised by using chord I, II and V7. Pre-service music teachers' play back melodies for discussing how they work. Recording of the play from an instrument or voice on a compact disk (CD) or cassette for subsequent use in Listening and observing lessons.

4.9.15 The pre-service music and dance teachers Skills in creating a Pop Song

The pre-service music and dance teachers will be assisted to undertake the following activities, selection of a theme (secular or sacred) for their song and development of *lyrics*. The main objective for writing a song lyric is to give details and have a good time of the song's overall theme from end to end story, exposition, and symbolism. A good lyric also reflects the musical arrangement of a song. It should be noted that, a song lyric is unlike a poem. Also, decide on the song form to use either, Ballard (AAA), verse-bridge Song (AABB), the verse-Chorus Song (ABAB) and the verse-Chorus-Bridge (ABC).

How to produce melody to fit the lyrics through experimentation and improvisation, explore chord progressions (i.e., I, IV, V and any other chords) that work out the song (using the MIDI Keyboard if possible) and explore rhythm styles that could be used for song (on the MIDI Keyboard). Example, highlife, blues, soca, reggae, lartin rock, latin roch, rhumber and jazz. The pre-service music and dance teachers record their

compositions by using any ICT device either phone, video, projector, camera for appreciation and appraisal as clearly indicated in the Standards Based Curriculum and the Common Core Curriculum.

4.9.16 Pop Music Song Sections

Almost every song is made up of individual song sections. Here is a rundown of the basic song sections that pre-service music teachers' can use to structure their own original songs. The hook; this is a key melodic phrase in a song. A hook is often repeated one or more times during the song, particularly during the chorus when the excitement is at its peak. *The hook*, as a rule, usually becomes the title of the song. For example, 'Mother' by Nana Kwame Ampadu, 'Time Changes' by Akwasi Ampofo Adjei, 'Baabia Obi Awuo' by Obuoba J.A. Adofo; *Se Yehowah hyirawoa* by Yaw Sarpong.

4.9.17 The Verse of the pop Music

The *verse section* of the song more often than not provides some basic information about the song's setting, mood, and characters. Here, the singer offers significant facts from a personal point of view, either as a caring narrator or witness, or as a character in the story itself. Throughout the first verse, you should try to engage the listener in the circumstances and musical setting of the song and to create increasing interest in its result. The verse should be projected to show the way into the *chorus or bridge*, both musically and lyrically. Each succeeding verse normally features the same Music with a diverse set of words. The second verse advances the story line, conditions, or emotional development of characters in the song. The final verse brings the story to an end. Sometimes the first verse is recurrent as the final verse to carry the story complete circle.

4.9.18 Chorus section of pop Music

The *chorus section* usually follows the verse and provides a straightforward and significant statement about the song as a whole. The chorus often incorporates *the hook* of the song in recurrence, particularly in the first or last lines. The first chords of the chorus should be the harmonic high point of the song. The chorus is over and over again two or three time during the song with little or no alteration. Do not be frightened to be plain and simple when writing the chorus. It is the part that the listener is waiting for and the one that you want them to “go out whistling”; *refrain* is that part of a song which re-occurs at the end of every stanza (verse) (Mereku, Addo & Ohene-Okantah, 2005).

Some songs feature an *instrumental section*. Although, most musical interludes are shaped as an addition by a song’s arranger or performers, a few are central to the structure of a song. An instrumental break may take place at the song’s beginning, middle, or end. It is more often than not intended to show the way neatly to, or from a vocal song section. A break section usually occurs during the middle of a song, where it offers a brief way out from the body of the song (like a bridge section). Sometimes the break uses the chord pattern of the verse or chorus (Mereku, Addo & Ohene-Okantah, 2005). The pre-service music and dance teachers do not feel obliged to use an instrumentation break for it plays an essential role in creating of song.

Although, extensive vocal introductions are generally a thing of the past, many of today’s songs include a short instrumental *introduction*. Occasionally, a pop hit may use a *vocal intro* (example spoken *intro* or *hummed intro* at the beginning); Tag, some songs attribute a short section at the end. This *tag* (or *coda*) may serve up to “cap off” the song’s ending. More often the tag is a repeating fade-out of the hook line itself.

An example is Tagoe Sisters' *Mewo Yesu* where the Tag which is in effect the hook line itself, "*Mewo Yesu a*" is recurring several times to end the song (Mereku, Addo and Ohene-Okantah 2005).

4.9.19 Composing your lyrics

With the collaboration of the Language tutors, pre-service music and dance teachers should be bare to the basics of poetry. The following terms should be introduced to give confidence the creative skills of the pre-service music and dance teachers': Symbolism, Metaphor, Simile, Personification, Allusion, Pan, Alliteration, Assonance, Rhyme and repetition. The introduction of these terms will guide the pre-service music teachers in creating their own balanced poems or lyrics, and marry them to any of the song forms.

4.9.20 Parameters for composition

The following are the parameters for composition: *Repetition*—stating the motive at the same level, *Sequence*—stating the motive another level higher or lower, *Retrograde*—*crab walk*, that is stating the motive from the end to the beginning (Right to left), *Variation*—making alteration to the motive but as much as possible maintaining its identity (Mereku, Addo & Ohene-Okantah, 2005).

4.9.21 Use folk tunes to illustrate the basic concepts of Music and Dance

The data in Table (4.6K) showed that five respondents do not use folk tunes to demonstrate the basic concepts of the programme in question. But the remaining two tutors do use folk tunes to illustrate the basic concepts in teaching music and dance. Thus, as a sizeable number of the tutors of the programme do not use folk tunes to help their pre-service music and dance teachers understand the basic principles of

music and dance. The findings confirm Mannford's (1986) assertion that music is used in teaching Music.

The very idea that most of the pre-service music and dance teachers studied are not even being engaged in singing Ghanaian folk tunes is unhealthy and goes contrary to Kodaly (1973)'s Music education basic assumption which supports the use of folk tunes in teaching Music. Folk music is a traditional music which deals with everyday life of the people. Boamah and Ohene-Okantah (2000) explain that folk music is associated with the daily life of a group of people. Folk music reflects many situations and emotions and it has wide appeal among groups and nations. It is often related to the activities of the people, such as work, play, ceremonies or it may be used principally for entertainment. Folk music varies with the country and the times.

Presenting folk music in class assists the pre-service music teachers in creation and adaptation where a folk song created is rarely known to its community, and thus the obscurity of the creative process was once considered a major standard of folk music identification. It has become clear, however, that folk songs and other pieces are the result of individual creation. The study of folk music in class presents transmission, variation and colloquial discussions of folk songs (or tales) among the pre-service teachers in class. The terms such as *irregular* and *form* are used to highlight the variances in ways of singing the same song (or telling the same story). In the practical literature about folklore, the terms *version*, *variant*, and *form* may be used to express degrees of relationship. Thus, for example, several quite alike presentations by one singer might establish a version of a song.

Presenting folk music in class will enable the pre-service music teachers to establish how compositional patterns or process of folk music differs little from that of popular and classical Music. For example, the composer may create new songs by drawing together lines, phrases, and musical motifs from existing songs, possibly combined with entirely new ones and with normal opening or closing formulas.

The characteristic musical structures, scales, and rhythms of folk Music are also obtained in the other types of Music of the same culture. In the older traditions of folk Music, rhythm and metre mainly hinge on the metre of the poetry. Rhythmic construction is carefully connected to singing style. Singers in the older, decked styles often ensue from inflexible metric performance for melismatic (that is, single syllable sung to a series of notes) and other sensitive effects. Generally speaking, instrumental Music is more methodically metric than is vocal Music. Folk songs are important in education because of the historical and cultural contributions you can give students. There is something delightful about dancing to a song people were performing hundreds of years ago. On top of this, there is an expressive quality to the songs that have caused them to stick around for so long.

4.9.22 Use of Western method of teaching Music (Rudiments and Theory of Music)

The data in Table (4.6L) revealed that all the seven tutors studied unanimously responded that they engage their pre-service music and dance teachers the use of the Western method of teaching Music. That is the Rudiments and Theory of Music in the music and dance lessons. The results indicated that an extensive amount of work is being done by the music and dance tutors in the area of using Western Method of teaching music lessons (Rudiments and Theory of Music).

The pre-service music and dance teachers should get to know the use of conventional symbols, that is, musical notations-Semibreve (whole note), Minim (half note), Crotchet (quarter note), Quaver (one sixteenth note), Semi-quaver (one-sixteenth note), and their respective rests, time signatures, key signatures, Elements of music (rhythm , dynamics, tempo, beat, texture (monophonic texture, homophonic texture, polyphonic texture), tone colour, form, the basic chord progression, the difference between bar and bar lines, scale writing, the pitch range of the various music instruments and the basic rules governing the Melody and Harmony writing. These constitutes the rudiments of the western theory music. However, they do not teach Kodaly Pedagogy for scale singing and conducting patterns which could also prevent segregation but rather improves inclusion in class so far as hearing impairment is concerned as envisaged in the Standard Based Curriculum.

Music theory can include an examination of aesthetics in music as well as concentrating on how Music is created, analysed and notated. This means music theory inspires the growth of a contextual understanding of the pieces you study or listen to together with a greater clutch of how they are put together and written down. In its simplest form Music theory allows the student to read notes on staves and interpret them to their respective instruments. This means not only understanding the names of notes on staves but their duration and how they are to be played. This latter element is as vital as knowing which note to play and for how long as it greatly affects the complete of the tone from a short 'staccato', or sharp 'accent' through to a pushed 'tenuto' note.

4.9.23 Use Kodaly Pedagogy for scale singing

The Kodaly concept encompasses two key elements; it is a philosophical approach to teaching music and it is a unique course of sequential musical instruction (Bacon, 1993). The Kodaly method is highly structured and sequenced, with well-defined skill and concept hierarchies in every element of music. These sequences are both drawn from and closely related to child development—the way in which young children progress naturally in music—as shown through research (Choksy, 2001). The study revealed that all the seven tutors studied unanimously responded that they do not engage their pre-service music and dance teachers in using Kodaly pedagogy for scale singing.

Kodaly believes that musical instruction should reflect the way that learners learn naturally. Just as one learns to speak first and then read and write later, so the sound should be taught first before symbols. The developed inner ear will then be able to recall the sounds when they are presented later as symbols (Choksy, 1981). He also advocated that musical skills should be carefully sequenced into patterns that reflect an understanding of learner development (Mereku, Addo and Ohene-Okantah 2005). The use of Kodaly Pedagogy for scale singing first and foremost, because the method is based on singing, and every student possesses a voice, no exclusive equipment is needed. Direct admission to the world of music is available without the technical problems linked with the playing of an instrument. Moreover, singing without the assistance of an instrument is a powerful pedagogical tool that, in the hands of a good tutor, can lead to an extremely established musical ear.

Again, a Kodály-approach lesson is an approach in which pre-service teachers are deeply involved and responsible for their own progress. It is extremely planned and sequential, student or learner-centered and designed for all. Such a lesson is not directed to where only the gifted can follow. It offers music education for every pre-service music teacher or learner and supports each student teacher as being distinctively musical.

4.9.24 Organisation of educational trip for pre-service teachers to visit places relevant to Music and Dance

Table (4.6M) indicated that six out of the seven tutors responded that they sometimes organise educational trips for their pre-service music and dance teachers to visit places relevant for music and dance lessons. One tutor sometimes organised excursion for his or her pre-service music teachers. The result indicates that almost all the tutors studied have never organised excursion for their pre-service music and dance teachers or have done it sparingly. Thus, most of the music and dance teachers do not get a chance of coming into contact with real musical situation to give them more enlightenment on what they learn in the classroom.

Educational trips for pre-service music and dance teachers deliver an opportunity for total involvement in the natural environment and social situation. On such excursions, the pre-service music and dance teachers practices his or her social skills, critical thinking abilities and collaborations outside of the measured class situation. Being able to enquire specialists about their specific area of study on the spot necessitates intelligent. He or she is intelligent to learn real-world lessons.

4.9.25 Resourcefulness of Music and Dance Tutors by the Colleges

The question of whether teachers fall on resource persons who are knowledgeable to assist in teaching some topics? The study indicated that one tutor falls on resource persons but six tutors responded that they do not fall on resource persons who are knowledgeable to assisting in teaching a lesson that demand assistance. Further questioning revealed that only the theoretical aspect of the lesson is adhered to. Upon interrogation about the set-up of Mini studio at Offinso College of Education, the researcher realised that they seek assistance of a student who is well versed in Music recording studio who also assist in teaching his own colleagues.

The implication is that the pre-service Music and Dance teachers will absolutely be deprived of acquiring specific pedagogical content knowledge and pedagogical skill during preparation if no assistance is sought from the resource person. Inviting more experienced person to assist in the teaching and learning process, confirms the teaching pedagogies as enshrined in the Ghana National Teacher Education Curriculum Framework (MoE-NCTE, 2017) and National Teachers' Standards (MoE-GES, 2016).

The study indicated that six tutors borrowed Music equipment's such as keyboards from the various denominations on campus or the chaplaincy and the Students Representative Council (SRC). One tutor affirmed that all their Music instruments were provided by the College Administration and the 'SRC' for the department. That is their set of brass instruments, keyboards, and some African Music instruments such as petia, kwadum, apentema, atumpan, dawuro, adawura, for the department of Creative Arts Education. However, a tutor explained that the Mini Music Recording Studio was set out by tutors themselves in other to facilitate the students Music

technological enhancement. Such attitude is positive achievement for enhancing teacher preparation.

Table (5.6 N) revealed that five tutors vehemently responded that ‘If a borrowed music instruments develop a technical fault’ they themselves have to repair them at their own cost. Such unfortunate and uncomfortable situation will dissuade such tutors to go in for such an assistance when the need arises. Two tutors reported that college administration does fund the cost in case of any eventuality to that effect. Such an administrative assistance should be regularly promoted to enhancing teaching and learning process. Gross, et al (1971) perceives lack of tutors or teachers’ motivation as one of the factors militating against an innovation.

4.10 Observation lesson at Wesley College of Education on the 14th December,

2018 within the hours of 7am-9am about the introduction to Labanotation

Wesley College of Education had a total number of seventy-five elective music students of which forty-five elective music students in class ‘A’ and thirty in class ‘B’. The researcher decided to start the observation at ‘A’. The classroom was very spacious, enough seats, very good markerboard, well ventilated and availability of electricity. The tutor used very stimulating starter which directly linked to the new lesson. He asked the pre-service teachers to watch a choreographic dance on a projector. The tutor discussed that Labanotation is a technique of notating dance movements, including the placement of the dancer’s body, direction of movement, tempo, and dynamics was developed in 1928 by an Austrian dancer and choreographer named Rudolf von Laban (1879-1958). The tutor said that Labanotation is also known as Kinetography Laban which is a scheme of movement notation acknowledged and used by many choreographers throughout the world.

The tutor discussed with the pre-service teachers that staff of the labanotation dance movements, like music, are notated on a staff. The Labanotation staff is made up of three vertical lines. The staff represents the body, the center line being the center of the body, dividing the right and left". The tutor's illustrations on the markerboard:

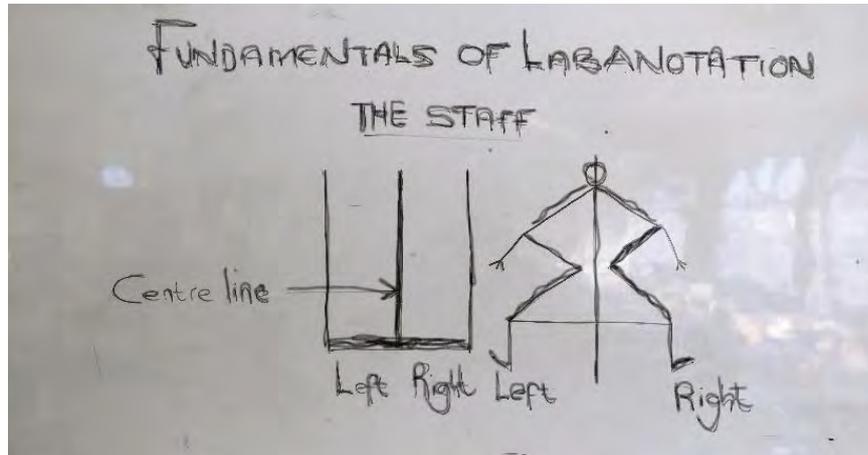


Figure 5: The Staff of Labanotation

Picture by the researcher

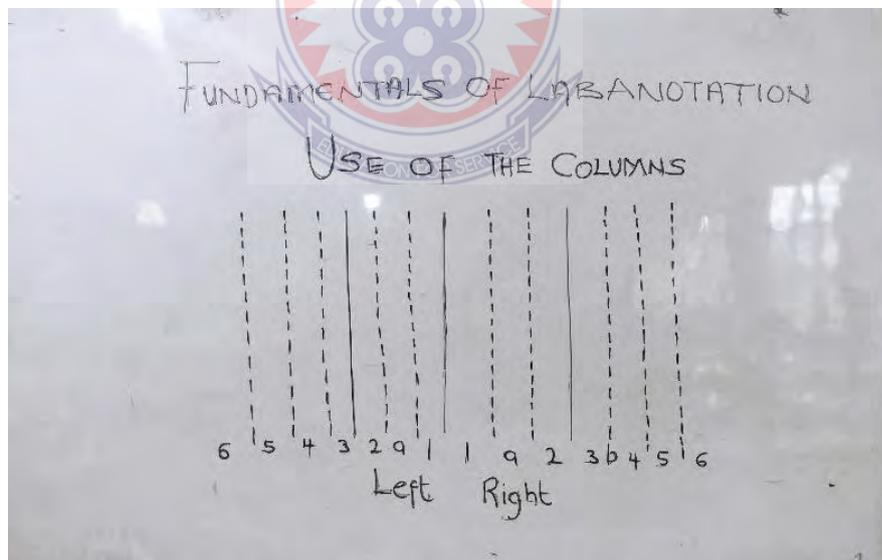


Figure 6: The Columns of the Labanotation Staff

Picture by the researcher

He described the 1st Column: Supports, 2nd Column: Leg Gestures, 3rd Column: Body, 4th Column: Arms and their used with the pre-service teachers. He also, discussed the directional symbols and the statement of the time signatures. He explained that every

movement begins from a central point. For example, if you want to go to the front space of your classroom, you begin from your seat (which is the central point). Then you initiate your movement in the direction of the front of the class by standing up, moving away from your seat and heading towards the front of the class. Before the initiation of the move to the front of the class, you were in “place” in your seat. Hence, every movement starts from what is referred to as “place” in Labanotation.



Figure 7: The place Symbol
Picture by the Researcher

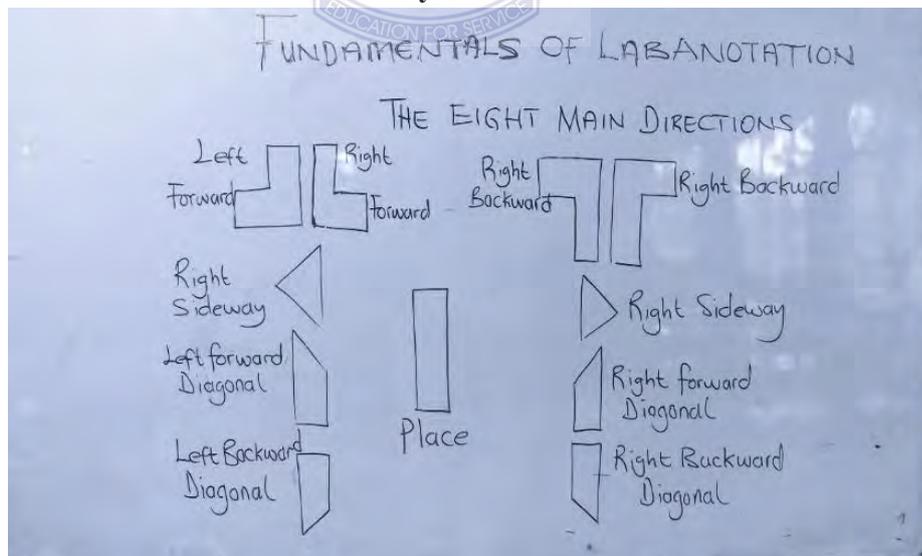


Figure 8: The eight main directional symbols
Picture by the researcher

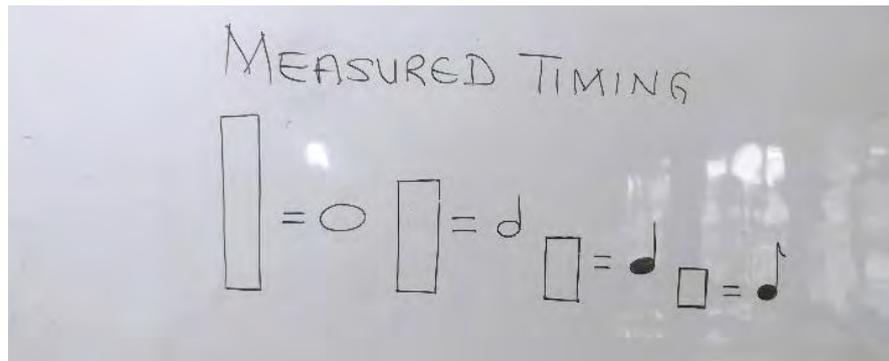


Figure 9: The Measured Timing

Picture by the researcher

Concerning the measured timing, he said that one of the vital elements of dance is rhythm. That rhythm flows in time. The element of time is then vital in dance. Labanotation, therefore, takes care of time and has a scheme of recording dance movements within the framework of dance. Like music, dance notations comprise notes of diverse duration. The following is an example of dance notations in relation to music notation.

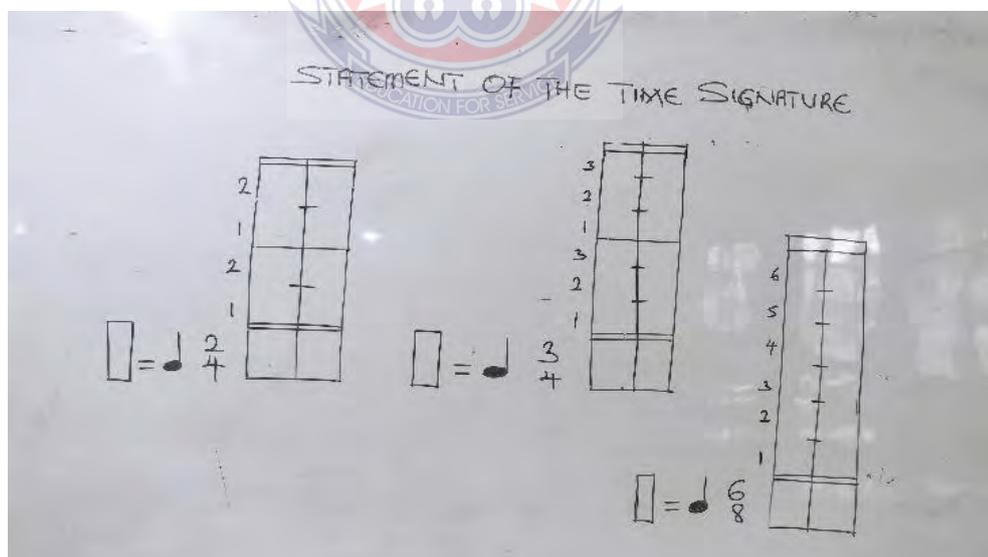


Figure 10: The Statement of the Time Signature

Picture by the researcher

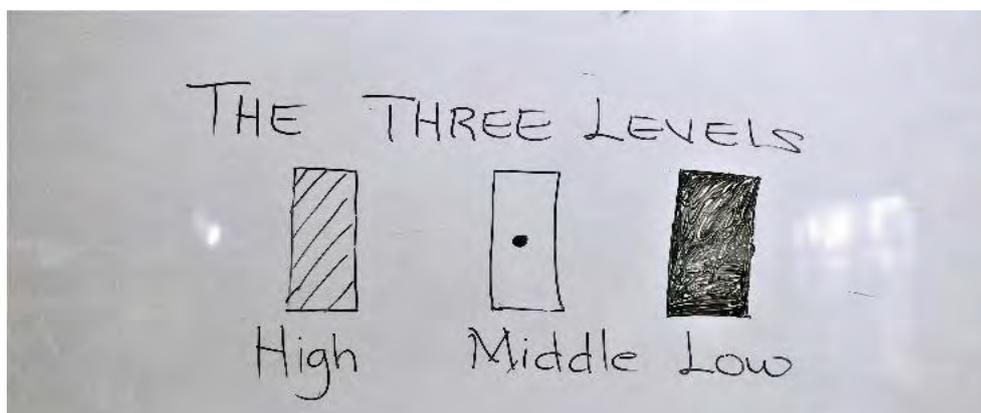


Figure 11: The Three Levels of the Labanotation

Picture by the researcher

The tutor ended the lesson with the question, draw the following directional symbols:

- 1 Left backward sideway
- 2 Right sideway diagonal
- 3 Left forward
- 4 Place low
- 5 Left diagonal high



The tutor showed mastery of the subject, Very Good blackboard illustrations and motivating linkages. The tutor stated lesson outcomes that are relevant but not specific that was (introduction to Labanotation symbols). The tutor demonstrated subject knowledge but does not indicate techniques to ensure active pre-service music teacher participation. There was no practical assessment for the lesson. The tutor did not share the lesson outcomes with pre-service teachers before the start of the lesson and showed a weak student participation. Though, the tutor was able to finish on time but the lesson was heavily loaded. Several performance indicators or sub-topics were lumped together. That is directional symbols, the three levels and statement of the time signature could have been treated separately for practical assessment.

The pace of the lesson was not appropriate. The tutor spoke too slow. The tutor's assessment was summative (AoL). He did not apply assessment for learning (AfL) and as learning (AaL). Resulting to only assessment of learning (AoL) will deter the use of differentiation and scaffolding as a creating pedagogy as enshrined in the Standards Based Curriculum. There was no summary and reflection of the lesson. However, the tutor ended the lesson at exactly (9am) to give way for the next tutor that was a very good sign of teaching proficiency.

4.10.1 Second observation lesson at Wesley College of Education on the 16th December, 2018 within the hours of 9am-11am about (Movement as Dance Element)

The researcher observed the second lesson in 'B' class with the total number of thirty students. All the pre-service Music teachers were present during the observation. At the phase one of the lesson, the tutor showed a video of one of the class performances recorded a fortnight ago (Atenteben Music) as an ice breaker. He recapped the relevant previous knowledge (RPK) by asking the students to distinguish between walking, running and dance movements. The student's attention was drawn to the lesson outcomes. The tutor asked the students to describe the movement as dance element. One of the students responded that it is the 'up and downs' when dancing. Another student said that it is a 'body response to rhythm'. The tutor congratulated them for their contributions. However, the tutor streamlined the first answer that we execute both locomoto and nonlocomoto effectively when dancing.

The tutor said that a dance is made up of body movements that is locomotor and nonlocomoto. He continued that locomotor movements are movements that result in a displacement of the body in terms of place. Some of these movements are walking,

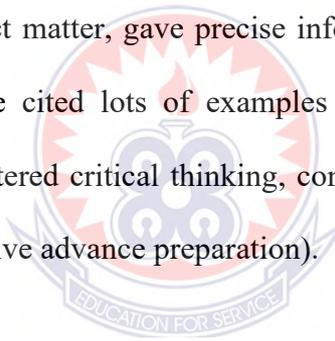
running, dodging, leaping, hopping, and skipping. While nonlocomoto movements are movements that do not result in a dislocation of the body in terms of place. Some of these movements he said are swinging, lifting, pushing, pulling, bending, swaying, squatting and stooping. The tutor discussed with the students that when dancing, the dancer executes a combination of locomoto and nonlocomoto movements.

These movements are executed relative to time and space. He paused and asked, why necessary to execute locomoto and nonlocomoto movements when dancing? This time he directed the question to one of the students who was not paying attention during the teaching process. All the students burst into laughter because of his response (Kpanlogo). A hand was up, she responded that the two movements intrigues functional movements. She was congratulated by the tutor. The tutor continued that when dancing, the dancer executes a mixture of locomoto and nonlocomoto movements. These movements are executed comparative to time and space. The movements of the human body, as they operate in space and time, are subject to regular laws of physics. Bodily laws governing weight, balancing and motion come into play when body movements are affected.

The tutor subjected pre-service music teachers into these activities: He played a music for the students to listen to. Played the music again and allowed them think of the body movements that go with the music (Performance time: 2 minutes). He asked the students teachers to create two sets of movement patterns. Label them as 'A' and 'B'. As you play the Music, perform Movement 'A' 30 seconds and switch on to movement 'B' for 30 seconds and back to 'A'. (Performance time: 1 minute 30 seconds). Create more movement patterns. Include all the body movements you can think of-such as jumping, skipping, limping, swaying, twisting, bending. Perform the

movement patterns created to go with the music. (Performance time: 3 minutes). The tutor re-echoed that a dance is made up of body movements of locomotor and nonlocomotor movements. In groups of six, the tutor asked the pre-service teachers to compose a movement pattern to depict a story based on the given theme (*galamsey-illegal mining*).

The tutor stated specific, relevant, measurable and achievable lesson outcomes that were linked to classroom activities. More so, the starter was motivating and directed towards the new lesson. The tutor engaged all the students in the lesson and facilitated problem-solving among students. Again, the tutor encouraged co-operative learning, peer-tutoring, monitored progress and provided feedback. Also, the tutor exhibited command over the subject matter, gave precise information and exhibited high level of confidence. Again, he cited lots of examples and related content to students' experience. The tutor fostered critical thinking, conscious of time and prepared very well for the lesson (effective advance preparation).



4.10.2 The practical observation on keyboard skills at St. Monica's College of Education on 17th December, 2018 within the hours of 11am-1pm (The pre-service Music teachers went through the following activities step-by-step)



**Figure 12: The Siting Position of the pianist
Picture by the researcher**

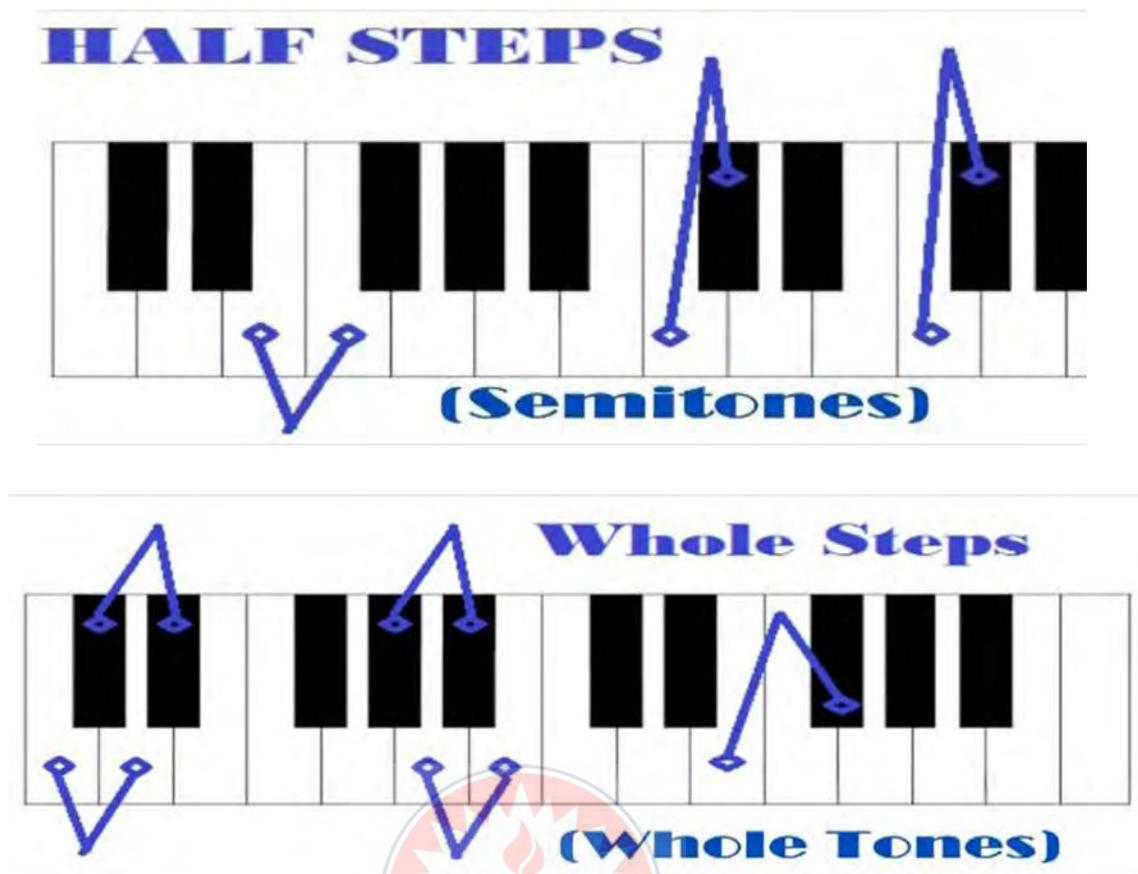


Figure 13: The half and the whole tones

Picture by the researcher

On the piano keyboard, the distance between any two adjacent keys, white or black, is a Half Step. The Half Step is the smallest interval. Using only the white keys on the piano, there is a half-step between E and F, and also between B and C, because there is no black key in between. From the chart, 'W' represents 'whole note' while 'H' represents 'half tone'. This means that 'C – D' is tone or 1; 'D – E' is tone or 1; 'E – F' is half tone or 1/2; 'F – G' is tone; 'G – A' is tone; 'A – B' is Tone and 'B – C' is half tone or 1/2. This system is Tone, Tone, Semi-Tone; Tone, Tone, Tone; Semi Tone (1 + 1 + 1/2; 1 + 1+ 1 + 1/2). The chart above indicates the intervals of the pitches.

Step 2: Learning note values on the piano

The pre-service music teachers were taken through Musical Notes, Durational Values, Semibreve or Whole Note, Crochet or quarter note, Quaver or one eighth note and Semiquaver or one sixteenth note.

Step 3: Beat

The student teachers were made to understand that in Music and Music theory, the beat is the basic unit of time, the pulse, of the mensural level. The beat is often defined as the rhythm listeners would tap their toes to when listening to a piece of music, or the numbers a musician counts while performing. Though, in practice this may be technically incorrect. In essence, a music piece's beat is its unchanging tempo, while the rhythm is a pattern in which a piece's notes flow.

Rhythmical Exercise: the pre-service music teachers were made to tap their foot and clap their hands twice faster than a foot tap. You will clap two eighth note per one quarter foot tap. Experiment with various note durations.

Figure 14: Music notes and their relative values

Picture by the researcher

Step 4: Bars and tempo in practice

The pre-service music teachers were made to understand that in music notation, a bar is a section of time matching to a specific number of beats in which each beat is represented by an exacting note value and the limits of the bar are indicated by vertical bar lines. One bar can have 8 eighth notes or 4 eighth notes and 2 quarter notes as long as the total duration is that of 4 beats. Bar lines are vertical lines that cross staves in order to show how Music is divided into bars, according to the time signature. For single-line staves, the bar line extends one space above and below the staff line by default. The space between two bar lines is called a measure.

All music is divided into measures. A double bar line (or double bar) can consist of two single bar lines drawn close together, separating two sections within a piece, or a bar line followed by a thicker bar line, indicating the end of a piece or movement. A bar or measure is used in writing music. Each bar usually has the same number of beats in it. music that feels like 1-2-3-4-1-2-3-4 will be divided into bars with four beats worth of music in each bar. The bar line (or bar line) is a vertical line written in the music which separates the bars.

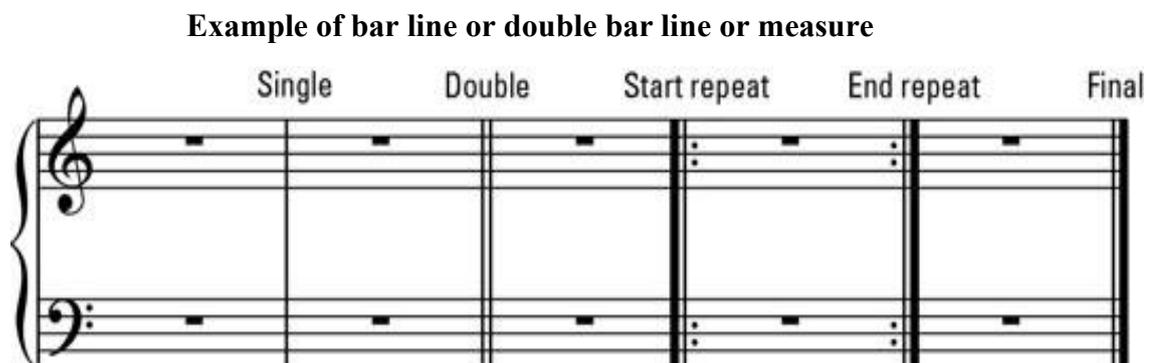


Figure 15: The differences and similarities between Bar and Double Bar Lines

Picture by the researcher

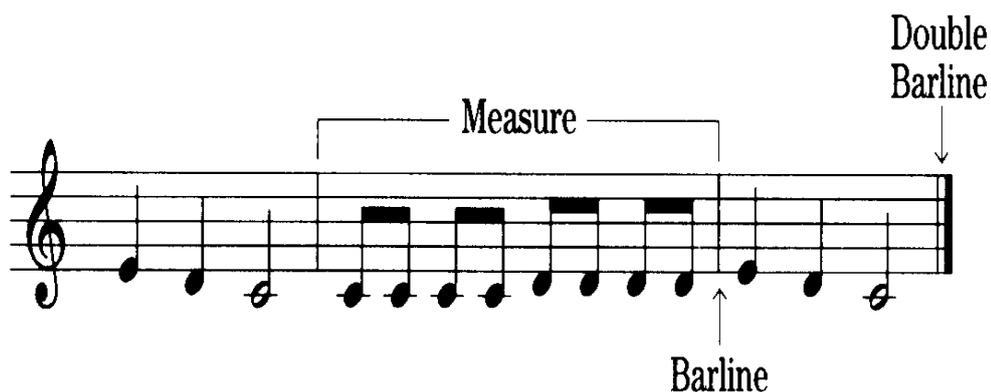


Figure 16: Music Notes and their Relative Values

Picture by the researcher

Step 5: Learning to play a melody on the piano

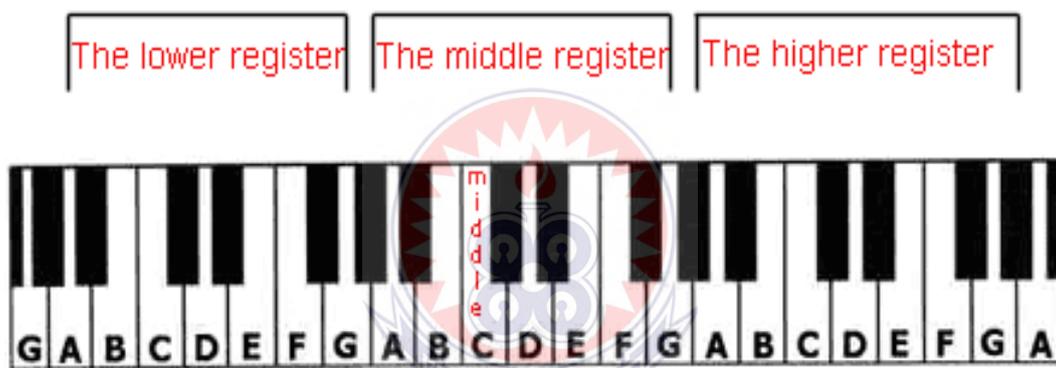


Figure 17: The various registers on the Keyboard manual

Picture by the researcher

First, always try your one chord. That is a great place to start and it will usually fit just right with the first note. In this case, play the Chord with the notes C, E, & G. Play the chord with your left hand while you play the melody in your right hand. Just play the 1st measure. To harmonise, you could sing a minor third above the note A (the note C, which is the fifth of the chord) or a major third below the note A (the note F, which is the root note of the chord). Such harmonies are pleasing to the ear in Western music.

Tempo in Music

Italian Tempo Markings with respect to Common Abbreviation, English Definition and Description and Recommended beats per minute (bpm) was heighted.

Table 11: Tempo and recommended beats per minute

Word	Common Abbreviation	English Definition and Description	Recommended beats per minute (bpm)
Accelerando	Accel.	Gradually getting faster	
Adagio		At ease. Slowly	66 – 76
Allargando		Broaden. A slower version of rallentando	
Allegretto		Moderately fast	100
Allegro		Lively and fast	120 – 140
Andante		At an easy walking pace	56 – 88
Andantino		Between adagio and andante	
A tempo		Return to the former speed	
Largo		Broadly; Slowly	40 – 60
Larghetto		Less slowly than largo	60 – 66
Larghissimo		Very, Very slow	≤ 20
Lento	Lent	Slowly	40 – 60
Modarato		Moderately	100 – 120
Mosso		Movement, slightly more lively	
Prestissimo		As fast as possible	≥ 200
Presto		Very fast	150 – 200
Rallentando	Rall.	Gradually slower	
Ritardando	Rit/Ritard	Gradually slower (but not as slow as rallentando)	
Ritenuto	Riten	Holding back	
Stretto		Quickening	
Stringento		Tightening. Gradually faster	
Vivace		Lively, faster than allegro	140
Vivo		Lively	

Step 6: Fingering – where to put all your finger



Figure 18: Fingering position

Picture by the researcher

Why is it a good thought for you to learn piano finger numbers and piano finger placement? It stands to cause that since there are eight notes in an octave and we only have five fingers, it would be helpful to use all five fingers as an alternative of one to play the keys more efficiently. In this sense studying, piano finger placement unlocks the chance for you to carry out a piece with the least amount of bodily effort so that you can set your minds on loftier goals such as musical expression, phrasing, and interpretation.

However, having a solid foundation as the nuts and bolts stage is also tangled with such goals. For example, paying shut attention to which fingers to use on specific keys when starting to learn a piece will ensure that problems are avoided later on relating to phrasing, rhythm, tone, and accidental notes. Just like the hands are mirror images of one another, so are the numbers used to name them. The thumbs are given the number 1; the index fingers given 2; the middle fingers given 3; the ring fingers given 4; and the pinky fingers given 5. When you read piano scores, you will notice numbers written next to the notes.

The tutor did not use a starter to motivate the students. He went ahead with the steps in piano lesson. He did not explain the lesson outcomes to the students. The lesson came to an abrupt end without summary. A good hand position is when both hands are palms down, comfortably and resting slightly above the keyboard. The wrists should be relaxed and straight. The fingers should be slightly long-drawn-out but also relaxed. The power it takes to press down the piano keys comes from the hand itself, not the individual fingers.

However, there was an efficient use of formative (AfL, AaL), and summative assessments (AoL) approaches and he put student teachers at the center of the teaching and learning process. The most interesting aspect of the lesson was that pre-service teachers were eager to have their hands on the piano in turns. Unfortunately, the College had only four synthesiser keyboards serving one hundred and sixty-five (165) elective music students. This inefficiency prevented most of pre-service teachers to have their turns on the piano during that instructional hours. However, because the department has music room furnished with ten Keyboards were directed to seek for assistance during their own leisure time. In teacher preparation, there is the need for a balance encounter between theory and practice.

4.10.3 Observation of lesson on African Music instrument Classification at St.

Monica's College at Asante Mampong on the 13th December, 2018, within the hours of 7am-9am

The researcher observed a lesson about African Music instrument Classification. The tutor said that Africans ascribe countless value to instruments in accompanying their music. That is numerous types of instruments exist in Africa. He continued that Africa is far from being a land only of drums as it is pictured by some early sources.

Somewhat, it is an area in which wide-ranging instruments are classified under the following four categories: Idiophones, Membranophones, Chordophones and Aerophones. Agordoh (1994) clarifies idiophones as one of the classes of traditional Music instruments. These are instruments made of naturally sonorous materials that do not need any additional tension as in the case of drums. They are instruments that produce sounds from their own bodies (self-sounding instruments). They are the most widely spread among the four classes.

There are two types of idiophones: The primary idiophones and the secondary idiophones. Primary Idiophones: These are held in the hand and played as part of the Music ensemble. These include adawura, nnawuta, trowa, gyile, frikyiwa, akasae and pempensiwa. For Secondary idiophones the tutor clarified that they are attached instruments such as buzzers at the wrist of the performer or to the body of the dancer at the ankle, the knee, or the wrist; depending on the type and source of the movement. The following are the examples of the kinds of primary idiophones: Idiophones struck together: Castanets. Struck Idiophones: Bells, Xylophones. Friction or Scraped Idiophones: Milk tins. Shaken Idiophones: Rattles, Metal rattles. Plucked or Tuned Idiophones: Sansa or Mbira. Stamped Idiophones: Beams. Stamping Idiophones: Sticks example, stumps of bamboo.

Idiophones offer the background rhythm which keeps the whole orchestra or performance in time. It is not the idiophone player (example, bell player) who is in any way accountable for the real tempo of the dance but the master drummer. If the bell is too fast or too slow, the master drummer will stipulate by beating the expected time and the bell player will come into line. It is the bell, which plays the rhythmic pattern by beating the time; the pattern is recurrent over and over again.

The tutor discussed with the pre-service music teachers that membranophone as one of the groups or classes of traditional Music instruments. These are drums with parchment heads or the sound production is by the means of membrane or animal skin. The sounds come through the membranes stretched over an opening. Materials used include wood, clay, metal or gourd, coconut. These can be hourglass, rectangular, gourd, cylindrical, bottle-shaped and conical. Tone Effects: Dull, muted and sonorous. Tuning Process: Heating, pegs, screws, wax, scooping, stretching. Fastening of Skin: This could be glued, nailed or braced.

Playing Positions: Standing, suspended around the neck, sitting, carried on the head. Playing Techniques: One or two sticks; stick and hand together; hand or finger technique; armpit control and stick. A drum is either single headed or double headed. An example of a single-headed drum is the Atumpan, Apentema, Gyamadudu, Ozigi, Kidi, Sogo, Kagan and Atsemevu. An example of a double-headed drum is Brekete and Donno. There are some traditional drums which are used as “Talking Drums” in Ghana. These are the Atumpan drums of the Akans and the Donno drum.

The tutor explained chordophones as one of the classes of traditional music instruments. These are stringed instruments or the sound production is by the use of strings or chord. They are either played with the hand or with a bow and sounds are produced on them by setting the strings into vibration. There are varieties of chordophones, ranging from one-stringed fiddle to eight or more strings. These include goje, seprewa and benta. The strings are stretched between two ends of the body. Composed of a body and a neck which serves both as handle and as a means of stretching the strings beyond the body.

The strings are horizontal. There are bowed lutes that is a fiddle and plucked lutes that is benta. Lyres: These have no neck and the strings are stretched across to the yokes. There are the box lyre and the bowl lyre. Harps: The strings are vertical and are attached to the sound board and they are played by plucking with the fingers. Musical Bows: These can have separate resonators sometimes the mouth serves as a resonator. There are mouth bows, gourd bows, harp lute and seprewa. Chordophones are not easy to play because one needs to exercise for a long time for the fingers to get used to the string(s) and it also takes a lot of time for one to learn any of these string instruments as compared to an idiophone or a membranophone. Learning any chordophone includes not only the knowledge of various rhythmic patterns as compared to an idiophone or a membranophone but more skilfully, the various melodic decorations for example many Music scales.

The tutor explains that aerophones are wind instruments that has a column of air that air passes through to give sound. They are common in Africa, particularly Central Africa and the West Coast. Examples are mmenson, atenteben, and wia. Woodwind instruments can be played alone or in combination with other instruments. They could be used as background music, for dances or for ceremonies and rites. Flutes may be prepared out of materials with natural bore or bamboos or plants with removable picth. Flutes may be notched or plain, end-blown or transverse. They differ in length and size and in the number of finger holes.

Mmenson are made out of elephant tusks or horns of animals it may be carved out of wood. They are usually side-blown. Aerophones are also not easily to play as one needs to learn the process of embouchure and it takes a lot of time for one to acquire the skill of playing as compared with any of the idiophones or a membranophone. It is

also not easy to learn any aerophone because it is played with the mouth and as such it includes the correct embouchure and breath control.

Though, the tutor showed these instruments to the pre-service music teachers for easy identification and also have feel of the instrument but did not mention the common English name of the various music instruments and the name of the instruments in relation to different tribe in different Ghanaian community. For example, Gakogui (Ewe) is Nnawuta among the Akans, Luṇa (Dagomgas) is donno or dondo among the Akans, Gyile (Dagaree) is Dwommuro among the Akans. When explaining the membranophone, the tutor did not discuss about the origin or which Ghanaian society the drum is found. For example, petia, atumpan, kwadum among the Akans', kidi, sogo, kagan among the Ewe speaking people, Luṇa, brəkete, gungun, gyile among the people up north and mmenson, atenteben among the Akans, wia and benta among the people in the regions up-north.

The tutor mistakenly described gyamadudu drum as a double headed drum. Quickly, his attention was drawn to that by a student teacher that 'sir' gyamadudu drum is single headed and she showed a pictorial evidence on her phone. The tutor admitted and thanked the student for her massive contribution. This shows the creation of learning-centred classroom environment through the use of creative approaches to promote student empowerment, digital literacy and independent learning as stated in the Standards Based Curriculum and the Common Core programme.

4.10.4 Observation lesson at Agona College of Education on the 18th December, 2018 within the hours of 9am-11am about (popular Music personalities in Ghana-Akwasi Ampofo Agyei. Mr A.A.A “The Shining Star” and analysis of his composition ‘time Changes’



Figure 19: Akwasi Ampofo Agyei
Picture by the researcher

Agona College of Education had a total number of sixty-five elective music students made up of thirty-two students in class ‘A’ and thirty for class ‘B’. The researcher decided to start the observation at ‘A’. The classroom was very spacious, enough seats, very good markerboard, very well ventilated and availability of electricity. The tutor used very stimulating starter which directly linked to the new lesson. He asked the students to mention the name of any popular Music musician found in Ghana. Some of them mentioned Shata Walle, Nana Kwame Ampadu, Amakye Dede, Obuoba J.A. Adofo (the Black Chinese), Akwasi Ampofo Agyei (The Shining Star), Aseebu Amanfi, Paa Bobo, Awuraa Amma, Senior Edde Donkor and Teacher Wiase. Interestingly, a student mentioned ‘Akrobeto’.

A student responded that he is not a musician but a ‘film maker’. The tutor thanked all of them for their contributions and shifted the attention to Akwasi Ampofo Agyei.

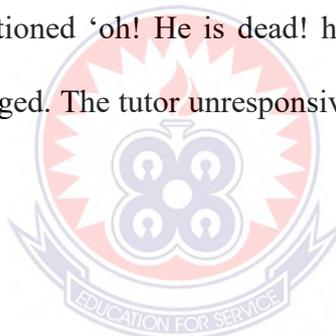
He continued the lesson by showing the pictures of the musician. He again, asked them to give examples of his compositions. They mentioned ‘if you do *good, Me last yi, odonso*, and time changes. When the tutor was busy engaging the students, one of the women was busy doing searchings on her phone. The tutor questioned her. Surprisingly, she was searching about Akwasi Ampofo Agyei and found out that his home-town was Asante-Mampong and his Band was Kumapim Royals. The tutor said, you have made the discussion easier. ‘She laughed’.

The tutor discussed with the students that Akwasi Ampofo Adjei, also known as Mr A.A.A (Shining Star) or ‘Dada Tick’, was born at Asante-Mampong in the Asahanti Region in 1947. ‘Dada Tick’ had his elementary education at Boanim Presbyterian Primary and Asante Mampong Anglican Middle School from 1953 to 1962. Akwasi Ampofo Adjei (Mr A.A.A the shining star) then worked as a pupil teacher at Kwame Danso in the Brong Ahafo Region from 1962 to 1967. He pursued his education at Sekyereman Secondary School at Asante Mampong. While in school his curiosity in popular Music motivated him to perform as a vocalist with Akosa Soul Believers and Rainbow Beats Band. It was during this period that he recorded his first album, *woye ananse a menso meye Ntikuma*.

The tutor asked the students whether they have heard that music before. Their answer was negative. The tutor asked them to download and listen to that latter and come and share their experience concerning the title of the piece, lyrics, instrumentation, verse section, introduction and how he employed the elements of music. Probably, that

might have been his second topic for next lesson. The training he received from these bands permitted him to form his own band, Kumapim Royals Band, in 1972.

The Band has performed all over the country and in Togo, Nigeria, Liberia, France, Germany, and Britain. A.A.A has trained a lot of popular musicians including Charles Kwadwo Fosu (Daddy Lumba), Ali Baba Foster, Amakye Dede, K.K. Kabobo and Papa Shee. The Awards he received includes ECRAC Award winner – 1983, 1984, 1985, 1996, Leisure Award – 1989; Highlife “Nkosoo” Award by the National Commission on Culture - 1998; Copyright Oversight Committee Award – 1998. Examples of some of his works are *if you do good, me last yi*, *Odonso*, *ɔbe nyansafoɔ yebu ne be and time changes*. The tutor asked the students whether he is alive or dead. One of the students mentioned ‘oh! He is dead! he exclaimed. The student’s facial expression suddenly changed. The tutor unresponsively, asked the students to find out when he passed on.



Activity:

The tutor showed a lived performance of Ampofo Agyei on his laptop to the students about the piece ‘Time Changes’. Before then, the students were made aware that they were going to do analyses of that song. The students came out with the following after listening and observing.

Analysis of “Time Changes”

1. Instrumentation – a blend of traditional Music instruments (dawuro, akasae) and western (guitars, keyboard) instruments were employed.
2. There is an element of reggae and Afro beat.
3. There is an element of call and response
4. The basic Ghanaian highlife rhythm used is – “Yaw Amponsah”.

5. The lyrics advise that life is a stage.
6. The lyrics – advising the listeners not to be weary in life; that time changes.
7. Cantor and chorus (call and response) was employed.

The tutor advised the students to be very careful about the type of music they listen to. He also, stated that they should be mindful about the morality of the lyrics before taking Music to class for discussing with learners. The lyrics of the music should not contain a vulgar language.

The tutor asked the students to compose their own music using the outcome of the analyses of ‘time changes’. The tutor asked one of the students to summarise the lesson. He responded that we have discussed about Akwasi Ampofo Agyei, his compositions and his contributions to the development of popular Music industry in Ghana.

The tutor stated specific, relevant, measurable and achievable objectives which were linked to classroom activities. The starter was motivating and directed towards the new lesson. The tutor engaged the students very well in the lesson. He facilitated problem-solving among the students and encouraged co-operative learning and peer-tutoring. The tutor exhibited high level command over the subject matter and monitored progress and provided timely or prompt feedback. The tutor gave precise information and was highly motivated and cited lots of examples. He related content to students’ experience and fostered critical thinking activities. The tutor was conscious of time and prepared very well for the lesson. There were availability and use of teaching and learning resources such as (laptop and pictures of Akwasi Ampofo Agyei).

4.10.5 Second observation lesson at Agona College of Education on the 19th

December, 2018 within the hours of 11am-12pm about Element of Music (phrases)

The researcher observed the second lesson in 'B' class with the total number of thirty students. All the pre-service music teachers were present during the observation. At the start of the lesson, the tutor asked the students to sing any familiar song.

A hand was up, sir, '*Yen ara yen asaase ni*'. After singing, the tutor asked of the portions where there are some pauses and the portions where complete ideas were expressed. The tutor discussed with the pre-service teachers that a phrase is a rhythmic patterns and melodic patterns form the basis for musical phrase. He said a phrase is a series of musical notes sung or played and heard as a single musical and expressive unit. The tutor continued that in music, a phrase is the basic unit of thought. He discussed that phrases are sometimes two bars, and very often, four bars long which may sometimes divide into smaller sections of two bars or even one bar in length. He explained that a two-bar phrase is usually balanced by another two-bar phrase.

In such a case, the first phrase is referred to as the question phrase (or antecedent), and the second phrase as the answer phrase (or consequent). The tutor discussed that, the end of a phrase is usually like a full stop or a comma. It is usual to take a breath at the end of a phrase. For example, *Ɔdɔ Nyankopɔn* has four (4) phrases: After a thorough analysis of the song, the tutor gave another piece (*Nyɔntɔsere*) for them to find out the number of phrases in that Music (See Appendix D).

After the analysis, the students found out that the number of phrases were six. A student added that, 'sir' so the number of phrases depends the length of the Music? The tutor nodded and said you are 'right'. The tutor again, played a piece composed by Oboɔba J.A. Adofo 'baabia obi' awuo' for them to identify the number of phrases. Some of the students nodded their heads in response to the beat of the song. He asked the pre-service teachers to consider the first section of the piece. After the listening, some students had four phrases, others five. They were asked to listen again, and latter had five. The tutor said that some of you were dancing instead of listening and advised that for listening or aural exercises you are supposed to listen with rapt attention. In groups of four, the students were asked to complete the rest of the sections for class discussion next week. On a piece of papers, students were asked to write what they have learnt about phrase. Some of the responses were, series of musical notes heard as a single unit, and a basic unit of thought.

Indeed, the tutor set an achievable and measured performance indicator, motivated starter that linked to the new lesson and effective application of assessment strategies. The tutor gave a quick respond to students' comments. He showed very good democratic atmosphere and mastery of the subject matter. However, the second piece 'Nyɔɲtsere', do not promote critical thinking because there was no variation in the lyrics.

4.10.6 Lesson observation at Jackson College of Education (St. Louis College of Education Center) on the 15th December, 2018 within the hours of 1pm-3pm about the elements of Music (tone colour, texture, pitch, dynamics, and duration)

The total number of one hundred and five Core Music students at Jackson College of Education (Asanteman SHS-Center) with fifty-five (55) students in class ‘A’ and fifty (50) students in class (B). Even though, there was no elective music student at the center that made the researcher rely on the Core Students for data collection. The researcher observed the first lesson in ‘B’ class with the total number of twenty-seven students present. The tutor started the lesson by telling the students-teachers that sound bombard our ears every day—the squeaks and honks of traffic, a child’s laugh, the Lorries pass-by(s) the goat bleats, the patter of rain. Through the sound we learn what is going on; we communicate by listening to the speeches, cries and laughter of others, we learn what they think and how they feel. But silence, an absence of sound, also communicates. Sound may be considering as pleasant (musical sound) or unpleasant (noise). Sound starts with the vibration of an object, such as a spoon that hits another object or a wooden metal that is strucked. The vibrations are conveyed to our ears by a medium, which is usually air. As a result of the vibrations, our eardrums begin vibrating too and messages or signals are transmitted to the brain for interpretation.

The tutor continued that Music is part of this world of sound, an art based on the organisation of sounds in time. The reiterated that we distinguish music from other sounds by recognising the four main properties of music sounds: pitch, dynamics, tone colour and duration. He discussed that pitch is the comparative highness or lowness of sound. In Music, a sound that has a definite pitch is called a tone. That the

feelings of a tone are regular and reach the ear at equal time intervals. On the other hand, noise-like sounds (squeaking brakes or clashing cymbals) have an indefinite pitch for they are produced by irregular vibrations. Dynamics are the degrees of loudness or softness in Music. Duration is the length of time Music sounds last.

The researcher observed that there was no availability of teaching and learning resources like keyboard, pitch-pipes, trumpet, drums, tape recorders, recorded music indicating single melodic line, homophonic or polyphonic that depict texture neither nor allowing the pre-service teachers to sing in solo, two's, three's or in small and large groups for easy identification of texture. Even allowing students to mention their own names could be a source of identifying pitches. For example, somebody to mention his name as 'Akwasi', 'Efa'. You will notice that the sound that came out of pronouncing 'Akwasi' is higher than that of 'Efa', that is the essence of pitch (high or low sound). The lesson was absolutely thought in abstraction. Absence of the learning and teaching resources resulted in the memorisation of definitions of such terms.

Pre-service music teachers were only at the receiving end. They were not put at the center of the discussion. They were only looking into their course modules to find out whereabouts of the tutor and write something to supplement what is in their modules. The tutor attributed the situation to the administration not providing such resources at the center and the way and manner their questions are also set as compared with the conventional Colleges of Education and lack of time, as he meets them on sessional bases and wanted to cover the stipulated topics within a session. The tutor said that the conventional students do answer aural questions about Ghanaian composers but those candidates are theoretically assessed. How can this approach augur well for pre-

service music teacher preparation? Not forgetting that those student teachers will also find themselves into our classrooms with our learners.

4.10.7 Second observation lesson at Jackson College of Education (St. Louis

College of Education Center) on the 16th December, 2018 within the hours of 7am-9am about the organisation of Africa Music

The researcher observed that 'A' class has a total number of fifty- five students' teachers but during the observation only twenty-two were present. The tutor introduced the lesson by asking the student teachers to mention any traditional Ghanaian ensemble or dance that they know of. The tutor wrote some of their responses on the maker board. Some of the responses were adowa, kete, bamaya, kpanlogo, sikyi, dansuom. The tutor then asked them to describe how any of the dances is organised. Surprisingly, a student mentioned Vocal Music and another also did mention instrumental accompaniment. The tutor congratulated them for their immense contribution.

The tutor explained that the musical culture of Ghana, like that of the rest of Africa, is put into three broad categories. These are vocal music, instrumental music, and a combination of vocal and instrumental music. He continued that many of the vocal ensembles in Ghana have a high percentage of female population. Such groups are considered as female performing groups. Examples of these groups are Apatampa, Dansuom, Bragoro, Nnwonkro, Akosua Tuntum, Otofo, Dipo, Adzewa, Akaye and Tora. Immediately a hand was up, asking the tutor about those responsible for the arrangement of the equipment and playing of the Music instruments? Quickly, the tutor referred the question to the class. A student responded that in female ensembles,

men may be recruited to play musical instruments to accompany the singers. The tutor once again, applauded the student for the given response.

The tutor continued that performances of vocal music may take one of the following forms; a) Solo singing, which he explained emphatically, that is very prominent among women who engage in the singing of lullabies, dirges and so on. Men also engage in solo singing in the form of incidental and recreational Music types. He gave examples as shepherds and cowherds may sing while going about their vocation. Fishermen may sing as they mend their nets or drag in their nets. A student mentioned that *kwadwom* and *amoma* are musical types performed by Asante male groups for the Asantehene. A student asked of the meaning and significance of *kwadwom* and *Amoma*. The answer given by the colleague student teacher was that they are formal structured recitatives used to adore Asantehene.

The situational factors showed a democratic atmosphere. Concerning solo with instrumental accompaniment, the tutor explained that solo singing may be done to instrumental accompaniment given by the singer or another person. For example, the goje, seprewa, and zither player may accompany his performance on the instrument with singing. The tutor explained that solo and chorus vocal ensembles take the form of solo and chorus. He explained further that all vocal ensembles take the form of solo and chorus. A question was asked about the difference between call and response and cantor and chorus. A hand was up, she was very elaborative. She said in most African songs, the singers are divided into two groups. The first group is usually made up of one person known as cantor, while the rest of the singers form the second group, known as the chorus. The cantor leads the singing while the chorus sings after him or

her. She explained that what the cantor sings is referred to as the call while the part sung by the chorus is known as the response”.

Interestingly, she said that call and response structure take various forms. In one form the chorus repeats exactly what the cantor sings. In another form the chorus sings a type of refrain to what the cantor sings. The whole class shouted ‘*Ayuuuuuuba*’ upon an interrogation, the researcher realised that was her ‘nick name’. The tutor continued that although, most of the Music performed in Ghana is a combination of voices and instruments, a few purely instrumental groups exist. Among these are *Fɔ̃ntɔ̃mfrɔ̃m*, *Kete*, and *Takai*. Instruments may be played solo or in ensembles with other instruments. When they play in ensembles some instruments may function as lead or master instruments while others are subordinate or supporting instruments. Some are used for enriching the texture of a piece of music or for increasing its tonal and rhythmic density while others emphasise its rhythmic aspects or articulate its pulse structure. At the plenary stage, the tutor asked this question.

How is the African music organised? The researcher saw more hands up. The related answer that they gave was the vocal music, solo singing, solo with instrumental accompaniment and instrumental music. During reflection, the tutor hanged a cardboard depicting some ensemble and its respective master instruments on the markerboard for the students to observe. At the closure session, he asked one of the pre-service teachers to summarise what transpired in the lesson. The summary was that the musical culture of Ghana, like that of the rest of Africa, is characterised as the vocal Music, instrumental Music, and a combination of vocal and instrumental music.

The class came to an end at (9:11 am), that entered into the next period. There was clear, identified and achievable performance indicator for the lesson. The starter that the tutor used for the lesson highly motivated the students. There was an effective student participation because the students were placed at the center of the lesson. Very efficient use of the assessment procedure (AfL, AaL, and AoL) throughout the lesson. much attention to gender, inclusivity and excellent closure of the lesson by the tutor. Adequate learning and teaching resources present and fully utilised. There was an excellent tutor's knowledge of the subject matter.

However, in order to capture much attention and interest of the student teachers, it would have been beneficial for the tutor to have brought audio visual aids of some Vocal Music like Apatampa, Adzewa, and Tora that he cited as an example and the audios of *kwadwom* and *Amoma*. The availability and the use of teaching and learning resources brings life and enjoyment in class. Also, the time allotted for that lesson was 7am-9am but the tutor overstayed for eleven minutes. That will affect the next lesson. Effective advance preparation is required of any tutor before entering into a class.

4.10.8 Second observation lesson at Jackson College of Education (St. Louis

College of Education Center) on the 16th December, 2018 within the hours of 7am-9am about the organisation of Africa Music

The picture below shows an elective pre-service music and dance teacher receiving technical instruction from a tutor using one of the western Music instruments (trumpet) at elective class 'A' with forty-five students.



Figure 20: Techniques of holding trumpet

Picture by the researcher

The tutor instructed that with the trumpet supported firmly in your left hand, relax your shoulders, and position your right hand on the instrument without injecting force and be particular with the position of your thumbs.

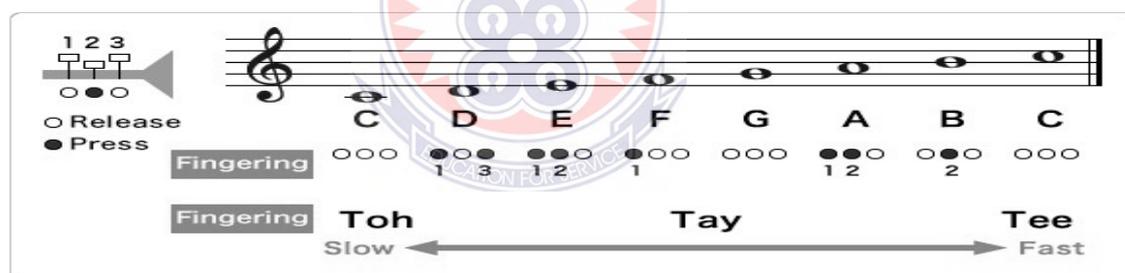
How to blow (Toh, Tay, Tee) with trumpet

The tutor instructed that when playing trumpet, you can change the sound it produces just by how your lips vibrate when blowing-no fingers required. To produce low notes or tones, slowly vibrate your lips, the higher the note you want to play, the quicker you will need to vibrate your lips. When you are blowing make sure not to press the mouthpiece firmly to your lips. Varying the sound by adjusting the form of your mouth (Playing "Toh, Tay, Tee" in turn).

How to blow	Pitch	Tone	Frequency of vibration
Toh	Low	 C	
Tay	Medium	 G	
Tee	High	 C	

**Figure 21: How to blow ‘Toh, Tay and Tee’
with trumpet
Picture by the researcher**

The tutor instructed that once you have learnt the blowing technique, let us try producing sound with the trumpet using the fingering shown below as a reference. When you are able to produce the full scale, why not try playing from the music score (Da nase.....) (See appendix D). That was the intelligent instruction from the instructor.



The diagram illustrates trumpet fingering for a scale from C to C. A legend indicates that an open circle represents a 'Release' and a filled circle represents a 'Press'. The notes and their corresponding fingerings are: C (Release, Release, Release), D (Press 1, Release, Release), E (Press 1, Press 2, Release), F (Press 1, Release, Release), G (Release, Release, Release), A (Press 1, Press 2, Release), B (Press 2, Release, Release), and C (Release, Release, Release). Below the notes, a scale diagram shows 'Toh' (Slow) for the lower notes and 'Tee' (Fast) for the higher notes, with a double-headed arrow indicating the range.

**Figure 22: Sound production with Fingering
Picture by the researcher**

Upon interrogating about the ownership of the trumpet, the researcher found that it was borrowed from the Students Representative Council (SRC) Secretariat. The question of funding in case a borrowed instrument develops a technical or mechanical fault? The researcher noted that the tutors take the responsibility themselves.

The picture of the drums below was in deplorable state and dumped at the College pantry as a result of who was to bare the maintenance cost

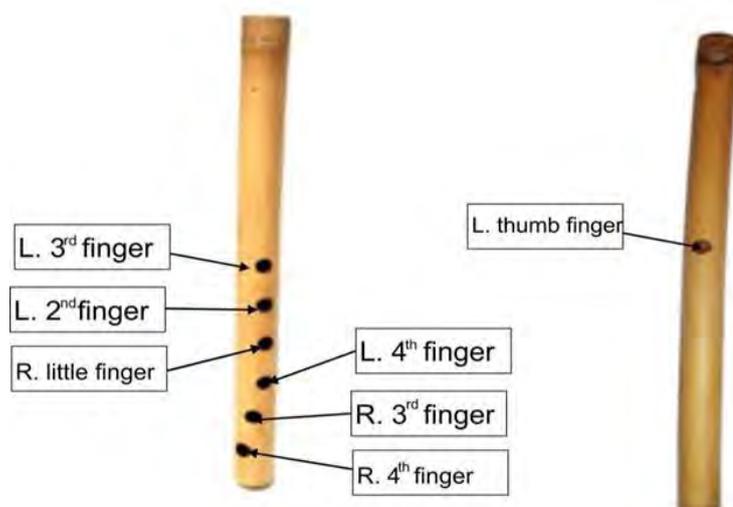


**Figure 23: Drums in deplorable state dumped at the pantry of Offinso College of Education
Picture by the researcher**

4.10.9 Practical sections occur at the Offinso College of Education on the 28th December, 2018, within the hours of 9am-12pm about features of atentɛbɛn, how to hold and how to blow atentɛbɛn

A tutor instructing the pre-service music teachers about the fingering position

Atentɛbɛn



**Figure 24: The fingering positions of Atentɛbɛn
Picture by the researcher**

The tutor discussed with the pre-service music teachers that the *Left Little Finger* and the *Right Thumb* do not cover any hole. Your *Right Thumb*, your *Left 2nd Finger (Index Finger)* and your lips hold the instrument formally into position. Try and lift all your fingers off the holes and reposition them again. This exercise must be done slowly and increase your speed. All your fingers all the time cover all the holes. Another exercise is to try lifting off your fingers one after the other. These were the techniques that the tutor was drilling with pre-service teachers as suggested by (Mereku, Addo & Ohene-Okantah, 2005). The picture below shows an elective pre-service Music and Dance teacher receiving technical instruction from a tutor on the features of atenteben, how to hold and to blow atenteben using one of the African Music instruments at elective class 'B' with forty-five students.



Figure 25: How to hold and blow Atenteben

Picture by the researcher

During the practical session at Offinso College of Education, a student was seen using plastic made Atenteben instrument. The interrogation between the researcher and the pre-service teacher brought about the differences and similarities of Atenteben made of bamboo wood and that of the 'PVC' pipe.



Figure 26: Bamboo wood and PVC Pipe made Atenteben
Picture by the researcher

4.10.9.1 The durability of the Bamboo wood and PVC pipe Atenteben

The PVC pipes undergo chemical and mechanical treatment during manufacturing process. The features of a plastic are strong-minded by its chemical composition and type of molecular structure (crystalline or amorphous). PVC pipe has an amorphous construction that is directly related to the polar chlorine atoms in its molecular structure. In fact, PVC pipes last approximately 100 years. (<https://www.pvcfittingsonline.com/resource-center/how-long-pvc-lasts>).

The tutor narrated brief historical background of Atenteben, that it is an aerophone originated from Twenedurase in the Kwahu traditional area. It is made from the bamboo plant. The tutor discussed that Atenteben made of Bamboo wood from forest do not undergo any chemical and mechanical treatment during construction. Once it has not undergone Kelling process, its' durability could be affected as compared with PVC pipe made Atenteben. A time will surely come that there will be an absolute restriction into our forest zones for any forest products. When such situations happen where are we going to get Bamboo wood for construction of Atenteben. World is dynamic, and as a result should be very mindful of technology.

The tutor continued that Ephraim Amu, known as *the father of the Art Music in Ghana* conducted extensive study into improvising the construction of the *Atente* in order to bring it into formal education. This search which started from 1949 when he was asked to start the Department of Music at Achimota continued when he moved to the Kumasi College of Technology and ended at the School of Music and Drama of the University of Ghana. The results were that. Amu created the family of five Atenteben instruments namely: Atenteben (normal size; pitched in B-flat major), Atenteben-ba (smaller than Atenteben, pitched in C), Atenteben-nana (smaller than Atenteben; pitched in C), Odurogya (Bass Atenteben; pitched in B-flat major) and Odurogya-ba (tenor Atenteben; pitched in F).

The tutor narrated that the study indicates that, if much attention has been given to the study into the instrument, students teachers would be able to explore some African traditional Music instruments which already exist and had not been explored by traditional musicians or by the Music tutors. The tutor continued that Atenteben as a case, had not been explored into details where performers could play all the diatonic

scales (both major and minor) and other Music scales as well cited Mereku, et al (2005). Atenteben performers play only some few diatonic major keys like keys: C, F and G, deprived of its diatonic minor keys like keys: A, D and E. The teaching of Atenteben if taught with efficient knowledge by the tutors will not only expose the pre-service teachers to Diatonic major scale only but could also play other scales like Diatonic minor scale, Modal scales (both major and minor), Diminished scales, Whole-tone scale, Blue scales and Pentatonic scales.

Kwami (2003) states that when pre-service teachers are given the chance to learn traditional Music in schools and Colleges will instil creativity and improvise beyond that of the skilled traditional musicians and beyond what occurs in a culture or community. Again, there are some traditional Music instruments which have limited Music keys for performers to play their songs in and a typical example is the Sɛperewa. Sɛperewa has only one Music key used by performers to play their Music. It is adjusted to key “A flat” in a Mixolydian scale (which is the fifth degree of the major modal scale). The teaching of Sɛperewa with adequate pedagogy and content pedagogical knowledge by the Music tutors can also be explored by the pre-service music teachers to be imaginative by exploring the current Sɛperewa which has only one music key to several Music keys. The “pre-service music and mance teachers should be motivated to construct local music materials including instruments if possible” (Boamajeh and Ohene-Okantah, 2000).

The teaching of *Gyile* (xylophone) with adequate content and pedagogical knowledge by the tutors can assist the pre-service music teachers to explore *Gyile* (xylophone) by constructing another form of *Gyile* with the Diatonic major and minor scales and other scales as well, as the present *Gyile* is created in Pentatonic scale. Teacher

education courses should emphasis on cultivating high levels of music skills and music knowledge in future teachers It should focus on competencies that will require for their working lives in Colleges of Education. Again, it should provide the developmental needs of students and how to use this knowledge to teach effectively in schools and to focus on how future teachers could use education to move towards more social just society.

Table 4.7(A) indicated that in all the ten observations made, the knowledge of six tutors on the subject matter was very good. While one was excellent. This implies that tutors observed were knowledgeable in the facts and concepts relevant to the topics they treated. Thus, they have the confidence to stand before the class to deliver. Once the competencies have been demonstrated, the tutor is viewed as 'effective'. Indeed, the content knowledge should balance with pedagogical knowledge in other to ensure effective learning and teaching process. Tamakloe, et al (1996) state that among the competencies a teacher should exhibit to foster effective learning and teaching process is the skill of teaching.

Again, the study indicated that the teaching skills of the three tutors was Good, one was excellent and another three tutors were Very Good. Also, the study indicated that the method of teaching demonstrated by a tutor in one of the lessons observed was excellent due to logical presentation of the tutors and pre-service music and dance teacher activities. The teaching and learning resources presented and its effective utilisation and students' responses, assessment techniques employed (AfL, AaL and AoL) was very massive. Very inspired introductory technique (starter) employed, sequential activities in phase two, plenary and reflection sections in phase three, were countered for. There was an effective class control and management in the lessons

observed. The content knowledge and pedagogical content knowledge of the subject matter in the lessons observed was much recounted. The study showed that the method of teaching of the four tutors were Good while two were very good.

Arthur (1999) reiterates that when tutor or teacher is knowledgeable of the subject matter it influences their interpretation of the curriculum intensions. Tamakloe et-al (1996) state that among the competencies that a teacher should exhibit to foster effective learning and teaching is the knowledge of the subject matter, skill of teaching and appropriate method of teaching. When these skills and competencies are properly assumed builds up the confidence and motivates teachers during lessons delivery.

4.11 Classroom atmosphere and situational factors

The study indicated that in ten of the lessons observed, the opportunity for the pre-service Music teacher's participation for five lessons were weak. Two lessons were Good and three lessons were Very Good. Opportunity for pre-service music teacher participation during lesson delivery enhances their creative abilities, collaborations, communicative skills and improves their explorative ability and inclusivity in class. Opportunity for pre-service music teacher participation is in consonance with the creative pedagogical approaches, aims and objectives and the instructional expectations of the Standards Based Curriculum and the Common Core programme.

Again, table (4.7B), indicated that five lessons observed showed a weak democratic atmosphere, two lessons showed Good democratic atmosphere and the three lessons indicated Very Good democratic atmosphere. This do not place the pre-service music and Dance teachers at the center of teaching and learning process. The lesson then

becomes a tutor centered which prevents the development and the critical thinking capability of the pre-service music teachers.

Concerning the teaching and learning resources (LTRs), the table revealed that out of the ten lessons studied, seven lessons showed Weak availability and use of teaching and learning resources. Two lessons showed availability and Good utilisation of resources. While one lesson showed Very Good availability of teaching and learning resources and use. Tamakloe, et al (1996) contends that teaching and learning resources raised lessons more effectively than the tutor can emphasise in the lesson. The absence of the teaching and learning resources during lessons delivery therefore, means that the pre-service teachers cannot establish the full impact of the lesson.

Tamakloe, et al. (1996) opine that “teaching and learning process cannot be completed without measuring and evaluating learning outcomes” (p.171). That is because of the importance of measurement and evaluation, every tutor has to obtain the fundamental principles, skills and techniques of constructing and administering test accurately. The observation of lessons looked at how tutors carried out an assessment strategy during lessons delivery. Again, the study indicated that the seven lessons observed the tutors showed weak assessment procedure, two lessons showed Good assessment procedure, while one lesson the assessment procedure was Very Good. All the ten lessons observed, the dominant assessment procedure was questioning and answering. Only two lessons demonstrated the sense of practicality. Most of the lessons objective(s) does not follow directly with assessment till the close of the lessons (summative assessment). This will prevent differentiation for remediation. Most of the lessons observed have poor introductory sections and also, lacked reflection(s) as a medium of assessment. In all the ten lessons observed the

lesson outcomes were not read to the student teachers before the start of the lesson. Students whatsoever were not put into groups, no brainstorming, no think-pair-share, no demonstrations and explorations. Mainly, the majority of the lessons observed were tutor centred. This behaviour is as the result of the lack of learning and teaching resources (LTR(s) for the pre-service Music teachers to interact with.

Four lessons observed indicated that Black Board (BB) summary was Good and other four was Very Good respectively. While in two lessons the (BB) summary was excellent. During lessons delivery, the tutors managed the marker board effectively, dates, subject, content standard, indicator numbers and the performance indicators were written on the marker board. All core points were on the maker board, writing was legible, gave students time to write down core points into books and cleaned board at the end of the lessons. Reseshine and First cited in Tamakloe et al (1996) states that such situations provide opportunities for students to learn the content of what is taught. Lewy (1977) opines that the conditions under which the curriculum is being carried out are important to the success of an innovation. This calls for an examination of both tutors' variables as well as external variables, which include size of classroom, availability of various facilities and teaching equipment's as well as the geographical location of the College.

The study indicated that, all the five lessons observed the situational factors were Good and another five were also, Very Good. There was an adequate furniture that was in good condition with spaces for passage and demonstration but lessons were taught in abstraction. Apart from the practical session of 'how to blow trumpet' 'piano skills' and 'atenteten fingering' that showed a sense of practicality. Clark (1987)

argues that positive situational factors, enhances effective tutor and student teacher participation but the exact opposite was observed.

4.12 Tutors' lesson plan during observation process

A lesson plan serves as a guide that a tutor or teacher uses every day to regulate what the students will learn, how the lesson will be taught as well as how learning will be assessed. Lesson plans empower tutors or teachers to function more efficiently in classroom by giving a comprehensive outline that they follow during each class. This assistance to make sure that every moment spent in class is used to teach meaningful concepts and have meaningful deliberations somewhat than figuring out what you are supposed to do as time goes on. Lesson plans usually comprise of indispensable mechanisms such as objectives (indicators), requirements (phases), resources, procedures, and evaluation techniques (plenary or reflection). Since every part of an effective lesson plan has an influence on the learning process for pre-service music' teachers, it is vital to handle them by taking a tactical approach.

Lefrancois (1988), states to ensure effective teaching, the content of the lesson must be organised in such a way that the instructional objectives be attained. Tamakloe, et al (1996) add that “in most cases the success of any lesson depends upon the quality of its plan” (p. 31). There are certain key elements that necessarily must be considered in any well-prepared teacher's lesson plan. These include the Content Standard, indicator, performance indicator, Subject Matter, Sequence of Presentation and assessment modes (phases), Evaluation and Closure. The observation of lessons also assessed how the tutors' lesson had been planned.

Table (5.7C) indicated that all the ten lessons observed have clear and absolute topics relating to the objectives set or the indicators. Again, the set objectives or indicators of the lessons were very good because of their clarity, measurability and achievability. Mankoe (1997) and Tamakloe, et al (1996) affirm that a lesson plan with clear, measurable and achievable objectives gives the tutor or the teacher a definite target to aim at and a definite criterion for measuring or evaluating student learning and consequently ensures innovation that enhances effective pre-service teacher preparation. Nevertheless, Taba (1962) states that to achieve the set objectives or indicator of an educational programme, there must be appropriate selection of content.

Table (5.7) indicated that in eight of the lessons observed the adequacy and appropriateness of the selection of facts, concepts and their suitability for the class level were very good, and in ten of the lessons were excellent. This implies that the subject matter was suitable for the class level and suitable to the achievement of the objectives or indicator of the Music and Dance programme. The study indicated that three sequential aspect of the lesson plan was good, four were very good while three were projected excellent. All the ten lessons observed, tutors' lessons notes were systematic, clear and logically structured. Tamakloe, et al (1996), states that in evaluating a lesson, the tutors asks series of questions, which are directly related to indicators stated in the lesson plan.

Table 5.7(C) revealed that three lessons plans indicated that core points were good and seven lessons were very good. The core points summarise all activities which relate to and clarify main skills, concepts and are also related to lesson outcomes. From the table, the outcomes of the core points signify that the summary of the lessons relates very well with the topic and the objectives of the lesson. It is important

for a tutor to note in the plan questions he or she intends using in evaluation section. One other important aspect of tutors' lesson plan is closure- how he or she will bring proceedings to an end Tamakloe et al (1996). The tutor indicates that he or she will: Summarise main points of the lesson, Welcome questions from students. The study revealed that closure of five lessons observed were weak, three were good and two indicated very good.

All tutors need lesson plan that is considerably prepared irrespective of their aptitude, knowledge, or what their field of training involves. The importance of lesson plan is highlighted by the need for clearness and understanding regarding how complete learning procedure will be handled as well as how pre-service teachers can comprehend and store the knowledge that is being passed onto them. Generally, closure of lessons observed was quite good. The observation of lesson assessed degree at which tutors studied adhered to content description of music and dance programme. Table (4.7C) presents data gathered from checklist on degree to which music and dance tutors of the target population used subject content knowledge, pedagogical knowledge and pedagogical content knowledge.

A well-prepared lesson planning is vital to process of teaching and learning. A tutor who is ready is well on his or her way to a fruitful instructional involvement. The growth of thought-provoking lessons takes countless deal of time and exertion and keeps lessons on track irrespective of distractions. Lesson plans are essential for helping pre-service teachers achieve their goals within learning environment on a short-term and long-term basis. Studies show the value of imagining achievement in order to accomplish it. Correspondingly, in classroom setting, failing to have lesson

plan in place reduces prospects of imagining certain outcomes and satisfying your prospects.

It is indispensable for educators to prepare their lessons on daily basis earlier and implement the most ideal teaching methods. Attending classroom meetings without lesson plan is disadvantageous to tutors and students as well. When an educator is not adequately prepared, they will generate impression of being unprofessional and incompetent among their peers, administrative staff, and students. Absence of classroom tutor, well lesson plan definitely assists any visiting teacher.

4.13 Area of students' assessment by Tutors

Assessment is the process to check how much pre-service music teacher comprehended lesson delivered to him or her by tutor. Assessment also, helps student teachers to know how they progress in class. Assessment is a process that includes measuring development overtime, motivating pre-service teachers to study, evaluating tutor's method and ranking student's competence in relative to the whole group evaluation for remediation.

The study indicated that forty-seven of pre-service music and dance teachers' assessment covered perception while five responded otherwise. Forty-two showed that their assessment covers sensitivity while the remaining ten, responded that theirs do not. Thus, a greater number of the tutor's assessment covered both perception and sensitivity.

However, with Valuing (Aesthetic) and Creativity, the data in table (4.7D) painted a different picture. From the study, the data indicated that assessment procedure of seventeen respondents did not cover aesthetic while thirty-three covered aesthetic. On the part of creativity, thirty-nine of the respondents indicated that their assessment did

not cover creativity but thirteen responded covered. Tamakloe, et al (1996), states that assessment serves as motivation for students to learn. They explain that, assessment as a form of “motivation, determines, to great extent, when students study and how they study” (p.177).

Assessment outcome offer qualitative information that supports tutor or College regulate how they might recover courses and or programme through changes in curriculum, teaching methodologies, course materials or other areas. When combined into planning cycle for curriculum development and appraisal, assessment results can offer authoritative rationale for safeguarding provision for curricular and other changes. Assessment may offer relative information that can give tutors valued information on how well pre-service music teachers are meeting the learning consequences of their course.

Assessment should be made-to-order to detailed purpose and should be dependable, valid and show more content. Indeed, it is important that tutors practice diagnostic assessment, formative assessment (Assessment for learning-AfL and Assessment as Learning -AaL), summative assessment (Assessment of Learning-AoL) and informal assessment in the classroom so that it can be used during the teaching and learning process and able to help tutors discover and use an extensive variety of assessment methods to monitor pre-service teacher’s learning and progress. Assessment helps to capture time and attention, producing suitable pre-service music teacher learning activity and providing timely feedback which students teacher pay attention to.

Also, helping to internalise disciplines standards and notion of equality, producing marks or grades which identifies students’ capabilities and conclusions to be completed. More so, to providing indication for others outside course to permit them to assess

suitability of values on the course. The question is, what would happen in non-appearance of assessment in the classroom? The harm arises straight from our disappointment to balance our use of standardised tests and classroom assessment in the service of Colleges of Education.

4.14 Students Response on the Integration of the Sections of the Music and

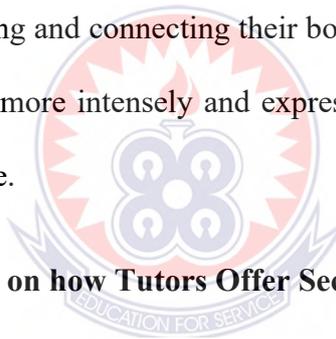
Dance Programme

In response to the question, do your music and dance tutors develop topics from separate components of the programme or linking it to another subject? Forty-three students responded their tutors never developed their topics from separate components of music and dance programme. Five students responded that their tutors sometimes considered other three sections of the programme, while three students reported that their tutors often integrate three sections and one student have the view that tutors always link their lessons to all other three sections.

One of the basic difficulties of teaching traditional music is course content. Problem lies with struggle's tutors' face in interpreting content of the course content into classroom practicalities in an integrated form. Looking at the content of the content reveals that none of the components as music, dance and drama is linked to another. Each component be it music, dance and drama are measured as different component and treated distinctly. In fact, the plan of course content grants no difficulty in separating music from dancing and drama in a socio-religious context (Flolu & Amuah, 2003, p. 41). Music and dance are inseparable because traditional music cannot be performed without dance, and likewise dancer cannot do a dance without traditional music been played. The reason why a dancer cannot do a dance without

music or music cannot be expressive without dance is because there is continually a communication connection that goes on between master drummer and dancer.

Integration of sections of music and dance programme engages pre-service music and dance teachers learn by engaging in dramatic and active play. With this method, tutor takes lesson to life and asks rich, open-ended questions that inspire student teachers to put on critical thinking and problem-solving skills, communication and collaboration skills, exploration skills, cultural identity and global citizenship and leadership role. Integrating performing arts, music, dance, and drama into core subjects benefits pre-service music and dance teachers study better across the curriculum. Arts-integrated teaching taps into student teachers natural desire for lively learning through senses by singing, dancing, imagining and connecting their bodies and minds. Pre-service music and dance teachers learn more intensely and expressively, especially in subjects like reading, math, and science.



4.15 Students Responses on how Tutors Offer Sections that they like most

In response to question of which section of music and dance programme do you like most? The study indicated that one student liked performance, twenty-one responded that they liked composition, twenty-nine indicated that they liked listening and observing while one did like all the three sections of music and dance programme. Bandura (1977) agrees that if people tend to avoid situations, they believe exceed their capabilities, but undertake activities they judge themselves capable of handling, it is imperative to find means to foster tutor's self-confidence during teaching and learning process.

4.16 Number of Times Music and Dance Tutors have had Supervision

Table 4.8(C) revealed that all the seven tutors studied, four respondents have had twice supervision, two responded once and one tutor responded thrice. The question of 'Nil' and 'more than three' they responded no. Arthur (1999) argues that effective supervision and monitoring promotes an innovation. The literature indicates that supervision, whether internal or external, is necessary for successful innovation. Arthur (1999) states that for maximum preparation of pre-service teachers there must be effective supervision and monitoring. The main purpose of classroom supervision is to effect changes in tutor behaviour that will result in better-quality instructional skill. Among the problems related with supervision are lack of time, lack of specific supervisory techniques and poor interpersonal relations. Effective supervision of instruction, administrators can strengthen and improve teaching practices that will contribute to better-quality student learning. By skilfully analysing performance and suitable information, administrators can offer expressive response and way to pre-service music and dance teachers that can have a thoughtful. Formative management is the process of one-person (administrator) learning (helping another person (classroom tutor) in order to progress instruction (tutor and students) in the classroom.

4.17 Student's Comments on their Satisfaction on Pre-Service Preparation

The responses accrued regarding relevance of coursework, pre-service music and dance teacher preparation and their general satisfaction; table 4.8(D) revealed that eighteen students out of total number of fifty-two students responded that they are very satisfied while thirty-four students responded that they are somewhat satisfied about kind of preparation that they receive. Similarly, the question of whether pre-service course is relevant to their needs, the study revealed that ten students responded

‘Yes’, sixteen students responded ‘Yes Mostly’, while twenty-six students responded ‘not really’.

College is not chance arrangement but rather pre-service teachers undergo certain planned experiences to promote intellectual, personal, social and physical development of students. Prior to determining what outcomes of teacher education should be, it is necessary to determine what teachers should know and be able to do (Cochran-Smith, 2002). Regarding the practicum experience, the study showed that five students responded ‘Very Good’ and three students responded ‘Good’, while large number of forty-four pre-service music and dance teachers responded weak practicum experience. This revelation is not in consonance with music and dance courses description in Colleges of Education that “the course exposes students to the nature of the Performing Arts as well as the teaching of the performing Arts in Ghana with respect to content knowledge and skill acquisition. In addition, they will acquire skills in development of strategies for assessment of pre-service teachers’ ability to engage on Performing Arts.” Mansford (1986) and Kodaly’s (1973) assertion that ‘music is used in teaching music’ indicates practical nature of music and dance education. Indeed, inadequate practicum experience brings disparity between theory and practice.

Reseshine and First cited in Tamakloe, et al. (1996) states that such situations provide opportunities for students to learn content of what is taught. The quality of music teaching and learning in Colleges worldwide is well below that found in other subject areas (Spencer,1996) and music tutors are often viewed as having lower teaching skills than non-music teachers (Hamannet, et al., 2000), as teacher quality is linked in extricable to the quality of learning occurring in schools (Darling Hammond, 2000b).

This problem is in consonance with the Mereku (2001), findings that music and dance teachers in the field are complaining bitterly because their preparation did not give them opportunities to view Ghanaian Music-cultures with the understanding demanded by the music and dance programme. Lewy (1977) opines that conditions under which curriculum is being carried out are important to success of an innovation. This calls for an examination of both tutor's variables as well as external variables, which include size of classroom, availability of various facilities and teaching and learning resources' as well as geographical location of the College.

4.18 Research four: What Special Competencies do Student-Teachers of Music and Dance need for their Preparation?

Concerning whether pre-service music and dance teachers can sing folk songs of their community, Table (4.7) indicated that out of total number of fifty-two students eight students agree to that effect. Ten students registered their disagreement and thirty-four strongly disagree that pre-service music and dance teachers can sing folk songs of their community. Thus, as a sizeable number of tutors of the programme do not use folk tunes to help pre-service teachers understand basic principles of music and dance. Boamajeh and Ohene-Okantah (2000) clarify that folk music is associated with daily life of group of people.

Folk music is a traditional music which concerns with everyday life of the people. It replicates many situations and emotions and it has wide appeal among groups and nations. It is often related to activities of people, such as work, play, ceremonies or it may be used mainly for entertainment. The study of folk music in class presents transmission, variation and colloquial discussions of folk songs (or tales) among pre-service teachers in class. The terms such as *irregular* and *form* are used to highpoint

the variances in ways of singing same song (or telling the same story) as indicated in the Table 4.6(K). Concerning pre-service music and dance teacher's ability to create Pop Song, Table (4.7) revealed that no student strongly agrees or agree to that. Forty-two pre-service students disagree to their ability to create Pop Song.

Moreover, ten pre-service teachers strongly disagree that pre-service music and dance teachers could create such music. Pop music incorporated rock and roll and the youth-oriented styles influenced. It is associated with music that is more commercial, ephemeral, and accessible. Pre-service music and dance teacher's inability to create Pop music stifles their creative and imaginative ability. The question of pre-service music and dance can sing very well, table (5.7) revealed that no student responded whether they strongly agree or agree to that. Thirty students registered their disagreement to that effect while twenty-two students responded that they strongly disagree that pre-service music and dance teachers can sing very well.

Kodaly cited by Nketia (1999) that, children everywhere in the world merit to have music as another component of their communication of ideas, emotions, and who they are. Therefore, it has been said by many musicologists in the West and Zoltan Kodaly that music is a right of the child, a right to use music as a component just as speech. Just as being a well-educated person is a right for people, so too music expression and using music and having a feeling for music is exact.

Learners deserve the right to use music (Nketia, 1999). Kodaly (1973), states that singing forms, the basis for learner's music education, as that is the only cheap way by which every learner can express himself or herself musically. Singing improves literacy knowledge of learners and for that matter facilitators knowledge in singing.

Conducting is the art of directing musical performance, such as an orchestral or choral concert. It is the art of directing simultaneous performance of several players or singers by the use of gesture. With the question of whether pre-service music and dance teachers can conduct a singing group, table (5.6) indicated two students strongly agree that they can conduct singing group. Five students agree that they can conduct choir. Thirty-three students disagree that pre-service music and dance teachers can conduct a choir. The study indicated that twelve pre-service teachers strongly opposed to their ability to conduct a choir.

Most importantly, conductor serves as messenger for a composer. It is the conductors concern to comprehend music and convey it through gesture so clearly that the musicians in the orchestra or choir appreciate it flawlessly. Those musicians can then communicate a unified vision of music out to audience. The conductor has two main responsibilities: To begin the ensemble, to establish a clear, uniform tempo, and keep it throughout the performance and to assist musical quality of the piece (expression, dynamics, cues).

The table (4.7) revealed that out of the total number of fifty-two students two students strongly agree that they can play traditional drums efficiently and dance to it. Five students accented their agreement. A hooping number of thirty-four registered their disagreement while eleven students strongly disagree their ability to play traditional drums and dance to it. The indication is that pre-service music and dance teachers are foreign to their own culture.

Another requirement of music and dance programme is that pre-service music and dance teachers are taught various dances in their communities as well as dances from other parts of the country and elsewhere. Pre-service music teachers are therefore, to

be taught how to play various instruments of particular dance type as well as its accompanying manipulative skills. Pre-service music and dance teachers' do not have to be master drummers though, but they need to have fair knowledge about drumming.

The pre-service music and dance teachers should not necessary be professional dancers but must have fair ideas with some of the dance movements to enable them facilitate effectively during teaching and learning process. Concerning student's ability to play western melodic instruments like trumpet, the study indicated that two students strongly agree that they can play western melodic instruments like trumpet. Again, three students agree that they can play trumpet. Also, forty-six students said they strongly disagree that they can play western melodic instruments like trumpet. The pre-service music and dance teachers should develop a comprehensive knowledge with respect to how to hold trumpet, how to blow and sound production with fingering (Mereku & Ohene-Okantah, 2010).

Music and dance programme are culturally oriented subject hence, the use of certain musical instruments is inevitable during teaching and learning process. Again, table (4.7) revealed that one student agree that she can play atenteben. Three students agree that they can play atenteben. Also, fourteen students disagree that they can play atenteben and thirty-four strongly disagree that they can play atenteben. Pre-service music and dance teachers must observe the revolution of atenteben and what to consider when buying it. Emphasis should also be on its care, holding the instrument and how to blow it. These are dominant modes of atenteben (Mereku & Ohene-Okantah, 2010). Mereku, et al (2010), asserts that pre-service music and dance teachers should intensively research into atenteben in relation to mmenson and wia

and any other aerohponic music instrument. This depends upon intensive study about that instrument.

Concerning pre-service music and dance teacher's ability to play *Gyile* (Xylophone). Table (5.6) revealed that no student responded either strongly agree or agree represent zero percent that they can play *Gyile* (Xylophone). Twenty-nine students out of (52) students registered their disagreement as able to play Xylophone. Also, twenty-three students representing (44%) strongly disagree that they can play *Gyile* (Xylophone). Table (4.7) indicated that pre-service music and dance teachers will lack the basic skills of playing xylophone with respect to the sitting position, keys and tuning systems, care, maintenance and skills of playing *Gyile*.

The question of pre-service music and dance teacher can play piano. Table 4.7 revealed that no student responded either strongly agree or agree represent zero percent can play piano. From the table, thirty students represent (58%) disagree their ability to play piano while twenty-two students represent (42%) strongly disagree that they can play piano. Pre-service music and dance teachers should develop basic skills in piano such as the features of piano, sitting and fingering positions. They should also, develop knowledge about half steps and note values when playing piano (Mereku & Ohene-Okantah, 2010).

Table (4.7) revealed that seven pre-service teachers strongly agree that they can write melody. Five students agree that they can write melody. Ten respondents disagree that they can write melody. Again, the study revealed that thirty pre-service music and dance teachers strongly disagree that they can write melody. Tillman (1989) and Webster (1988) state that creative thinking fosters art of composition in students of music. Composition lessons at this level take as its the traditional view that one learns

to compose by imitation. Models of (Ephriam Amu, J.H. Kwabena Nketia and J. Pappoe-Thompson) are chosen as springboards for the students, and an imitation of the originals is made (Mereku, Addo and Ohene-Okantah 2005). Concerning the pre-service music and dance teachers can write harmony. Table (4.7) revealed that no pre-service music and dance teachers strongly agree or agree that they can write harmony. Twenty-two students disagree that they can write harmony. Again, thirty pre-service music and dance teachers strongly disagree that they can write harmony. Music composition fosters creativity, promotes critical thinking and the engine of music and dance hence, student's inability to compose basic harmony indicates that creativity is stifled.

The study revealed two respondents strongly agree that they can create either own dance or dance drama. Three students agreed they can create own drama or dance drama. Again, the study indicated twenty-one pre-service music and dance teachers disagree that they can create own dance or dance drama. While twenty-six students strongly disagree, they can create their own dance or dance drama. Table (4.7) emphasised greater number of students cannot either create own dance or dance drama which do not augur well for teaching and learning music and dance.

Lack of these essential competencies absolutely deter pre-service music and dance teachers adequately fit into real classroom situation. Since the beginning of our civilisation, music, dance and drama have been an essential characteristic of our culture. Initially, these art forms were used as an intermediate of spread for religion and social improvements in which music and dance were incorporated to gain admiration. Nonetheless, music is a source of creativity. Since music has been shown

to improve cognition and augment learning and memory in other studies, it makes sense that conceivably it has an influence on creative thinking capacity on individuals.

4.19 Research Question Five: What Interventions can be put in place to improve Music and Dance Programme in Colleges of Education

The study revealed that fifty-two pre-service teachers supported the idea professional development be organised for tutors. Fullan (1991) states that absence of in-service training may result in weak innovation. Mankoe (1997) asserts that once a teacher or tutor passes the pre-service training stage, while on the job, there is need for organisation of in-service training opportunities to update him or her. There is need to have short-time measure to run an in-service training programme for incumbent tutors and also long-term one to redesign pre-service teacher programme in order that newly trained teachers are equipped with requisite knowledge and skills for effective innovation of instructional programme.

The staff development presents major chance to increase knowledge base on all music and dance tutors, but many principals find development opportunities expensive. Tutors attending training sessions also miss out on work time which may delay completion of projects or work. However, notwithstanding these possible disadvantages, training and development offers both individual and training institutions as a whole with assistance that make cost and time worthwhile investment.

Staff development improves tutors performance, improved satisfaction and morale, addressing weaknesses, consistency, increased efficiency and observance to quality standards, increased innovation in new strategies and approaches in teaching and learning, reduced staff turnover, enhances Colleges of Education reputation and

profile and blended learning (blended learning is the effective combination of online learning and classroom learning). Tutors knowledge of the subject matter ensures effective teacher preparation.

Glatthorn (1987) perceives this issue and asserts that some staff-development time should be devoted to an analysis of effects of the new curriculum. In this wise, opportunities would be given to share their perceptions about pre-service music and dance teachers' response to. On the question of the availability of the instructional resources in the Colleges of Education, the study revealed that fifty-two respondents unanimously accepted the claim that there should be provision of instructional resources during teaching and learning process. Bishop (1989) states that the task of effective teaching and learning process can be said to involve two main processes; first, changing attitudes of policy makers, administrators, pre-service teachers, supervisors, parents and ultimately (the sole goal of the process).

Secondly, providing the materials and administrative means to make this possible. He further states that, if there is to be change and improvement in education and for that matter teacher preparation, there must be adequate resources. Fullan (1981), (1991), intimate that success or failure of an innovation will by and large depend on the quality and availability of materials. For Mankoe (1997), instructional materials aid students to learn rather than aiding the tutor to teach.

In availability of teaching and learning resources hinders interaction between tutor and pre-service music teachers. Through this problem teaching and learning process will not become productive and conducive. Lack of classroom resources is negative cycle. Without teaching and learning resources, the work does not get done and without the work there is little incentive to buy into Colleges at all supplies do not get

purchased. When Colleges do not have supplies in terms of resources, the message is that pre-service teachers are not important people doing important creative work. Concerning music programmes that require students' participation, the study showed that all fifty-two respondents vehemently showed their approval. This confirms the earlier findings about lack of pre-service practicum experience on table (4.8) item 'C'. The teacher quality is linked inextricably to quality of learning occurring in Colleges (Darling Hammond, 2000b). With regards to other general tutors' participation in music programme.

Table 4.8(A) revealed that twenty-five respondents subscribed to participation of general tutors' in music programme but thirty respondents registered their disapproval to other general tutors' participation in music programme. Other general tutors' participation in music programme is important because it will give pre-service teachers way to connect with other people. Music performers are naturally very social, and it is significant to build relationships by providing experiences to share with each other people. Creating College band or small ensemble, or encouraging participation in chorus creates shared responsibility among pre-service music teachers.

4.20 Internal and External support to Music and Dance tutors'

Table (4.8B) revealed that out of seven tutors, two tutors responded they do receive some support from their principals. While five responded they do not receive any assistance from their principals. While no assistance whatsoever, is received from either district assembly or a College staff member. This behaviour does not auger well for innovation and therefore, impede efficient teacher preparation in terms of acquisition of resources. This uncomfortable situation compels music tutors to borrow

some music instruments elsewhere and its consequences when borrowed item(s) develops mechanical fault as discussed in table (4.6N) item four. Gross, et al (1971) perceives lack of tutors' motivation as one of the factors militating against an innovation. Pratt (1980) adds that there should be tangible results to urge tutors during teaching and learning process.

The literature indicates support, whether internal or external, is necessary for successful pre-service teacher preparation. Berman and McLaughlin (1977) note projects which have support of management is more likely to fare well than those which lack support as their action showed whether a change should be taken seriously or not.

4.21 Cross-Case Analysis

The findings indicated that strong content knowledge needs to connect to appropriate pedagogical knowledge through training MoE-NCTE, 2017 pg. 21). However, the research indicated some pre-service music and dance teachers do not take methodology in second year which they may obviously lack confidence and competences to implement the course outline after their preparation. Inadequate instructional resources and facilities in most of the Colleges of Education studied promulgated teaching in abstraction in all the ten lessons observed. This situation retards acquisition of special competencies pre-service music and dance teachers need for their preparation which research question two emphasised.

Research question one revealed inadequate formidable content knowledge, research question three emphasised inadequate teaching learning resources and inappropriate methodological strategies while findings of research question four highted on special competencies pre-service music and dance teachers need for their preparation.

Findings from those research questions showed inter-connections amongst them. Tamakloe et al (1996) state among competencies teacher should exhibit to foster effective teaching and learning is knowledge of subject matter, appropriate teaching and learning resources, skill of teaching and appropriate methodology. Class-room lessons observations indicated assessment practices should be made-to-order to detailed purpose and should be dependable, valid and show more content and not exclusively summative assessment.

4.22 Justifying elements of music and dance as adequate in the Colleges of Education Curriculum

The research revealed that musical activities are suggested within each strand of Colleges of Education Curriculum. This enables pre-service music and dance teachers to develop an awareness of and sensitivity to inter-related elements of music (pulse, duration, tempo, pitch, dynamics, structure, timbre, texture and style) and to grow in musical understanding. The research revealed that pre-service music and dance teachers should not be expected to articulate these elements; rather they should be guided towards showing their understanding through singing and moving.

The study revealed listening and responding to music and dance emphasised importance of purposeful, active listening in order to produce physical, verbal, emotional and cognitive responses. Again, the research indicated that listening and responding increasingly shapes on skills of earlier classes by providing pre-service music and dance teachers with opportunities to listen to a range of familiar and unfamiliar musical pieces, by focusing on widening range of sound sources and by challenging them to respond creatively with increasing accuracy and musical sensitivity. Performing this strand dwells on importance of using voice, first and most

accessible instrument for pre-service music and dance teacher, both for sheer enjoyment of performance and as a means through which musical skills may be expanded. The research revealed that literacy is explored through two main components, rhythm and pitch. It occurs in response to a need to record and recall musical experience; rhythm pattern, melody or an entire song—rather than being considered as a set of isolated skills.

The research indicated that pre-service music and dance teachers are to perform both from memory and from simple notation. Composing this strand seeks to develop their creativity and uniqueness, first and foremost by providing an avenue for self-expression. In the strand ‘Improvising and Creating,’ pre-service music and dance teachers select and sequence material from the variety of sound sources available. This involves listening and in deciding which source best suits purpose and best captures essence of what pre-service music and dance teacher wants to communicate.

The study indicated active participation in musical games and in other pleasurable musical experiences is fundamental to pre-service music and dance teachers acquisition of musical knowledge, understanding and skill. The Curriculum of Colleges of Education emphasises active responses and music-making at all levels of study. This enables them gain first-hand experience of what it means to be listener, performer and composer in the world of music which elements of music serves as spindle.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary

Several issues have been raised by review of literature for the research questions. Among which is how adequacy and totality of what is to be taught and learnt (content). The study revealed that music content is compulsory in second semester of the first year of their training (PRA 121) and Principles and Methods of teaching Performing Arts 1 (PRA 221) and (PRA 211) as elective for second year first and second semesters respectively. Again, the study indicated because 2005 Curriculum permitted teacher trainees to make own choices with respect to content courses affected music and dance because few pre-service teachers considered the subject as an option. The research indicated that training is not terminal; pre-service teachers were given contents knowledge up to level 200 at the University level to enable them further their education at Post Diploma level. The study indicated pedagogy related courses exposed pre-service music and dance teachers to Primary and Junior High School pedagogies. Also, it was revealed that reduction of workload on pre-service teachers' (from a total of 89 hours to 65 hours) affected content of music and dance. This is because one credit hour was allotted instead of two credit hours. More so, the study indicated that in order to avoid segregation, opinions of pre-service music and dance teachers, in-service teachers as well as tutors of Colleges of Education has to be determined before implementing any educational programme. The study indicated that general and specific aims and that of specific objectives was unanimously agreed to be well stated that yielded hundred percent rating from tutors in all the five Colleges of Education studied.

The research indicated all tutors have clear understanding and have commands over topics in the course outline but unanimously described labanotation as irrelevant topic of study because it does not reflect at the Basic level music syllabus. The study revealed that tutors described it as '*dancing on a paper*,' for Labanotation was not practised in Colleges of Education studied.

The study revealed that much emphasis should be placed on the following: elements of music and dance, content courses related to subjects to be taught at the basic school, methodology courses to equip prospective music and dance teachers with pedagogical skills and students supported teaching (STS). Again, the study revealed that music programme of Colleges of Education is designed in such a way that it does not give room for proper methodology for all pre-service music and teachers. Also, there was inadequate teaching and learning resources (TLRs), inappropriate teaching methodology and inadequate time to carry out the classroom instructional activities and insufficient acquisition of special skills pre-service music and dance teachers need to acquire for effective practice. Again, the study revealed the following interventions: regular professional development for tutors in Colleges of Education and availability of teaching and learning resources for music and dance instruction. Concerning music programmes that require students' participation, the study showed that all the fifty-two respondents vehemently showed their approval. Other general tutors' participation in music programme is important because it will give pre-service teachers way to connect with other people. The study identified that no assistance whatsoever, was received from either the district assembly or College staff members. The study revealed that some music tutors were held responsible when a borrowed music instrument develops mechanical fault.

The study concentrated on three public and two private Colleges of Education in Ashanti region. Purposive sampling technique was used to select fifty-two pre-service music and dance teachers while stratified sampling technique was used to select seven tutors and five principals from five selected Colleges. The researcher used qualitative approach and implemented case study design. Instruments used for the study were questionnaires, observation and document search.

5.2 Conclusions

The study concluded that pre-service music teacher preparation needs strong specific content knowledge and appropriate pedagogical content knowledge through training and specialised cognitive knowledge for creating effective teaching and learning environments. It was concluded that tutors be provided with appropriate instructional materials and pedagogical strategies for teaching and learning of music and dance in Colleges of Education. Successful classroom works to a large extent depend on availability of facilities and other relevant teaching and learning resources (Bavantappas, et al., 2003). Non-existence of materials and resources is hindrance to accomplishing envisioned result of an innovations in teacher preparation. Insufficient time allocation does not enhance practical knowledge in music and dance teacher preparation. It is argued that competence in professional knowledge and skills acquisition and development needs to be achieved during pre-service music and dance teacher preparation. It would appear that pre-service music and dance teachers in this study perceive an effective teacher education course to be one that facilitates integration of content knowledge, pedagogical content knowledge and skills and professional knowledge and skills throughout their preparation.

Although, pre-service music and dance teacher education is designed to prepare beginning teacher for the early years of their career. The findings indicated that pre-service music and dance teachers have expressed general dissatisfaction regarding the kind of preparation they received at College. The findings of this research highlight number of important issues music and dance teacher educators might consider addressing in order to ensure pre-service music and dance teachers are being adequately prepared for and supported in their role as classroom music teachers.

Firstly, pre-service music and dance teacher education programmes should place greater emphasis on developing specific content knowledge and skills required for teaching music at Basic Schools. Again, greater emphasis in pre-service preparation should be placed on specific professional knowledge and skills associated with practical aspects of running music programme involving music and dance activities. More so, music and dance knowledge and skills are very important, but are not always adequately covered in pre-service programmes. Conceivably, these need to be addressed in relations to their application in music and dance classroom.

Surprisingly, respondents who were music and dance elective students when asked about their views on subject knowledge and teaching skills, most of them thought that they have diminutive knowledge and less confidence in handling the subject; reason was that they have forgotten about all that they learnt as learning turn to be 'rote' for the subject. Some respondents felt that lack of knowledge and understanding could be balanced by appropriate input, but where there is no time for that input, there is a problem.

5.3 Recommendations

There should be challenging and appropriateness of course content of music and dance programme in Colleges of Education. Initial teacher education institutions in Ghana should offer concurrent programme and therefore, should ensure disciplinary studies that provides adequate subject content knowledge for teaching at basic school level. Consequently, pre-service music and dance content courses should emphasis on evolving deeper understanding and integration of suitable content. Methodology aspect of the course should be made core but not optional in the second year. Methodological part should not be limited to only elective students. That is all trainees must be knowledgeable not only in content of music and dance but the methodology as well.

It was recommended that much emphasis should be given to elements of music, dance and drama because they form basis of composition, performance, analysis and appraising and appraisal of music, dance and drama. Another most important recommendation is sufficient time should be allocated for circular and extracurricular activities in order to promote skill acquisition of pre-service music and dance teachers. Apart from adequate time to get an innovation started, there should also be enough time to run the programme, and to collect evaluation data which will serve as feedback to ascertain how they are progressing. Adequate time will ensure balance interaction between theory and practice. The practical courses like music and dance should be planned to prepare trainees for efficient handling of the subjects at basic level. Again, much emphasis should be placed on supported teaching because it generates motivation to pre-service music and dance teachers so far as practicum is concerned.

Instructional materials such as Ruled Board should be made available in all Colleges in order to avoid tutors ruling music lines (staff) on maker board in order to save time. Again, Student Journals which is an editorially self-governing magazine for pre-service music and dance teachers should be made available in Colleges of Education studied to enable student's accessibility to information flow. Student's music manuscripts should be made available to pre-service music teachers for easy identification of staves and to work as music professionals. Availability of music apparatus builds up level of concentration during teaching and learning process.

It is recommended that the following audio and visual aids such as DVD player, CD player, computer, projector, television, and Music software (*Finale, Cakewalk, Sibelius, Harmony Assistance*) should be made available in Colleges studied to assist pre-service music teachers to develop aural and visual perceptions and imaginations during teaching and learning process. It is recommended that the following western music instruments should be made available to five Colleges studied: keyboard, trumpet, trombone, tuba, euphonium, French horn, saxophone, and violin. As music and dance is practical oriented subject, use of certain music instruments is inevitable during teaching and learning process. Availability and use of music instruments in music lessons inspires and motivate students. Those instruments could be used to teach pitches, music instruments classification, texture, melody and harmony writing. Music lessons are supposed to be lived and therefore, demands instrumental resources.

It is recommended that most traditional music instruments such as atumpan, brɛkɛtɛ, voga, apentema, asivoi, gungun, donno or dondo or luŋa, petia, kwadum, mmenson and atentɛben should be made available to all the five Colleges studied. It is

recommended that pre-service music teachers should be encouraged to learn at least, one of the four classifications of traditional music instruments such idiophones, membranophones, aerophones and chordophones to enhance skill acquisition of that music instrument.

It is recommended that tutors or music department of studied Colleges should try as much as possible to establish Work Stations to give pre-service music teachers better understanding of creative thinking process. Our greatest promise is what music technology holds for us today. Availability of computer software and hardware support in Colleges of Education, pre-service teachers' musical imagination will be challenged. This will generate inventive potentials and demystifying creative process of pre-service music and dance teachers. Facilities such as large rooms, auditoriums furnished with electricity, dressing rooms, stage, proper seating arrangements, and projectors as well as shady place on campuses should be made available at Colleges of Education studied or Performing Arts departments for performances.

Another most important recommendation is that pre-service music teachers should be engaged listen to recorded music in classroom (Aural exercise) is an efficient and enabling approach in teaching and enforcing specific aims and objective of course structure in Colleges of Education. The study recommended that students need fair knowledge of how to plan simple drama or dance drama.

In order to foster creativity of creating Art music composition, it is recommended that pre-service music teacher's composition lessons at this level should take as its traditional view one learns to compose by imitation. The study recommended that College tutors assists pre- service music and dance teachers to know how to use models to create their own compositions. The study recommended that College Tutors

are encouraged to use folk tunes to help pre-service music teachers understand basic principles of music and dance. The study recommended pre-service music teachers be encouraged to create Pop Songs to enhance their creative skills. College tutors should play recordings of songs selected for lesson in class for whole class discussion with respect to titles, instruments used, rhythmic arrangements, lyrics and moral deductions of selected piece. It was recommended pre-service music teachers' attention be drawn to elements of music scores such as titles, composer lyricist, tempo, feel, clefs, key and time signatures, texture, lyrics, dynamics and expression marks and copyright information. It was recommended that Curwen devised hand signs is used to help bridge gap between concrete aural experience of pitches and their abstract representation in musical notation.

Pre- service music teachers should be able to read simple music on staff or in solfa notation. They must have access to instruments such as atenteben, gyile, goji, trumpet, wia and keyboard or piano to enable them develop competencies in handling those instruments. They also, need a fair knowledge of how to plan simple drama or dance drama. It was recommended pre-service music and dance teachers should get to know use of conventional symbols, that is, musical notations. They are therefore, to be taught to play various instruments in a particular dance being studied as well as its accompanying manipulative skills. They should be up-to-date with African music instruments by name and classification, understand tuning systems and what instruments could be substituted with another. Again, they should be able to internalise rhythmic patterns so as to be able to keep time lines and be able to display technique of playing high-pitched supporting drum and be conversant with master drum technique.

It was recommended that effective supervision and monitoring, appropriate assessment, and evaluation procedures, periodic professional development, Professional Learning Communities (PLC), seminars and workshops should be organised for the tutors as well as thorough supervision for enhancing teaching and learning of music and dance in Colleges of Education. There should also be designated room for rehearsals for Departments of Creative Arts in Colleges of Education to help avoid competition of space with other subjects. There should be availability of teaching and learning resources to inject life in music and dance classroom. Music programmes that fully require students' participation should be regularly organised. It was evident during data collection that most tutors do not receive support from their principals and those who receive support expressed was not sufficient. Tutors should be very resourceful and innovative. They could solicit financial support from old students, community and district assembly for acquisition of music instruments. They should also not rely on few traditional drums and Atenteben and keyboards of their Colleges but various traditional drums and other equipment such as video deck, television set, projectors, ruled marker-boards, video and C. D's in other to avoid tutors borrowing of music instruments. It was recommended music and dance teachers be informed about variety of sizes in Dagaar-gyile (12 keys, 14 keys, 18 keys and 22 keys) and tuning systems of gyile.

5.4 Contribution of the Research Work to Knowledge

A major contribution of this study to discourse lies in findings and for that matter recommendations that music and dance teacher preparation in Colleges of Education falls short of special skills acquisition by pre-service teachers. By special skills I mean practical music activities such as playing atenteben, gyile, seprewa, traditional drums, goji, keyboard and trumpet. This study therefore, unveils the need for more attention

to practical skills components in Colleges of Education Curriculum in addition to their theoretical and pedagogical knowledge will equip pre-service music and dance teachers to teach the subject better with practical and orientation.

5.5 Suggestions for Further Study

Pre-service music and dance teacher preparation is fundamentally about quality teaching and learning. That is how to build up high standard of teaching and learning. Pre-service music and dance teachers are not passive receptacles into which pre-digested knowledge is deserted but are active constructors and developers of new knowledge and skills, dispenser of knowledge, model to be imitated and one who creates the environment to support learning. Controversy about content and methodology needs to be examined critically so as to create an appropriate balance between them. We need broader view that sees pre-service music and dance teacher preparation as continuous education system comprising pre-service music and dance teacher education and in-service teacher education with support of other bodies system that enables teachers to continuously be involved in teacher improvement.

More so, findings of the study are said to be representative of situations in other Colleges of Education in Ghana, because of the descriptive survey design used in the study. There is therefore, need for replication of the study to provide an insight into how findings apply to other Colleges of Education in Ghana. However, an investigation into course structures of Colleges of Education, Basic School and that of Senior High School of music and dance programme could be conducted to find out their similarities, differences, their flow, continuity and any possible variations.

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APPENDICES

APPENDIX A

QUESTIONNAIRE FOR TUTORS

Research question one

How adequacy is the course content of the Music and Dance programme in the Colleges of Education?

1. PURPOSE/OBJECTIVES AND GOALS OF THE MUSIC AND DANCE PROGRAMME

- i. Have you read through the general aims of the Music and Dance programme?
No Yes
- ii. *Each of the following statement is about the aims and objectives of the Music and Dance programme. If your answer to Question 1 is yes, tick the appropriate column to indicate your response to each of them*

Aims and Objectives	Strongly Agree	Agree	Disagree	Don' t know
The general aims not properly stated.				
The general aims not properly stated.				
The specific objectives are properly stated.				

i. Do you like the Music and Dance programme as has been drawn up?

No Yes

ii. If your answer to item i above is No, which aspect of the syllabus do you not like? (state in brief things you don't like about the course outline/content not more than 3 points)

.....

iii. If your answer to item i above is 'Yes, give your reasons for your response (State not more than 3points)

.....

iv. Which of the sections of the Music and Dance programme do you teach most?

Composition Performance Listening and Observing Composition
 All the three section

Give reasons for your choice.....

v. Do you teach Music and Dance taking into consideration all the three major components as in item 2? Never Sometimes Often Always

vii. Which changes would you have liked to be in the course content? (State not more than 5 points)

.....

viii. The number of times Music and Dance tutors have had supervision.

Nil Once Twice Thrice More than three

Research Question Two

What areas of the Music Education curriculum need much emphasis and what are overstretched?

1. *Respond to each of the following: The factors that input instructional time during teaching and learning process of Music and Dance*

Instructional Time	Very Positive	Positive	Negative	Very Negative
School Schedules				
Teacher Issues (<i>Teacher directed activities, physical classroom distraction</i>)				
Classroom management competencies				
Time-on-Task				
Pre-service teaching and in-service training and support				
Organisation of a school-wide remedial system				

2. *Please circle the number by ranking your views from strongly agree to strongly disagree on each of the following statements*

Statutory Requirements	Strongly Agree	Agree	Disagree	Strongly Disagree
	4	3	2	1
i. The time allotted to the teaching of Music and Dance is sufficient	4	3	2	1
ii. School worship is where general singing is done	4	3	2	1
iii. Cultural display is encouraged in the college	4	3	2	1
iv. Singing competition is encouraged in the college	4	3	2	1

Research Questions 3

What kind of instructional materials and methodological strategies are appropriate for effective teaching and learning of music and dance in the Colleges of Education?

This questionnaire has been designed to find out a few things about the teaching/Learning of Music and Dance in Colleges of Education in Ghana.

TEACHING/LEARNING MATERIALS AND OTHER FACILITIES.

Tick the appropriate column to indicate whether the listed materials and facilities are available or not in your College; and go on to indicate the degree of use of an item, if available, in lessons.

	Available	Not available	Occasionally	Always
A) Instructional Materials				
1. Ruled Music Board				
2. Music and dance course outline				
3. Student's Textbooks				
4. Student's Workbooks				
5. Tutor's Manual				
6. Music Apparatus (wall pictures)				
7. Music Manuscript books for students				
B) Audio Visual Aids				
8. Radio/Cassette recorder				
9. CD Player				
10. Television				
11. Video Deck				
12. Computer				
13. Music Software				
C) School Marching Equipment				
14. Bass Drum				
15. Side Drum				
16. Cymbals				
17. Maracas				
18. Tambourine				
D) African Musical Instruments				
19. Atumpan				
20. Brekete				
21. Vvga				
22. Apentema				

	Available	Not available	Occasionally	Always
23. Asivvi				
24. Wia				
25. Donno				
26. Aɣatse				
27. Dawuro				
28. Atenteben				
29. Sepɛwa				
30. Any other (specify below)				
I				
II				
III				
IV				
V				
VI				
31. Piano/ Electronic Organ				
32. Fife				
33. Flute				
34. Trumpet				
35. Clarinet				
36. Drum set				
37. Trombone				
38. Guitars				
39. Saxophone				
40. Pitch Pipe				
41. Any other (specify below)				
I				
II				
III				
IV				
V				
VI				

Indicate the type of facility you have in the school by ticking appropriate boxes

- i. Music Room
- ii. Big hall for massed singing or worship
- iii. Shady place for drumming and dancing
- iv. Availability of electricity
1. Are Music manuscript books enough for every student to have a copy?
No Yes
2. Do you prepare some teaching/learning resources yourself?
No Yes very often sometime

3. Do you call in resource persons to assist in teaching topics about which they are knowledgeable? No sometime very often

Indicate the number of times you have had supervision/in-service training (if any) ever since you started teaching Music and Dance.

0 1 2 3 More than three

4. How do you get any of these Music instruments above for your lessons?
 5. If a borrowed Music instruments develop a technical fault, who bears the cost?
 6. Which method(s) do you use in teaching Music and Dance? (Tick one or as many as applies to you. Indicate (Yes or No)

- i. Engage students in singing and dancing
- ii. Play recorded music in the classroom
- iii. Engage students in dance drama.
- iv. Engage student in drumming and dancing.
- v. Engage students in creating their own compositions.
- vi. Use folk tunes to illustrate the basic concepts of Music and Dance.
- vii. Use Western method of teaching music Rudiments and Theory of Music
- viii. Use Kodaly Pedagogy for scale singing

Viii (a) If no provide an

alternative.....

- ix. Do you organise educational trip for students?
- x. Do you prepare teaching and learning resources?
- xi. Do you invite resource person when the need arises?

Research question four

What special competencies do student-teachers of Music and Dance need for their preparation?

1. Please circle the number by ranking your view from strongly Agree to strongly Disagree

Statement	Strongly Agree	Agree	Disagree	Strongly Disagree
	4	3	2	1
i. Students can sing folk song and study from them.				
ii. Students can sing folk songs of other community				
iii. Students can sing hymns.				
iv. Students create Pop Song.				
v. Students can sing very well				
vi. Students can conduct a singing group				
vii. Students can play traditional drums and dance to that				
viii. Students can play western melodic instruments like trumpet.				

ix. Students can play atenteben				
x. Students can play Gyile (Xylophone)				
xi. Students can play piano				
xii. Students can write melody				
xiii. Students can write harmony				
xiv. Students can create own drama/dance/drama				

Research Question five

What interventions can be put in place to improve Music and Dance programme in Colleges of Education?

1. What support, if any, do you get from the following people as you handle Music and Dance as subject?

- i) Principals.....
- ii) District education officers.....
- iii) Another tutor.....
- iv) Any other (specify).....

2. What are the main problems you encounter in teaching the Music and Dance in your college?

.....

3. Questionnaire for the principals

What kind of support do you give to the department of Creative arts (Performing Arts) in your College?

Teaching learning resources:

- a) Any traditional Music instruments?.....
- b) Any western Music instruments?.....
- c) Do you provide instructional materials such as projector, television, video deck, computer, Music software, radio/cassette recorder?
- d) Large room or auditorium for Music rehearsals and performances?.....
-

APPENDIX B

QUESTIONNAIRE FOR STUDENTS

This questionnaire is designed to find out a few things about the teaching/Learning of Music and Dance in College.

I IDENTIFICATION AND PERSONAL DATA

- a. Name of college
- b. Age (in years)
- c. Sex: Male Female
- d. Which year groups do you belongs to? Year 1 Year 2 Year 3
- e. Have you any other formal music education? Yes No
If yes, please specify
- f. Have you any other formal musical training? Yes No
- g. Do you have any musical qualification(s)? (For example, “O” level/ “A” level, SSSCE/WASSCE, Diploma, etc.) Yes No
If Yes, please specify.....
- h. Do your tutors link music with other subjects, for example mathematics?
Yes No
- i. If yes, do you find it easier when it is linked to another subject?
Yes No
- j. Do you like the Music and Dance programme as structured in the content?
Yes No
- k. Do your tutors call on resource person to assist in teaching topics about which they are knowledgeable? No sometime often always
- l. Which of the sections of the Music and Dance you like most?
Performance
Composition
Listening and Observing
All the three sections
- m. Do you believe that music tutors in your college are competent enough to handle the subject? Yes No
- n. What is the attitude of tutors towards the teaching and learning of music in the institution? Very Good Good Average Poor
- o. Are there enough resource materials in the study of music in your institution?
Enough Somehow Not enough
- p. Is the classroom learning of music conducive when it comes to performance?
Yes No

II TECHNIQUES USE IN TEACHING/LEARNING MUSIC AND DANCE

1. Which of the following activities do you engage in during Music and Dance lesson?

(Choose one or more as applicable to you)

- i. Listen to recorded music and dance to it.
- ii. Sing folk tunes and study from them.
- iii. Learn local dances.
- iv. Dramatise some events of the community, any emergent/topical issue in the nation/world (e.g. dramatise characters in stories told in class)
- v. Compose melodic phrases
- vi. Compose rhythmic phrase
- vii. Learn musical notations: Elements of Music, semibreve, crotchet, Quaver, semi quaver?
- viii. Watch musical performances on video and festive occasions under the tutor's guidance.
- ix. Listen to recorded music and learn from it.
- x. Write out rhythmic patterns of Music either sung or played on an instrument by the tutors.

2. Have you ever been taught any local dance in class?

No Yes

3. Have you ever performed any musical type from outside your locality?

No Yes

4. Have you ever performed any dance drama in school? No Yes

Use the excerpt below to answer the following questions:



5. In which key has the following piece of music been written?

- a) Key G major
- b) Key D major
- c) Key F major
- d) Key C major

6. The time signature for the piece is D-Major. (True/ False)

7. In which staff/stave is the music written on?

- a) Bass stave
- b) F-clef
- c) Treble clef
- d) Five lines and Four spaces

8. The double- bar lines of the piece signifies.....

9. Classify the following Ensembles found in the Ghanaian Communities according to the following:

GaDangme	Dagaaba	Dagomba	Gonja	Fante	Ewe	Asanti

- i) Damba
- ii) Adowa
- iii) Adzewa
- iv) Kete
- v) Kpatsa
- vi) Gome
- vii) Kolomashie
- viii) Baamaya
- ix) Apatampa
- x) Bawa

10. Mention two instruments found in each of the following ensembles:

- (a) Kpatsai.....
- (b) Kete.....
- (c) Damba.....
- (d) Adzewa.....

11. The structure of the indigenous music in the Ghanaian Community is basically Call and Response Type. (True/False)

12. List 2 occasions in which the following ensemble is performed:

- (a) Adowa.....
- (b) Damba.....

ADEQUACY OF PRE-SERVICE PREPARATION

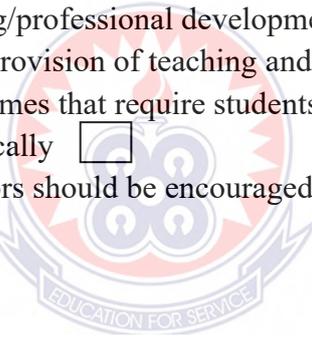
1. Do you believe that the pre-service preparation you received at the College was relevant to your needs as a beginning classroom teacher?

- Yes
- Yes mostly
- Not really
- Definitely

2. How satisfied are you with the pre-service preparation that you received at College?

- Very satisfied
- Somewhat satisfied
- Somewhat dissatisfied

- Very dissatisfied
3. How would you rate the subjects at college that focused on general knowledge and skills required for teaching?
- Excellent
- Very Good
- Good
- Poor
- Very poor
4. How would you rate your practicum experiences in preparing you for teaching music and dance?
- Excellent
- Very Good
- Good
- Poor
- Very poor
5. What interventional strategies do you think should be adopted to address the challenges in music teaching?
- i. In-service Training/professional development for tutors
- ii. There should be provision of teaching and learning materials
- iii. Musical programmes that require students' participation should be organised periodically
- v. Other general tutors should be encouraged to participate in Music programme



APPENDIX C

OBSERVATION OF LESSON

1. Name of college
2. Number of Music and Dance Tutors'
3. Date.....
4. Topic.....
5. Objective of lesson.....

II Tick the appropriate column that you think merits what you observe

Sub heading	Competencies	Description of areas to look for	Weak	Good	Very Good	Excellent
			1	2	3	4
1.subject Matter	Tutor's knowledge of subject matter	Use of facts and concepts relevant to the topic; teacher's confidence				
2.Teaching Skills	Skills in teaching Music and Dance	Capacity to perform teaching tasks related to activity based on the Music and Dance programme				
3.Methods of Teaching	Use of teaching methods which encourage achievement of the objectives of the Music and Dance	Use of Music in teaching Music and dance				
4.Student's participation	Opportunity of student participation	More students' involvement in diverse ways; e.g. discussion dramatisation, role playing etc.				
5.Class room climate	Openness and democratic class atmosphere	Students' free to ask questions discuss, tolerant to divergent views and responses of students				
6.Teaching and learning resources	Availability and use of teaching	Presence and use of resources relevant to				

	and learning resources in the lesson	the topic; tutor's resourcefulness in improvisation of teaching and learning aids				
7. Assessment I	Students' assessment techniques	Tutor's constantly assessing students throughout the lesson:				
Assessment II	Students' performance	Students' ability to (a) answer both tutors and colleagues' question (b) follow instructions to do given assignment, exercises. Etc				
8.Chalkboard work	Chalkboard summary	Summary consisting mostly students' sentences which are responses to question; or facts students' themselves put forward				
9.Positive situational factors	Situational factors that may influence lesson positively	Class size whether optimum (i.e. 25-40 students), adequate furniture in good condition; classroom with spaces or passage for student's demonstration of what is taught				

TUTOR'S LESSON PLAN

10. Tutor's lesson plan	Phases	Description				
			Weak	Fair	Very Good	Excellent
	Phase 1	Introduction of the lesson (Starter)				
	Phase 2	i. Adequate and appropriate selection of facts, concepts suitable for the class level. Sequence: ii. Systematic, clear and logically structured iii. Assessment				
	Phase 3	i. Plenary (Based on the indicator) ii. Reflection (Summary of points Invitation of questions				



APPENDIX D**Sampled Lesson Plan**

Strands	Sub-strands	Indicator
Performing	Media and techniques	Music Demonstrate understanding and apply scale, note durational values and simple time beat patterns in music.
		Dance and drama Demonstrate the understanding and apply media, voice and movement techniques in dance and drama
Creative arts	Creative and aesthetic expression	Music Demonstrate the ability to use concept of the design process (idea development) to create and display own creative musical art works that reflect the range of different times.
		Dance and drama Demonstrate the ability to use concept of the design process (idea development) to produce, display and appraise own creative artworks that reflect in the range of different times and cultures.
	Connections in local and global cultures	Music Demonstrate the ability to correlate and generate ideas from indigenous creative musical forms and art musicians in the immediate community that reflect a range of different times, cultures and topical issues.
		Dance and Drama Demonstrate the ability to correlate and generate ideas from creative artworks of dancers and actors in the community that reflect a range of different times, cultures and topical issues.

	Single, 50-minute class			Two back-to-back 30-minute classes (each class follows same routine)
Duration	Activity		Duration	Activity
10 min	A starter should stimulate curiosity and open mindedness and prepare the brain for learning. These can be random and/or linked to the content standard. Example: (a) Ice breaker: Ask students		5 min	A starter should stimulate curiosity and open mindedness and prepare the brain for learning. These can be random and/or linked to the content standard. E.g. Random mental activities (fast paced games) or

	<p>to play a stone passing game in small groups around their tables.</p> <p>(b) Recap of RPK / Previous Lesson using Reflect/Connect/Apply [RCA] technique.</p> <p>Ask students to fill in the first column of the KWL strategy table.</p> <p>(c) Draw attention to the new lesson's content standard and indicator(s).</p>			reinforcement short activities.
30 min	Activities to explore new learning content for the day (including at least 10 minutes where learners do problems or exercises alone or collaboratively, in their exercise books and teacher moves round to monitor and check work).		20 min	Activities to explore new instructional content for the day (including at least 5 minutes where pupils do problems or exercises alone or collaboratively, in their exercise books with the teacher monitoring and checking learners work).
10 min	Plenary/Reflections Reflect, recap on and consolidate the learning that has happened in the day's lesson.		5 min	Plenary/Reflections Reflect, recap on and consolidate the learning that has happened in the day's lesson.

Strand: creative art			
Sub-strands: connections in local and global cultures			
Content standard: Music Demonstrate the ability to correlate and generate ideas from creative musical forms and art musicians in the immediate community that reflect a range of different times, cultures and topical issues.			
Indicator(s): B7. 2.3.2.4 Appreciate and appraise an indigenous and a neo-traditional group within the community based on their style, instruments, song themes, dance movements, etc.			
Keywords / vocabulary: Enquiry, research, interview, indigenous, neo-traditional, exponent, allegory, formalism, preferentialism, absolutism, Expressionism			
Suggested activities for learning and assessment. Exemplars learning and assessment activities, supported by the learner resources.		Equipment/resources	Learner resources page ref. Progression Describe how knowledge and understandi

				ng will be built as the content standard is addressed
<p>1. Introduction</p> <p>(a) Ice breaker: Show a video of one of the class performances recorded a fortnight ago (the Percussion Composition) or a similar video clip.</p> <p>(b) Recap of RPK I previous lesson using RCA technique. Ask students to fill in the first column of the KWL strategy table.</p> <p>(c) Draw attention to the new lesson's content standard and indicator(s).</p>		<p>(a) Mereku, C.WK. (2013) We Sing and Learn pp. 78.</p> <p>(b) KWL Strategies Table</p> <p>Research an indigenous or neo traditional music group within the community.</p>	(i)KWL strategy table	
<p>2. Play the following video clips of indigenous musical forms briefly and discuss the genres involved with the class, namely: recitative song forms (nnwomkr, ebibindwom, etc.), dance genre song forms (atsiagbekcadowa, kete, baamaaya, etc.), vocal effects (yodelling, ululation, holler, nasalisation).</p>		<p>Nana Baayie Adowa NnwomkrKuo https://www.youtube.com/watch?v=XdXn2dAtbYo Ebibindwom - Fanti Song https://www.youtube.com/watch?v=FRkOgXOLOoQ</p> <p>KakrabaLobi - Xylophone Player https://www.youtube.com/watch?v=HAKhvNgOu-U/</p> <p>Ashanti Funeral Dirge for Atenteben https://www.youtube.com/watch?v=cWwPI4x-MNIJ</p> <p>Pan African Orchestra - Goje https://www.youtube.com/watch?v=cWwPI4x-MNIJ</p>		<p>Definition of Research Conducting an interview Administering an interview guide Li & L2 literacy</p>

			com/watch?v=zCZczDA-TZg		
3. Explain briefly the four (4) basic aesthetic viewpoints in evaluating a musical art work, namely:			https://quizlet.com/26944059/chapter-2-philosophical-approaches-flash-cards/		

Teacher's Resource Pack (Creative Arts & Design BS 7) pg. 74-75



APPENDIX E

Letter of Introduction

 **UNIVERSITY OF EDUCATION, WINNEBA**
SCHOOL OF CREATIVE ARTS
DEPARTMENT OF MUSIC EDUCATION
✉ P. O. Box 25, Winneba, Ghana ✉ dmu@uew.edu.gh
☎ +233 (03323) 22035 / (020) 2041084

Our Ref: SCA/DME/Vol.1/

Your Ref:

Date 19th April, 2017

.....
.....
.....
.....

TO WHOM IT MAY CONCERN

Dear Sir/Madam,

**LETTER OF INTRODUCTION:
EBENEZER OSEI-SENYAH**

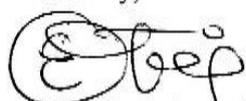
The above mentioned name is a first year student pursuing Doctor of Philosophy (Arts & Culture) at the University of Education, Winneba, Graduate School.

He is currently writing his thesis on the topic "*The Behaviour of Children in Music-Making*" and therefore needs your assistance to enable him acquire the necessary information for his thesis.

I am officially introducing him to your organization to provide him with the necessary information and assistance that he might need.

We count very much on your cooperation and understanding in this regard.

Yours faithfully,



Emmanuel Obed Acquah
Ag. Head of Department

HEAD OF DEPARTMENT
UNIVERSITY OF EDUCATION
DEPARTMENT OF MUSIC EDUCATION
WINNEBA

APPENDIX F

MODELS' EXAMPLES

Asem Yi Di Ka Ephraim Amu

A - sem yi di ka a - di - ka he - na be - ka? Mea - ra o Mea - rao En - yoo bia - rao, mea - ra

Yaanom Montie J. H. K. Nketiah

Yaa - nom mon - tie gya maa - hia - yen - a - hia yen -

Yaa - mon -- tie - gya - na gya - maa - hia - yen a - hia yen -

Ahekoo Pappoe Thompson

A - he - koo - A - he - koo - A - he - koo - A - he - koo

tsu - lo kpa - kpa he - mo a - he - koo - A - he - koo - - -

Odo Nyankopon



D-do Nyan-ko - pa ye-yi wa-ye daa A-som-dwee Nya - me ye-lam-fo wo daa.

Nyantere

Ga folk song



Nyan-ne-m aye je wo lara - shwz wo lara - gbo nyan-ne-m aye je wo lara - shwz wo lara - gbo

Nyan-ne-m aye je wo lara - shwz wo lara - gbo nyan-ne-m aye je wo lara - shwz wo lara - gbo

Nyan-ne-m aye je wo lara - shwz wo lara - gbo nyan-ne-m aye je wo lara - shwz wo lara - gbo

Tutugbovi



Musical score for 'Tutugbovi' in 3/4 time, featuring four staves of music with lyrics in Twi. The melody is simple and repetitive, with a clear 3-beat structure per measure.

Tu - sa - gbo - vi, sa - sa - gbo - vi Da-da me-les - fi meo, Ta-sa me-les - fi - meo
A-o, dze-dze - vi - nye bo-sa, bo-sa kpoo A-me-les fo wo? Nya-sa - vic la?
Tu sa ac - sa-foe sa' wo A-ol' Vi - nye sa - gba fi vi - o
A-o dze-dze - vi - nye, bo-sa, bo-sa kpoo.

Abebie

Kusa! folksong



Musical score for 'Abebie' in 4/4 time, featuring two staves of music with lyrics in Twi. The melody is simple and repetitive, with a clear 4-beat structure per measure.

A - be - bie tu - kul - ma Nam - be wa le A -
be - bie tu - kul ma A - be - bi nam bi wa le.