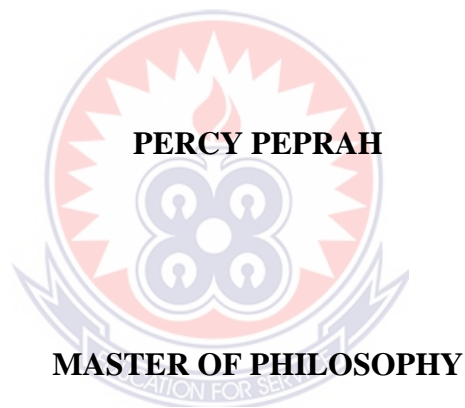


UNIVERSITY OF EDUCATION, WINNEBA

Music instruction in Krowor Municipal basic Schools



2024

UNIVERSITY OF EDUCATION, WINNEBA

MUSIC INSTRUCTION IN KROWOR MUNICIPAL BASIC SCHOOLS



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(202141528)**

**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 the award of the degree of
Master of Philosophy
(Music Education)
in the University of Education, Winneba**

JULY 2024

DECLARATION

Student's Declaration

I, Percy Peprah, declare that this Thesis, except for quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

Signature:

Date:

Supervisors' Declaration

We hereby declare that the preparation and presentation of this work were supervised per the guidelines for supervision of the thesis as laid down by the University of Education, Winneba.

Prof. Hans Kweku Wiabo Baffoe (Principal Supervisor)

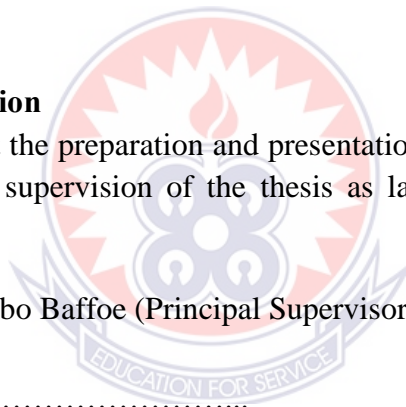
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Prof. Mereku, Cosmas Worlanyo Kofi (Co-Supervisor)

Signature:

Date:



DEDICATION

This thesis is dedicated to my supervisors Prof. Hans Kweku Wiabo Baffoe and Prof. Cosmas Mireku.



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ABSTRACT

This study embarked on an in-depth exploration of music education within the context of private basic schools in Krowor Municipality. The research harnessed the insights of 45 participants; 5 music teachers and 40 pupils, selected through purposive sampling, to illuminate the current state of music instruction there. Employing a comprehensive methodology that encompassed in-depth interviews, focused group discussions, and observations, the study uncovered multifaceted perspectives on music education. The data for this study was analysed using a thematic analysis method. Across the sampled schools' diverse approaches to music education emerged, shedding light on varying levels of integration and importance. The limitation of allocated time emerged as a constraint, impacting the depth and effectiveness of music education, despite its acknowledged positive influence on academic performance. An intriguing facet unveiled by the socio-demographic analysis was the prevalence of non-specialist teachers, highlighting a central challenge of generalist educators delivering music instruction. Proposed solutions include dedicated time slots and specialist teachers. This study calls for collaborative measures to address these challenges and optimize music education quality. As the study findings resonate beyond the sampled schools, they offer insights for broader efforts to nurture holistic and impactful musical education experiences.



CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

In recent years there has been growing concern that teachers do not know or understand enough the subjects they teach. A study by Hays and O' Hara (2009) has revealed that many of the creative Arts teachers globally lack the requisite skills, the understanding, knowledge and confidence to teach the subject simply because they are 'generalist' teachers.

Music, since the era of colonialism became and it still is a vital component of the school curriculum in Ghana (Gaines, 2012). Ghanaian primary school learners' education has benefited greatly from music. There was no curriculum document that directed the teaching and learning of the arts from the colonial era until 1959. The initiative and enthusiasm of individual teachers were mostly responsible for deciding what to teach and what to learn. The Ghana Ministry of Education released the first ever curriculum which took place after the 2007 release and introduction of the Creative Arts curriculum for elementary schools. Music has long been scraped from the curriculum of basic schools (particularly the public schools) and has been replaced with another subject called 'creative Arts'. As the name of the new subject suggests, it has been designed to integrate everything art; including visual arts (drawing, weaving, modelling, casting, carving, painting, sewing and performing arts (music, dance and drama).

1.2 Statement of the Problem

The ineffective teaching of music in basic schools leads to a high level of disinterest in the learners to further the study of music when they get to the secondary level of

education. This drastically affects the number of students who opt for music as an elective subject at the secondary schools. The basic school curriculum has undergone considerable reviews in keeping with the changes advocated for various education reforms to harness the full potential of the citizens of this country.

Ghana introduced a creative arts curriculum that combined visual and performing arts. The study of the performing arts provides many chances for students to improve life and intellectual abilities (Rowse & Vinden, 2016; Isbell & Raine, 2003) as well as confidence, social interaction, interpersonal skills, and self – esteem (Rowse & Vinden, 2016; Jackman, 2005). Music as a Performing Art offers student the cultural tools essential to make sense of their reality” (Custero, et al., 2016, p. 56), assisting in the development of a well-rounded education. The new curriculum emphasizes critical and scientific thinking as a prerequisite for the development of the new type of citizens that will be needed in the future.

In spite of these benefits, the teaching and learning of the Creative Arts and Design is faced with some few challenges such as poor teaching techniques, lack of finance which obstruct the teaching of the Creative Arts and as a result creates disinterest in the learners in the Krowor basic schools and thus declines the selection of music as an elective subject when they get to the secondary level of education. And with time this will affect students who are gifted in the area of music because very little or no attention will be given to them at the secondary level.

1.3 Purpose of the Study

The research was meant to examine music instruction as an aspect of the Creative Arts in Krowor Municipal Basic schools.

1.4 Objectives of the study

The following objectives were designed to direct the study. The study sought to:

1. Find out the current state of music education in Krowor Municipal Basic Schools.
2. Investigate the perspectives and attitudes of lower primary pupils regarding music instruction in Krowor Municipal Basic schools.
3. Investigate the challenges encountered by teachers in delivering music education as part of the Creative Arts and Design Curriculum in Krowor Municipal Basic Schools.
4. Examine international best practices in ensuring quality music instruction as a component of the creative arts curriculum.

1.5. Research Questions

The research questions that guided the study were as follows:

1. What is the current state of music education in Krowor Municipal Basic schools?
2. What are the perspectives and attitudes of lower primary pupils towards music education in Krowor Municipal Basic Schools?
3. What are the challenges encountered by teachers in delivering music education as part of the Creative Arts and Design Curriculum in Krowor Municipal Basic Schools?
4. What international best practices can be implemented to enhance the quality of music instruction as a component of the Creative Arts Curriculum in Krowor Municipal Basic Schools?

1.6. Significance of the Study

The results of the study would be used as a framework for curriculum improvements in the creative arts subject. This thesis can also serve as a resource and reference material for researchers, writers, and the Teacher Training institutions in Ghana.

The Ghana Education Service can rely on the outcome of this research to organize for head teachers and Creative Arts teachers to upgrade their knowledge and equip them with the requisite skills in the Creative Arts subject area.

The Colleges of Education which prepare teachers for the primary schools can use the research findings to modify their curriculum to give the student teachers more knowledge and skills to teach Creative Arts.

1.7. Delimitation

This study covered issues regarding the teaching and learning of music as an aspect of the Creative Arts and Design in Krowor Municipal Basic schools. The study was delimited to 5 schools in the Krowor Municipality. Finally, the study was delimited to the following variables: the preparedness of the teachers teaching the Creative Arts and Design, the school resources available for the teaching of music, the responsiveness of the pupils learning music and the implementation of the creative arts syllabus.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Introduction

This chapter presents a comprehensive review of related literature focused on the teaching of Music in educational institutions. The review encompassed three main sections: the theoretical framework, conceptual review, and empirical review. Each section delves into vital aspects concerning music education, with a particular focus on the use of Gardner's theory of multiple intelligences as the theoretical framework for the study. This chapter aimed to provide valuable insights into the subject matter, contributing to a better understanding of effective music education in Primary Schools.

Theoretical framework

- Gardner's theory of multiple intelligences (Gardner, 1983; 2006c)

Conceptual Review

- Creative Arts Education: Fostering Imagination and Expression
- History and Evolution of Music Education
- Music Education in Ghanaian Schools
- Instructional Materials for Music Education
- Different Approaches to Enhance Music Education in Schools
- Methods, Techniques, and Strategies of Teaching Music
- Generalist Teachers: A Major Challenge of Effective Music Education in Schools

Empirical Review

- The Positive Impact of Music Education in Schools.

- Challenges of Music Education in Schools
- The Significance of Workplace Mentoring for Non-Music Specialist Generalist Teachers and Primary School Staff
- Summary of Literature review and research gap.

2.1 Theoretical Framework

Gardner's theory of multiple intelligences (Gardner, 1983; 2006c)

Gardner's theory of multiple intelligences, developed in the late 1970s and early 1980s, suggests that individuals possess various distinct forms of intelligence, such as linguistic, logical-mathematical, spatial, musical, bodily-kinaesthetic, naturalistic, interpersonal, and intrapersonal intelligence (Visser, Ashton, & Vernon, 2006). This theory challenges the traditional notion that intelligence can be measured by a single, general factor assessed through IQ tests (Nisbett, 2009). Gardner's theory acknowledges the importance of diverse ways of learning and assessing intelligence. According to this theory, traditional language arts and math tests alone do not fully capture a student's intellectual abilities.

Instead, educators can utilize different intelligences as alternative pathways for students to understand and apply concepts. For example, if a student struggles with understanding a mathematical principle, the teacher can introduce a different intelligence, such as music, to help the student grasp the concept (Kinney, 2012). This approach recognizes that students have different strengths and preferences, and by incorporating music-based teaching strategies and activities, educators can effectively engage students and enhance their learning experience.

While Gardner's theory may not be without its limitations, it serves as a useful perspective for educators to design inclusive and diverse music education programs.

By embracing the theory's principles, educators can create learning environments that nurture multiple intelligences, fostering a deeper and more meaningful engagement with music for students.

Applying Gardner's theory of multiple intelligences to the study on the benefits of music education provides a comprehensive framework to understand the diverse ways in which music education can impact children's development. Music education engages and nurtures the musical intelligence, allowing children to explore and develop their musical abilities. Additionally, music education can intersect with other intelligences, such as linguistic intelligence when children engage in singing or composing lyrics, spatial intelligence when they read and interpret musical notations, and bodily-kinaesthetic intelligence when they play musical instruments or engage in movement activities.

By adopting Gardner's theory, the study can recognize and appreciate the individual differences in children's intelligences and explore how music education can tap into and enhance these different intelligences. It can investigate how music education supports the development of specific intelligences and how the interaction between different intelligences contributes to children's overall growth and learning outcomes.

Moreover, Gardner's theory emphasizes the importance of providing diverse educational experiences that cater to different intelligences. By incorporating music education, which addresses the musical intelligence, the study can shed light on the potential of music to broaden the educational landscape and offer alternative avenues for children to express themselves, learn, and succeed.

2.2 Conceptual Review

2.2.1 Creative Arts Education: Fostering Imagination and Expression

According to Kindler (2008), Creative Arts encompass art and craft, music, and dance. The Ghana Teaching syllabus for Creative Arts (2007) agrees with this perspective, emphasizing that Creative Arts play a crucial role in the development of emotional, material, spiritual, and intellectual aspects of life. The syllabus highlights the importance of active participation in various creative processes, such as singing, playing instruments, drawing, carving, acting, dancing, composition, and appreciation. These activities foster imagination, self-expression, social identity, unity, cultural heritage discovery, and nation-building. Nyarko-Asamoah (2018) reveals that though creative arts are taught from pre-school to senior high school, the curriculum lacks structure and relies on outdated teaching methods. The author advocates for curriculum revisions in line with international standards and training for teachers in modern approaches. This, in turn, will spark learners' interest and integrate creative arts fully into their education. Fraser-Mintah (2017) emphasizes the importance of incorporating art education across all subjects.

Art education fosters creativity, critical thinking, and problem-solving skills. Integrating it holistically enhances interdisciplinary learning, preparing students for the modern workforce. Anim-Baidoo and Badu-Nyarko (2018) found that the current curriculum fails to fully represent Ghana's diverse cultural heritage. They recommend revising the curriculum to include more culture-specific content, helping learners appreciate their heritage better. Crankshaw and Mahama (2019) stress the need for creative and innovative teaching in the arts. They suggest using project-based learning, group work, and technology to boost creativity and enjoyment in the learning process. Teachers should be equipped with training programs to implement

these methods effectively. In recent years, creative arts education in Ghana has been receiving increased attention due to its potential to enhance learning, build life skills, and promote economic development.

The literature extensively explores the various ways creative arts education is being promoted within the Ghanaian education system. Scholars argue that including arts as part of a holistic approach to education provides a unique opportunity to address the diverse needs of Ghanaian children creatively (National Teacher Education Curriculum Framework for Ghana, 2014). Art can give meaning and expression to people's experiences and help them explore new ideas. Research has shown that creative arts education positively impacts students' academic achievements in Ghana (Adotey and Kaatuori, 2013). Therefore, it is recommended that creative arts be included in the Ghanaian school curricula at all levels to benefit the students beyond enhancing their creativity and self-expression. Moreover, the literature emphasizes the importance of experiential learning and creativity in promoting innovation and economic development. By teaching creative arts, children can develop innovative problem-solving skills that extend beyond the arts sector and can be applied to other areas of the economy. Establishing a robust foundation in creative arts education in Ghana is vital for enhancing the country's potential for economic growth through innovation. Moreover, scholars have highlighted that the creative arts industry is not only one of the largest but also one of the fastest-growing sectors globally (Ziblim, 2018).

However, Ghana has not devoted enough attention to its development and nurturing, as emphasized by Ziblim (2018). Focusing on the arts has the potential to empower individuals, particularly the youth, to create employment opportunities within the

creative industry, which is crucial in addressing the challenge of unemployment in Ghana. Therefore, it is essential to prioritize the teaching and learning of Creative Arts in primary schools, as this enables teachers to instill problem-solving, creative thinking, and critical thinking skills in students. Such skills are vital for their future contribution to the technological advancement of the country. Alter et al. (2009) reveal that the scope of Creative Arts is vast, and some teachers may feel overwhelmed by the breadth of knowledge and skills required.

To effectively teach Creative Arts in primary schools, teachers should receive specific training covering the various aspects of visual, performing, and literary arts. In conclusion, the literature highlights the significance of creative arts education in Ghana as a means to enhance learning, build life skills, and promote economic development. Scholars demonstrate that teaching creative arts positively impacts students' academic outcomes and fosters creativity and innovation skills. Additionally, it opens up employment opportunities in the creative arts industry. By integrating traditional art forms and techniques into the curriculum, creative arts education also contributes to preserving and promoting Ghanaian culture. Prioritizing creative arts education in Ghana is not only a cultural necessity but also an economic imperative for the country's future prosperity.

2.2.2 History and Evolution of Music Education

When the British assumed control as colonial administrators, they appointed governors and took full charge of education. This led to schools adopting a system closely resembling the British model (Gadagbui, 1998). Despite several educational ordinances passed between 1852 and 1920, the curriculum remained unchanged, focusing primarily on teaching English reading, writing, and arithmetic. Music

education remained on the sidelines, mainly limited to singing during school worship. Western-style education, including music instruction, was introduced in the Gold Coast by the Portuguese for African boys in Elmina in 1529 (Graham, 2013; Kwami, 1994). The primary aim was to teach these boys how to read and write Portuguese. While educational efforts continued in the following centuries, there is scarce evidence of music education, likely restricted to simple singing. Missionary activities faced challenges due to indigenous hostility during the 16th and 17th centuries. As the Dutch replaced the Portuguese from 1637, their focus shifted towards trade and control over the indigenous people, rather than evangelization (Odamtten, 1978). Consequently, little changed in the type of music education provided by the missionaries to the locals. Other European powers such as the Brandenburgers and Danes also engaged in trade with the Gold Coast during the 18th century (Odamtten, 1978).

In 1740, Jacobus Captein, who oversaw the castle school at Elmina, played a role in King Poku of Ashanti's decision to send twelve boys and two girls to Holland for education in reading, writing, and music (Graham, 2013). Then, in 1754, Rev. Thomas Thompson (Ward, 1948; Crooks, 1923) was influential in sending Philip Quaake and two other boys to England for schooling. Quaake returned around 1765 (Crooks, 1923) or 1766 (Odamtten, 1978) and served as a "Missionary master and catechist specifically for the Negro peoples" (Pascoe, 1901 as cited in Wiltgen, 1956). Interestingly, Odamtten (1978) noted that Quaake was more renowned for running the castle school than for missionary work. During the 19th century, the missionaries faced challenges in propagating the gospel and educating the Gold Coast indigenes due to a disturbed country, disorder in the towns, and unsuitable conditions in the castles (Odamtten, 1978). However, the educational efforts of the missionaries gained

momentum in West Africa during this century. The Wesleyans arrived in Cape Coast in 1835 and swiftly established stations and schools. They, like other Christian missions, heavily relied on their schools for their work, and until 1890, they had control over all schools in the Gold Coast (Ward, 1948). The Basel missionaries, who began their work in the Gold Coast in 1828, also trained African teachers and catechists, incorporating Christian hymns in their curriculum. Additionally, the Bremen missionaries taught Western music, particularly in their seminaries like Amedzofe after 1890

Nketia (1975) observed that some missionaries restricted converts from engaging in traditional African music or even witnessing it. However, the activities of missionaries and colonists also had positive effects on the development of indigenous music. They introduced Western instruments like guitars and brass instruments, contributing to the emergence of indigenous popular music history. Despite these influences, traditional music persisted in a somewhat altered form outside the Western institutions that were adopted. Throughout the pre-colonial and colonial periods, the aural-oral transmission of music practices remained largely unchanged. For instance, in Ghanaian drum ensemble music, certain elements such as instrumentation, structures, and procedures like opening and closing formulae, drum mnemonics, part playing, and metronome sense have remained consistent over time. However, there have been some noticeable changes, like the transformation of Agbadza from Atrikpui among the Ewe people in South-Eastern Ghana.

Moreover, specific music or dances might evolve over time, leading to differences in certain aspects of Agbadza compared to the past. These changes reflect the dynamic nature of music traditions. During the early 20th century, significant educational

innovations were introduced by Sir Gordon Guggisberg. Both state and privately owned curricula in secondary schools and training colleges included music education with elements like singing, rudiments and theory of music, appreciation, and rhythmic movement (Evan, 1975).

In Ghana (formerly the Gold Coast), there were notable developments at Wales College (later renamed Achimota College) in the early 20th century that deserve attention. Achimota College appears to have been the only institution in West Africa during the early 1930s where music was taught as a subject. This unique educational experiment included teaching African music, games, dances, and singing that accompanied tribal drumming. Kwami (1994) expressed surprise at the inclusion of African elements such as traditional clothing and music in the curriculum. W.E.F. Ward, a former Senior History Teacher and Music Master at Achimota, played a key role in building up music education at the school starting in 1928. He emphasized the use of Ephraim Amu's part-songs, which were sung in the local language alongside European ones. Ward (1948) described how the students would group themselves according to their tribes, singing and dancing to their traditional songs accompanied by drums and other percussion instruments. The college's approach challenged traditional educational theories that frowned upon unfamiliar practices to Europeans. While efforts to engage local drumming experts were unsuccessful, the students with knowledge in drumming took on the responsibility (William, 1962). The Gold Coast experienced formal education initiated by European powers such as the Portuguese, Dutch, Danes, Swedes, and the British who built trading castles. In these castles, they provided formal education to a select few Africans, teaching literacy and numeracy to assist European merchants with clerical tasks. These schools were known as Castle schools, and music, particularly singing hymns, was likely part of their curriculum

due to the routine of worship in the castles. Over time, formal education expanded beyond the castles. In the early 19th century, missionaries arrived in Ghana with the primary aim of propagating the gospel (Gadagbui, 1998). The Basel Mission established a teacher training institution at Akropong, Akwapim, in 1848, followed by the Methodist Grammar school (now Mfantsipim) in Cape Coast in 1876. Similar institutions were also opened by the Anglican, Catholic, and Bremen Missions throughout the Gold Coast. While their main focus was training teachers, catechists, and church workers, these schools eventually diversified their curriculum to include various disciplines like science and agriculture.

Recognizing the musical enthusiasm of the Gold Coast people, the missionaries started importing Western instruments to enhance church musical activities. In Ghana (the former Gold Coast), developments in education and music were influenced by various historical events (Graham, 2013; Kwami, 1994; Odamtten, 1978). During the colonial period, the Portuguese, Dutch, Danes, Swedes, and British established castles where formal education was provided to a select group of Africans, mainly focusing on literacy and numeracy to serve the European merchants in clerical roles (Gadagbui, 1998). In these castle schools, music, particularly singing of hymns, was part of the curriculum as worship was a significant aspect of castle routines. As formal education expanded beyond the castles, Christian missionaries arrived in the early 19th century with the primary goal of spreading the gospel (Gadagbui, 1998). The Basel Mission established a teacher training institution in Akropong in 1848, followed by the Methodist Grammar School in Cape Coast in 1876.

Other missions, including the Anglican, Catholic, and Bremen Missions, also set up similar institutions throughout the Gold Coast. These institutions initially focused on

training teachers, catechists, and church workers, but over time, their curricula expanded to include various disciplines like science and agriculture (Gadagbui, 1998). With the arrival of missionaries, Western musical instruments such as harmoniums and church organs were introduced to accompany hymn singing (Graham, 2013). This led to the emergence of competent organists in the Western and Central regions. School brass and fife bands also began to emerge in many towns and villages, influenced by the regimental bands of the forts and the sea shanties and folk songs of sailors (Graham, 2013). As music education progressed, indigenous music and Western music coexisted in the curriculum, leading to the establishment of orchestras, concert bands, and brass bands, which later contributed to the development of Highlife music (Graham, 2013). The role of music education in Ghana expanded beyond mere singing to include teaching Western instruments and music theory (Nketia, 1975).

Native composers like Ephraim Amu, J.B. Anaman, and Isaac Riverson published hymns and songs in local languages, contributing to the development of Ghanaian choral works (Nketia, 1975). However, the integration of African music in colonized schools faced challenges, and the curriculum varied depending on the impact of missionary activities (Graham, 2013). While some advocated for the inclusion of African music in education (Thorburn, 1959), it did not fully materialize in most colonized schools. The work of individuals like Ephraim Amu significantly promoted the recognition of indigenous music (Williams, 1962). Amu's contributions at Achimota School, including his twenty vernacular songs, played a crucial role in improving the music culture (Agyemang, 1988). Robert Ashong Kwami and Philip Gbeho continued this work, further promoting African music and organizing competitions for African composers (Agbodeka, 1977).

As music education in Ghana evolved, it became evident that the prevailing Christian attitude had initially subjugated African culture and musical practices (Mobley, 1970). However, with the efforts of individuals like Ephraim Amu, indigenous music gained recognition and significance in education (Mobley, 1970).

2.2.3 Music Education in Ghanaian Schools

Music education holds significant importance as an essential component of the overall educational experience. Scholars widely acknowledge its crucial role in fostering a child's complete and aesthetic development (Barry, 1992, p. 16). Throughout history, music has served as a powerful means of expression, reflecting the cultural values and emotions of societies (Dalby, 2005). It is a source of celebration during joyous times and provides solace during difficult moments. The impact of music on individuals is palpable, as it evokes physical responses from listeners (Reifinger, 2006), even from the youngest children (Ferguson, 2005). Music's universal appeal is evident, as it has the ability to captivate almost everyone.

The mere sound of certain types of music can trigger subconscious reactions, prompting toe-tapping, head-nodding, and finger-snapping (Westervelt, 2002). The omnipresence of music in human life highlights its significance to society, regardless of whether we fully comprehend its importance. Reimer (2000) raised thought-provoking questions about why music educators should focus on explaining the value of music instead of simply embracing their responsibility to teach it. Despite the lack of a concrete explanation, music remains an integral part of human existence and continues to be created and shared.

However, Reimer (2000) emphasized the necessity for music educators to have a convincing rationale for their work. By having a clear understanding of why music is

essential, educators can establish a sense of shared purpose within their profession. They are accountable to their students and communities, ensuring that the need for music education is met by competent professionals who comprehend its value. Effective teaching, Reimer argued, depends on aligning educational efforts with cherished values, which necessitates a continual exploration and definition of those values to maintain the relevance of music education in its cultural context. The significance of understanding why music is valued becomes crucial for the successful implementation of music education (Reimer, 2000).

Several music educators in Ghana have been advocating for the inclusion of music in the educational curriculum since the country's independence (Flolu, 2004; Nketia, 1999; Otchere, Amuah, & Numekevor, 2016). Nketia (1999) argued that music is often seen only as a form of entertainment or a functional activity, overlooking its intellectual and artistic dimensions. It is frequently approached as an extracurricular pursuit for children who show interest. However, educational institutions worldwide recognize the multifaceted value of music, offering not only extracurricular experiences but also including music as a regular part of the curriculum. Music not only brings joy but also fosters discipline and trains the mind and body.

It serves as a conduit for cultural knowledge and artistic expression, essential for every child's comprehensive development. Reimer (2000) explored various claims about music, emphasizing its diverse roles in society. It has been regarded as a force for morality, a unique way to experience the world, a means of exercising creativity, a source of knowledge beyond words, and an instrument of political and social change. With such varied benefits, music emerges as an indispensable element of human communication, allowing children to express their ideas, emotions, and identities.

Nketia (1999) and Zoltan Kodaly concurred that music is a fundamental right of every child, akin to the use of speech. This sentiment is echoed by Ritchie and Williamon (2011) affirming that music should be an integral part of every child's education to provide a well-rounded background. Howard Gardner's theory of multiple intelligences also acknowledges music as a unique form of intelligence, one that can resonate with and enhance other intellectual capacities (Gardner, 1986).

Additionally, studies have shown that students with a background in music tend to perform better in other subjects (Ritchie & Williamon, 2011). Music has the power of forming the character and should be introduced into the education of the young (Aristotle). Music is a moral law. It gives soul to universe, wings to the mind and life to everything., without music life would be an error (Plato). Ohene – Okantah (2000) agreed that “children’s education – intellectual, physical, moral and emotion are incomplete without music education” (p.11). Authur (2016) emphasizes the inseparable relationship between philosophy and education in any society. The transmission of facts, information, skills, attitudes, and values from one generation to the next is deeply influenced by the underlying philosophy. Reimer (1989) further underscores the importance of a philosophy of music education, as it guides teachers in making consistent and effective decisions. Without a clear understanding of the philosophical content, teachers' choices may lack coherence and effectiveness.

In the context of Ghanaian schools and colleges, music education is rooted in African music and is guided by fundamental questions of “why, what, and how” (Ohene-Okanta, 1997). The philosophy of education plays a crucial role in determining the content and nature of the curriculum. It deals with values, identifying what is important for students to know and what will contribute to their holistic development

as well-rounded individuals. It also encompasses the essential elements of learning and the nature of what is to be learned. Nketia (1999) provides compelling reasons for including traditional music in education. Firstly, it is important for African children to acquire knowledge and understanding of their own traditional music and dance, as well as that of their neighbouring communities, to fully participate in the life of their community. Secondly, the continuity of traditional musical cultures is ensured through these learning experiences. Thirdly, due to the impact of colonial education, Christian churches, and rapid social and economic changes, some children grow up in urban areas without experiencing and learning their own traditional music.

Lastly, by teaching traditional music in the classroom, children can appreciate other forms of music without abandoning or diluting their own cultural heritage. Nketia (1999) argues that teachers must provide children with the opportunity to connect with their cultural roots, as teaching traditional music can help ensure the continuity of cultural transmission. Music education in Ghana, with a focus on African music and dance, not only facilitates the establishment of a strong African foundation in music but also contributes to the socio-cultural awareness and sensitivity of Ghanaian children. The critical issues highlighted here revolve around the importance of philosophy in guiding music education, the significance of incorporating traditional music in the curriculum, and the role of music in preserving cultural heritage. These discussions draw upon the insights of Authur (2016), Reimer (1989), Ohene-Okanta (1997), and Nketia (1999) to underscore the value of music education as a means of connecting students to their cultural identities and promoting socio-cultural awareness.

2.2.4 Instructional Materials for Music Education

Teaching at any level requires effective instructional methods, and one crucial aspect of successful teaching is the use of instructional materials or teaching aids. Teaching requires a wide range of skills, including a comprehensive knowledge of the subject matter, adherence to curriculum standards, a positive and caring attitude, enthusiasm for learning, and effective classroom management techniques. Teachers are instrumental in the learning process, and their instructional activities and methods can be considered as valuable teaching aids (Kumar, 2017). Teaching and learning materials, often referred to as instructional media or resources, play a vital role in the teaching process. These materials encompass a wide range of information carriers that can record, store, preserve, transmit, or receive information for educational purposes. They are used by teachers and students to present, illustrate, and clarify teaching concepts. The term “teaching and learning materials” can include traditional tools like chalkboards, handouts, and charts, as well as modern technologies such as computers, DVDs, CD-ROMs, and the internet (Briggs, 1970).

According to Kumar (2017), teachers act as aids who adapt themselves according to the needs of the students, seeking to facilitate and motivate them in the best possible way. They take on the role of driving the classroom, creating an environment where students actively immerse themselves in the ocean of knowledge facilitated by the use of teaching materials and aids. Teachers use themselves as instruments to initiate learning, starting with facts and encouraging students to explore multiple perspectives and predict outcomes. By engaging the entire class with motivating questions, teachers cultivate a dynamic and lively classroom experience, involving every student in the learning process (Kumar, 2017).

Teaching and learning resources encompass material resources, human resources (such as teachers and support staff), and physical facilities like laboratories, libraries, and classrooms. Adeogun (2001) found a strong positive correlation between instructional resources and academic performance, indicating that well-equipped schools tend to perform better in examinations. Similarly, Mwira (1985) supports this view, stating that the quality and quantity of teaching and learning materials impact students' performance. Institutions with sufficient resources, such as textbooks, are more likely to achieve better academic outcomes compared to poorly equipped ones. The provision and effective use of instructional materials are critical for the success of educational endeavors. In the context of Music and Dance education in Colleges of Education, Nzewi (1999) identifies the lack of facilities for music teaching and learning as a challenge faced by sub-Saharan African countries. According to Okobia (2011), exposing students to various forms of simulation and multisensory learning can enhance their learning experience. This idea aligns with the concept of different learning styles, namely visual, auditory, and kinesthetics, as emphasized by Gardner (2010) and Croft (2000). When learners can see, hear, touch, smell, and manipulate objects, they gain a deeper understanding of the subject matter and the world around them. Okobia (2011) emphasizes that teachers play a crucial role in facilitating learning, acting as coaches, resource guides, and companions to their students. The use of instructional materials not only fosters collaboration between teachers and students but also promotes cooperative learning activities among the students themselves. These materials serve as essential tools in educational lessons, facilitating active learning and assessment. The availability and adequacy of teaching and learning resources play a vital role in determining the efficiency and effectiveness of an educational system. According to Padmanabhan (2001), textbooks and resource

materials are fundamental tools for effective teaching and learning. Their absence or inadequacy can lead to abstract and uninspiring teaching practices.

Proper planning for instructional materials and physical facilities is crucial to support educational efforts and respond to new demands. Research conducted in the past highlights the concern among educators regarding the availability of teaching and learning resources in schools. Lyons (2012) emphasizes that learning is a complex process influenced by factors such as students' motivation, physical facilities, teaching resources, and curriculum demands. The presence of adequate teaching and learning resources enhances school effectiveness and contributes to improved academic performance among students.

Akrofi (1998) highlights the lack of essential equipment, such as stereos, televisions, and video tapes, in most schools in Ghana, severely impacting the teaching and learning of African music and dance. This indicates that music and dance education is not a priority in Ghanaian schools and across Africa as a whole. The availability and adequacy of teaching and learning materials, including musical instruments, strongly influence students' performances. Flolu & Amuah (2003) stress the need to update the status of equipment and musical instruments in Colleges of Education, including items like xylophones, atenteben, and drums from various ensembles, as well as tape recorders, TV monitors, and video cassettes. In order to ensure unhindered music education, appropriate teaching aids must be employed in the teaching process. These aids can be categorized into visual, auditory, and audio-visual teaching aids, encompassing textbooks, manuscripts, sound recordings (CDs), and didactic DVDs (Durakovic and Vidulin-Orbanic, 2011). Addressing the importance of technological literacy for students, Arthur (2016) recommends that the Ministry of Education and

school reform agencies should prioritize technology, setting national standards for technology proficiency among students, teachers, and administrators. Music educators need to be proficient in technological advancements to utilize appropriate tools for advancing music education while recognizing the value of human interaction and collaboration in making and sharing music (Madsen, 2000, pp. 219).

Kumar (2017) emphasizes that the introduction of up-to-date teaching aids can enhance students' experiences, but the teacher's role remains irreplaceable in the teaching process, especially in developing musical memory and aesthetic education among students. Teaching aids play a crucial role in the learning process, as they spark learners' interest and help teachers explain concepts more effectively. Audiovisual aids, as described by Singh (2005), are devices that enhance individuals' experiences beyond what is possible through reading alone, using both sight and sound to facilitate learning. These aids are essential in the education system, making the teaching and learning process more engaging and accessible. The incorporation of audiovisual aids in music and dance education allows for a dynamic and interactive learning experience, fostering a deeper understanding and appreciation of the arts.

By leveraging technology and multimedia resources, educators can create a more engaging and effective teaching environment, enabling students to develop their skills and passion for music and dance. An analysis of educational research spanning 40 years, conducted by Tamin, Bernard, Borokhovski, Abrami, and Schmid (2011), has explored the distinctions between traditional instruction and technology-enabled instruction. The findings revealed a slight to moderate improvement in students' achievements when using technology. Despite this positive outcome, teachers across all subjects seem to encounter difficulties when attempting to integrate technology

into students' learning experiences. They commonly cite challenges such as a lack of access to computers, inadequate technology infrastructure, limited technical support, and a lack of familiarity with using technology effectively in the classroom. According to Authur (2016), Colleges of Education, responsible for training basic school teachers, face significant challenges regarding the use of technology in teaching musical learning activities. It is evident that advancements in digital technology can enhance students' abilities to create and analyze music. However, these colleges lack essential resources for effective music instruction, with even basic items like pianos being unavailable.

In cases where musical instruments are present, they are often reserved for religious purposes, such as a Yamaha table-top organ belonging to the chaplaincy board. Authur further explains that although African music and dance are part of the curriculum, the scarcity of drums and other resources hinders musical learning. In some instances, teachers may have only a small CD player to play musical samples sent by the examining body, which students' study to pass their exams. Overall, the lack of adequate resources poses significant challenges to incorporating technology and facilitating musical learning in these institutions. Using audio visual aids in teaching music in lower primary schools offers numerous advantages, as supported by various researchers.

Conway (2015) emphasizes that these aids enhance engagement by capturing young students' attention through music videos, interactive presentations, and audio recordings, making the learning process enjoyable and engaging. Furthermore, Woody and McPherson (2010) argue that visual aids depicting musical elements like notes, instruments, and dance movements foster a better understanding of abstract

concepts. Additionally, Cogdill (2014) highlights that audio aids expose students to diverse musical genres, reinforcing their listening skills and deepening their appreciation for music. The use of colourful drawings and artistic representations as visual cues encourages students to express their creativity in music and dance activities (Cogdill, 2014). Moreover, audio visual aids cater to different learning styles, ensuring a comprehensive learning experience for all students (Conway, 2015). These aids also promote cultural awareness by showcasing diverse musical traditions and dance forms, cultivating an understanding and appreciation of various cultural heritages (Woody & McPherson, 2010). While technological advancements have the potential to enhance music education, the lack of adequate resources and access to technology remains a challenge in Ghanaian schools.

To address the scarcity of resources, there is a need for a comprehensive plan to provide adequate teaching and learning materials for music education in Ghanaian schools. This may involve government support, partnerships with private organizations, and community involvement. By investing in proper resources, training music educators, and integrating technology effectively, Ghanaian schools can enhance the teaching and learning of music, fostering a deeper appreciation for the arts among students and promoting cultural awareness of their musical heritage. Ultimately, a well-equipped and engaging music education system can contribute to the overall academic performance and personal development of students in Ghana.

2.2.5 Different Approaches to Enhance Music Education in Schools

All students have unique differences, but they also share many similarities. General models and categories of teaching methods are guides for designing educational activities, environments, and experiences (Cruikshank, Bainer & Metcalf, 1999). They

help specify various teaching methods and their patterns. However, the choice of instructional strategies, or teaching methods, depends on several factors, such as students' developmental level, teacher's goals and objectives, content, and the learning environment, including available time, physical setting, and resources.

According to Cruikshank et al. (1999), a single method cannot meet all educational goals, nor can it accommodate every learning style simultaneously. For instance, while demonstrations or projects may be effective for certain objectives, they might not work well for others. Therefore, educators should possess a diverse toolbox of methods rather than relying solely on one approach. Teaching is an integral part of daily life for everyone. Elliot (1995) discusses the interdependence of musicianship and educatorship in a music education philosophy. He emphasizes that effective music teaching requires teachers to possess and exemplify musicianship. Furthermore, he highlights the qualities of excellent teaching and musically proficient teachers, emphasizing the importance of being a lifelong learner in the Arts, with deep understanding, critical thinking skills, creativity, effective communication, and the ability to reflect and learn independently. In his recommendations (Elliot, 2005), he suggests that music teachers should emphasize the interpretive nature of music as a performing and improvising art. Additionally, he advocates for the frequent teaching of composing, arranging, and conducting, which all require keen listening skills. These aspects of music education should encompass a reasonable diversity of music genres and practices to enrich students' musical education.

The course on Performing Arts in Ghana follows a practical inter-artistic approach, aligning with the idea that education at lower levels should be practical and child centred. This approach encourages students to explore the creative elements in various

indigenous styles as well as contemporary and popular forms of art. Arts education, including dance, drama, media, music, and visual arts, provides an effective platform for understanding and connecting with others. It allows students to explore the social, cultural, and historical contexts of the arts. Through learning about diverse cultures in the arts, students can gain intercultural understanding. Music and Dance, in particular, have the potential to break down barriers and preconceived attitudes, promoting appreciation and respect for diversity.

Mugerwa (2005) suggests that indigenous approaches in education actively engage learners, promoting creativity and exploration of musical concepts. Similarly, Kyeyune (2002) advocates for a review of school and college curricula to ensure relevance and address current needs. Nketia (1999) views classrooms as ideal places to revive indigenous music learning processes, emphasizing the importance of cultural transmission. Ganyata (2015), from an African perspective, highlights teaching approaches such as apprenticeship, imitation through observation, and the use of rhythm, language, and movement for effective music literacy learning.

According to Nketia (1979), the African mother introduces rhythm and movement to children through music, creating a foundation for musical awareness. Informal training of musicians involves recruiting members who then receive technical training in institutional settings. Traditional music's organization allows individuals to gradually acquire musical knowledge. Based on these insights, adopting indigenous traditions in Ghanaian Colleges of Education can enhance trainees' performance skills in teaching Music and Dance. Recruiting resource persons, such as Traditional Music instructors, to supplement Music and Dance tutors can enrich trainees' preparation.

Their informal educational approaches offer authentic experiences for skill acquisition.

In the teaching of Music and Dance, children should actively engage in music performance, listening, and creation to develop an understanding of musical fundamentals. Additionally, they should learn about the background of songs, instruments, and dances. Nketia (1999) emphasizes the importance of knowing the background of songs as they are carriers of culture and knowledge, each with its own story. Songs can also teach children about performing artists in their regions, countries, and the continent, providing insights into the song's origins, performers, and performance styles.

Children should also be familiar with the local, national, regional, and continental backgrounds of the musical instruments they learn about, using their indigenous names when possible. In multiethnic societies, teachers can use both the mother tongue and official languages to refer to specific instruments. Students need to gain comprehensive knowledge about each musical instrument, including its instrumental family classification. Flolu (2003) advocates for the “ethnic approach” to music learning, which emphasizes that people within the same cultural group should come together to learn and practice their musical arts. According to this approach, music is best understood, appreciated, and enjoyed within the context of its ethnic culture. Individuals who share a common culture participate in various music-making activities with a shared purpose. Teachers must be aware of the creative principles of ethnic music-making processes and find ways to integrate them with modern musical instruction in schools.

Another valuable approach that can be utilized is the multi-cultural approach, which involves teaching music from various cultures. In this method, the music curriculum focuses on ethnic and cultural characteristics, as advocated by Nzewi (2005). I agree with integrating the multi-cultural and ethnic approaches into the Ghanaian educational system because it brings together individuals from diverse musical and cultural backgrounds, fostering a collaborative environment for sharing ideas. Embracing educational diversity and inclusive policies may require breaking cultural boundaries.

By adopting this approach, learners will be exposed to a wide range of musical materials to study. The concept involves promoting an exchange program where various cultural musical practices and historical backgrounds are shared. This would enable both students and teachers to broaden their understanding of music. Kwame (2003), a musicologist, proposed a well-grounded teaching method for music literacy in Africa called the 3M system: mnemonics, music, and movement.

According to Kwame (2003), this approach enhances socialization and enculturation as a learning process because it has the potential to transmit African musical art, theory, practice, and education. Kwami (2003) advocates using drum mnemonics as a way to teach African music, emphasizing active participation and movement as essential elements in music training. He found that the traditional Western teaching style did not yield the desired results in teaching African music, leading him to recognize that village musicians were the most effective instructors in this context. He emphasizes that teaching and learning African music should involve a deep understanding of the music itself and the musical traditions it originates from, moving beyond mere awareness of African conventions and perspectives.

In the Music and Dance Programme, teachers should adopt the Ghanaian approach and attitude to presenting the performing arts to students. This includes incorporating composition and improvisation in music, dance, and drama in each lesson, as these elements are interconnected in indigenous performance practices. The focus here is on an integrated approach to teaching performing arts, allowing teachers to include local indigenous dances and study and apply new teaching concepts from the program. The use of both local and Western musical instruments is also recommended in teaching the Music and Dance Programme. Ammuah (1997) highlights the responsibility of the educational system in perpetuating and developing indigenous African music. To preserve Africa's rich musical heritage, there is a need for a formalized program that studies indigenous African musical practices at all levels of education.

The ultimate goal is to expose every Ghanaian child to the fundamentals of African performing arts. The teacher's role in achieving this goal is of utmost importance. In conclusion, the integration of indigenous approaches, drum mnemonics, and active participation in music and dance education can significantly enhance students' understanding and appreciation of their cultural heritage and traditions. By incorporating various teaching methods, such as composition and improvisation, and utilizing both local and Western instruments, students can engage more deeply with their musical education. Emphasizing the importance of preserving indigenous music and involving teachers in this process is crucial for sustaining Ghana's rich musical legacy for future generations.

The effectiveness of present approaches in music education is credited to the different methods utilized by music teachers during class instruction. One such practice is the professional conduct of teachers, who reflect on their pedagogy and continuously seek

strategies for improvement (Cogdill, 2014). They value staff development opportunities and remain lifelong learners, adapting their teaching methods to meet changing student and societal needs (Ericsson, 2006). Moreover, successful music teachers create a safe, welcoming, and engaging learning environment by investing time in getting to know their students' backgrounds and understanding their diverse learning needs (Ritchie & Williamon, 2011). They carefully select music literature and activities that match students' abilities and interests, fostering motivation and active participation (Woody & McPherson, 2010). Enrichment activities are also provided to challenge students who have mastered a topic, further enhancing their creativity and application of learning (McPherson & O'Neill, 2010).

However, despite these successful practices, there is a lack of awareness among music teachers about current motivation and learning theories, which can unintentionally impact students (Dweck & Master, 2009). To address this, it is suggested to reinforce the idea that musical ability can be developed through effort and persistence (Dweck & Master, 2009). Creating a growth mindset about musical ability can enhance student motivation to persist in music learning (Ritchie & Williamon, 2011). Meaningful and authentic assessments are also recommended to provide students with valuable feedback on their progress and strategies for improvement (Cogdill, 2014). This proactive approach focuses on early skill development to establish a strong foundation for student learning (McPherson & O'Neill, 2010). Music teachers should also have a deep understanding of their individual learners, recognizing that each student learns differently and is motivated by different factors (Woody & McPherson, 2010). By paying attention to students' personal and musical development, providing feedback, interesting repertoire, and achievable challenges, teachers can create an encouraging and welcoming environment (Stamer, 1999).

In conclusion, current models of success in music education are driven by various practices that foster student motivation and engagement (Cogdill, 2014). However, adopting current motivation and learning theories can further enhance these practices and help students persist and engage in music activities throughout their lifetime (Dweck & Master, 2009). By reinforcing the belief in effort-based growth, employing meaningful assessments, and understanding the individual learners' needs, music teachers can create a more inspiring and effective learning experience for their students (Ericsson, 2006).

2.2.6 Methods, Techniques, and Strategies of Teaching Music

Music education, like any other teaching approach, encompasses a distinct philosophy and set of principles, with well-defined practices, goals, and objectives (Chosky et al.). Many different approaches to teaching general music have influenced educators' understanding of music instruction and informed their teaching practices. Music teachers often seek additional education, attend conferences, and participate in professional development workshops to enhance their knowledge and refine their methods. However, a problem arises when teachers blindly adopt a particular approach without critically considering its role in the curriculum and its potential to engage students effectively in music learning. This uncritical adherence to a single method is referred to as “methodolatry” by Regelski (2002). John Dewey (1993) cautioned against dogmatic practices that lack critical examination of their underlying principles.

Understanding the principles that underpin pedagogical practices is essential, as they shape teachers' thoughts and behaviours in the classroom, whether consciously or unconsciously. Therefore, it is valuable for teachers to challenge themselves and

reevaluate their teaching practices regularly. Familiarity with various pedagogical approaches is beneficial, as long as educators approach them thoughtfully and with reflection. It is crucial to critically examine and reimagine traditional and emerging music education methods for their potential application in schools.

Various approaches are used by educators in music teaching, with some of the most effective methods building upon a child's innate curiosity and utilizing approaches that align with their optimal learning style, akin to how children learn their native language. Four popular music education methods are the Orff, Kodaly, Suzuki, and Dalcroze approaches. Each method has a well-defined system and philosophy with specific objectives and goals. These time-tested methods have proven to be successful in music education, encouraging children not only to be passive listeners but also actively engaged participants in music-making.

2.2.7.1 Orff Schulwerk Method

The Orff Schulwerk method is an approach to music education that emphasizes the natural connection between music, movement, and speech (Shamrock, 1997). Developed by German composer Carl Orff in the early 20th century, this method has gained popularity worldwide (Gray, 1995). The fundamental belief of Orff Schulwerk is that music is an innate part of human expression, and children possess an inherent musicality that can be nurtured through education (Orff & Keetman, 1976).

In the Orff Schulwerk approach, students use their bodies as instruments, engaging in movement, rhythm, and percussion to create music (Goodkin, 2004). The learning process is typically conducted in workshop settings, allowing students to actively explore and develop their creativity rather than merely memorizing prescribed pieces

or techniques (Shamrock, 1997). Collaboration and teamwork are emphasized as students work together to create music that is both fun and engaging (Orff, 1963).

The importance of the Orff Schulwerk method in music education lies in its ability to encourage active participation (Shamrock, 1997). Students become active participants in their learning experience through singing, movement, and instrument play, making the process enjoyable and engaging (Orff & Keetman, 1976). Additionally, the method fosters creativity by allowing students the freedom to improvise and experiment, nurturing their imagination and self-expression (Campbell, 2008). Moreover, the Orff Schulwerk approach helps in developing social skills as students collaborate, listen to one another, and effectively communicate, fostering a sense of community and mutual support (Shamrock, 1997).

In conclusion, the Orff Schulwerk method has proven to be a popular and effective approach to music education (Gray, 1995). By recognizing and nurturing children's innate musicality, promoting active participation, encouraging creativity, and fostering social skills, this method empowers students to develop their musical abilities and express themselves creatively while enjoying the learning process (Orff, 1963). Through the Orff Schulwerk approach, music education becomes a vibrant and engaging experience that cultivates lifelong appreciation and participation in music (Goodkin, 2004).

2.2.7.2 Kodaly Method

The Kodály philosophy of music education, as supported by Choksy (1981) and Choksy (1999), emphasizes the essential role of music in a child's intellectual, emotional, physical, social, and spiritual development. Central to the Kodály approach

is the belief that music is a universal human right and should be accessible to every individual (Shehan, 1986).

Zoltán Kodály, a renowned ethnomusicologist and composer from Hungary, developed a highly sequential teaching method to improve children's singing quality (Kodály, 1965). His approach began with sight-reading and focused on mastering basic rhythms and pitches, gradually increasing complexity by introducing one new element at a time (Kodály, 1965). Notably, Kodály adapted hand signs, originating from Sarah Glover and John Curwen's systems, to aid children in visualizing the spatial relationship between notes, facilitating on-pitch singing, sight-reading, and ear training (Shehan, 1986).

Kodály's discontent with the repertoire taught to children in schools led him to emphasize the use of authentic folk music and high-quality composed pieces in his method (Kodály, 1974). His singing technique involved a step-by-step approach, with children starting with a few pitches and gradually expanding their range as they mastered each one (Kodály, 1965). Rhythmic syllables, based on the work of Emile-Joseph Chêvé, were incorporated sequentially, starting from basic note values and progressing to more complex combinations (Kodály, 1965).

Apart from popularizing solfege hand signs and rhythm syllables, Kodály recognized the value of bodily movement and was inspired by Emile-Jacques Dalcroze's use of movement in education (Shehan, 1986). Thus, Kodály incorporated walking, running, clapping, and other movements into his teaching strategies.

In conclusion, the Kodály method in music education emphasizes inclusivity and a systematic approach to teaching music, as advocated by Zoltán Kodály and supported

by various researchers and educators (Choksy, 1981; Choksy, 1999; Shehan, 1986). By valuing the significance of authentic music, sequential learning, hand signs, rhythm syllables, and bodily movement, the Kodály approach offers a holistic and effective way to nurture children's musical abilities and foster a love for music in their lives.

2.2.7.3 Dalcroze Method

The Dalcroze method, as introduced by Emile Jaques-Dalcroze in the early 20th century, is an innovative approach to music education that emphasizes the use of movement and physical expression to enhance students' understanding of rhythm, melody, and harmony (Anderson, 2012). In this method, students actively engage their bodies to feel and express the music they are playing or listening to (Dale, 2000). Simple exercises like clapping or walking to a beat help internalize rhythm and develop a strong sense of pulse (Anderson, 2012). Apart from movement and rhythm exercises, the Dalcroze method incorporates ear training and improvisation to enrich students' musical experiences (Bachmann, 1991). By exploring music through tactile movement, students gain insight into its underlying structures and patterns, fostering a more intuitive understanding of musical construction (Leck & Frego, 2005).

The Dalcroze method holds several key benefits in music education, including the development of aural skills (Zachopoulou et al., 2003). Rhythmic games and improvisation enable students to recognize and reproduce musical patterns, enhancing their overall musical comprehension (Bugos, 2011). The method's incorporation of movement is particularly valuable, as it provides a physical understanding of rhythm, melody, and harmony, facilitating the translation of these concepts into sound (Aronoff, 1983). Moreover, the Dalcroze method nurtures creativity through

improvisation and composition, offering students a structured space for experimentation and the development of their artistic expressions (Dale, 2000). By encouraging creative exploration, students can cultivate their musical ideas and communicate their emotions and thoughts through music (Zachopoulou et al., 2003).

In conclusion, the Dalcroze method is a holistic and effective approach to music education (Leck & Frego, 2005). By incorporating movement, ear training, and improvisation, this approach provides students with a profound and intuitive understanding of music.

Through its emphasis on aural skills, movement, and creative expression, the Dalcroze method enriches music education, empowering students to become more skilled and expressive musicians (Aronoff, 1983).

2.2.7.4 Suzuki Method

The Suzuki method is an approach to music education that focuses on teaching children from a very young age, often as young as three years old (Suzuki, 1993). This method, as described in Suzuki's book "Nurtured by Love" (1993), draws an analogy between learning an instrument and acquiring one's native language. It emphasizes parental involvement, considering parents as partners in the child's musical journey (Suzuki & Nagata, 1999). In the Suzuki method, small group instruction is emphasized, and students are taught to play pieces of music in progressively more challenging stages (Suzuki, 1993). The approach centres on listening to music, daily practice, breaking pieces into manageable sections, and utilizing positive reinforcement from parents, teachers, and peers (Scott, 1992).

Applied to various instruments such as the violin, viola, cello, bass guitar, piano, and flute, the Suzuki method offers several benefits in music education (Suzuki, 1993). Firstly, it focuses on learning through listening and repetition, which aids in developing the ear and enables students to play in tune with good tone quality (Scott, 1992). Secondly, the method encourages children to learn at their own pace, fostering self-confidence, motivation, self-discipline, concentration, and memory skills (Suzuki & Nagata, 1999). Lastly, the Suzuki method encourages group lessons and performances, providing students with collaboration opportunities, helping them learn from each other, and develop essential social skills (Suzuki, 1993).

In summary, the Suzuki method offers a valuable and effective approach to music education (Scott, 1992). By starting at a young age and emphasizing parental involvement, listening, and group instruction, this method nurtures students' musical skills, learning abilities, and social development (Suzuki, 1993). As children progress through the Suzuki method, they not only become proficient in playing their chosen instrument but also experience holistic growth that extends to various aspects of their personal and academic life (Suzuki & Nagata, 1999).

2.2.8 Generalist Teachers: A Major Challenge of Effective Music Education in Schools

A persistent issue in music education in nursery and primary schools is the mismatch between the requirements for teachers to have a broad “generalist” subject knowledge, covering a wide range of subjects, compared to the need for a more “specialist” and in-depth knowledge necessary to teach music effectively (Welch, 2020). While generalist primary teachers may have some basic specialist subject knowledge, such as in language and mathematics, only a small number of them have significant formal

experience in studying music during their schooling and higher education. Generalist teachers, as described by Alter et al. (2009), are teachers who lack the necessary training and experience to effectively teach Creative Arts. Studies conducted by Holts (1997) in United Kingdom Primary Schools revealed that although generalist teachers are hardworking, they have limited understanding of artistic materials and tools, and lack knowledge about art. This limitation stems from the way primary school teachers are trained. As a result, they may struggle to support students in developing musical thinking and problem-solving skills, hindering their ability to effectively teach Creative Arts (Wiggins and Wiggins, 2008). Schulman (1986) argues that generalist teachers not only lack content knowledge in music but also lack musical pedagogical knowledge, which can create challenges for both teachers and students.

In Australia, a majority of primary schools have generalist teachers teaching Creative Arts, rather than specialists (Alter et al., 2009). Russel (1996) contends that these teachers should not be referred to as non-artists or non-musicians, as they are not referred to as non-mathematicians.

He suggests that if generalist teachers can teach mathematics and science, they can also teach Creative Arts. However, Wiggins and Wiggins (2008) disagree with Russel's viewpoint and argue that just as we would not expect someone without a mathematics background to teach mathematics in primary school, teachers without a music background should not be allowed to teach music. Oreck (2004) states that for many generalist teachers, the Creative Arts disciplines are outside of their personal experience, leading to anxiety and avoidance of teaching the subject. Alexander, Rose, and Woohed (1992) further emphasize that the primary curriculum is a demanding responsibility that exceeds the subject knowledge of generalist teachers.

Boafo-Agyemang's (2010) study found that the majority of primary school teachers in Ghana are generalists, while specialist teachers are more commonly found in Junior and Senior High Schools. This situation implies that generalist teachers may not be well-equipped to effectively teach the Creative Arts. The Creative Arts curriculum encompasses four different disciplines, requiring teachers to address various learning strands within the syllabus. As noted by Alter et al. (2009), this is a task that generalist teachers may struggle to accomplish.

Welch (2020) agrees with Alter et al.'s perspective, stating that generalist teachers are already burdened with multiple subjects, and adding the Creative Arts, for which they may lack the necessary skills and knowledge, further complicates their responsibilities. According to Alter et al. (2009), generalist teachers often feel overwhelmed by the demanding requirement to teach numerous curriculum subjects, which they perceive as an “overcrowded” curriculum. According to Alter, Hays, and O'Hara (2009), generalist teachers lack the necessary experience and training to effectively teach the Creative Arts. Research conducted in United Kingdom primary schools, as cited by Boafo-Agyemang (2010), supports this view, indicating that while generalist teachers may be hardworking, they have limited knowledge about tools and materials and lack expertise in art.

This deficiency in training is attributed by Holt (1997) as a reason why generalist teachers struggle to support students in thinking creatively and solving musical problems, making it difficult for them to effectively teach the Creative Arts. Oreck's (2004) study further revealed that many classroom (generalist) teachers find the Creative Arts disciplines beyond their personal experiences and tend to avoid teaching it. The process of planning, presenting, and closing Creative Arts lessons is seen as

involving and challenging. In contrast, Bofo-Agyemang (2020) suggests that to enable primary school pupils to effectively learn the Creative Arts, specialist teachers should be provided, as they possess the necessary skills, knowledge, and attitudes required to teach the subject. This aligns with Schirrmacher's (1998) belief that structured and guided activities led by skilled teachers can facilitate children's artistic development.

Numerous research studies conducted over the past years have consistently highlighted the issue of generalist teachers' "lack of confidence" in teaching music at the primary school level. These reports have emerged from various countries worldwide, including England (Hennessy, 2000; Holden & Button, 2006; Mills, 1989; McCullough, 2006; Biasutti & Seddon, 2008; Stunell, 2010; Welch & Henley, 2014), Australia (Auh, 2004; Ballantyne, 2006; de Vries, 2013; Jeanneret, 1997), Ireland (Stakelum, 2008), Scotland (Bhachu, 2019), Brazil (Figueiredo, Soares & Schambeck, 2015), and Portugal (Mota, 2015). Additionally, comparative studies involving Australia, USA, Namibia, South Africa, and Ireland have also echoed similar concerns (Russell-Bowie, 2009).

These findings are not unique to Ghana, as a study conducted by Obeng and Osei-Senyah (2018) titled "The Challenges of Music Teaching and Learning in Primary Schools in Offinso South Municipality" offered valuable insights into the status of music and dance education in selected primary schools within the Ashanti Region of Ghana. Utilizing a survey design, the researchers collected data from 50 teachers through interviews and questionnaires to explore the difficulties faced by music teachers in this specific region. The key finding of the study revealed that a significant majority of the teachers at the primary school level held degrees in subjects other than

music and dance. This lack of specialization in music education had a notable impact on their ability to effectively teach music to students. In other words, the teachers' limited expertise in music and dance resulted in challenges in delivering quality music education to their students. The lack of confidence among generalist teachers in teaching music reflects the need for more specialized music education training to equip them with the necessary skills and knowledge to effectively teach music in primary schools. By addressing this issue, the quality of music education can be significantly improved, benefiting both teachers and students alike.

To ensure effective teaching and learning of music for primary school pupils, it is crucial to provide specialist teachers who possess the specific training and expertise required to impart the necessary skills, knowledge, and attitudes encompassed within the subject. This suggests that training teachers as specialists in music education for both Basic Education and the secondary cycle institutions would enhance the effectiveness of teaching and learning in this domain.

2.3 Empirical Review

2.3.1 The Positive Impact of Music Education in Schools.

The empirical review of research suggests that music education has a positive impact on various aspects of children's development. Studies indicate that music education contributes to literacy and numeracy skills, physical well-being, emotional well-being, and social growth (Schellenberg, 2004; 2016; Rauscher & Hinton, 2011; Haimson et al., 2011; Bowmer et al., 2018; Alemán et al., 2017; Welch et al., 2014; Clift, Mackenzie & Bushell, 2007; Moreno, Friesen & Bialystok, 2011; Williams et al., 2015).

Research has shown that music education can lead to increased IQ scores. For example, Schellenberg's study (2004) found a small increase in IQ among children who received music lessons. Neuroscience research has also demonstrated that children engaged in music show greater neural activity and utilize more parts of the brain (Rasmussen, as cited in Cogdill, 2014). Another study (as cited in Cogdill, 2014) indicated that music instruction can result in changes in brain networks, leading to improved sound discrimination and fine motor skills.

Additionally, music education has been linked to the development of spatial-temporal skills, which are essential for problem-solving and various disciplines (Pruett, as cited in Cogdill, 2014). Moreover, studies have shown that schools with high-quality music education programs have students who achieve higher scores in English and math on standardized tests, regardless of socioeconomic disparities (Johnson, 2007). A study focusing on elementary school participation in music and sports activities investigated the impact on adolescents' self-confidence and interest in these activities (Simkins, Vest & Becnel, 2009). The study involved a diverse group of 987 children from 12 public schools in Michigan. Findings revealed that students who participated in these activities displayed higher self-confidence and greater interest compared to non-participants.

The study also indicated that early involvement in music and sports had a lasting impact on students' confidence and continued interest as they transitioned into adolescence. Bokiev et al. (2018) emphasize the use of music and songs to promote student engagement in ESL classrooms, highlighting the benefits of incorporating music in education. Brewer (2012) discusses the integration of music in the classroom, emphasizing its potential for enhancing learning outcomes. Eerola and

Eerola (2014) examine the positive impact of extended music education on the quality of school life. Furthermore, research suggests that music education plays a significant role in language development. It has been observed that children growing up in musically rich environments tend to have enhanced language abilities (Luehrisen, 2014). Studies have shown that musical training physically develops the part of the brain associated with language processing and can wire the brain's circuits in specific ways (Children's Music Workshop, as cited in Luehrisen, 2014). This relationship between music and language development also contributes to the enhancement of social competence, as language competence is rooted in social competence (Pruett, as cited in Luehrisen, 2014).

Research findings from several studies support the assertion that learning music not only facilitates learning in other subjects but also enhances skills that children inevitably use in different areas of their lives (Luehrisen, 2014; Guilmartin, as cited in Cogdill, 2014).

For instance, a research study conducted in Finland (Linnavelli et al., 2018) examined the progress of 5-6-year-old children attending an affordable music playschool. Over a span of two school years, these young children demonstrated significant advancements in their ability to process sounds and expand their vocabulary compared to their peers who did not attend such a program. These findings align with recent studies in neuroscience that explore how children develop their phonological processing skills (Zuk et al., 2018). Additionally, playing a musical instrument for at least half an hour per week has been associated with broader cognitive benefits. In a separate study focusing on 8-9-year-olds, it was observed that those who learned to

play an instrument exhibited significantly higher verbal and general intellectual abilities in comparison to their non-musical peers (Loui et al., 2019).

These positive effects may be attributed to the structured nature of musical experiences, which facilitate improved sound discrimination, encoding, and the development of phonological processing and reading skills (Putkinen et al., 2019). These findings are supported by a recent study involving 3-4-year-old children, which provided compelling evidence linking both melodic and timing aspects of musical processing with measures of phonological awareness and grammar (Politimou et al., 2019). This suggests that musical activities involving active manipulation of rhythm and pitch contour can contribute to the development of prosodic features in language perception. Neuroscientific research has also identified commonalities between the sensory encoding of sound, musical melodies, and linguistic intonation contours, as well as the interactions between linguistic and musical syntactic processing, further supporting this hypothesis (Patel, 2018). Another study conducted in Germany explored auditory processing abilities in two different age groups (5-year-olds and 8-year-olds), revealing that rhythm reproduction and pitch perception skills significantly predicted phonological awareness (Steinbrink et al., 2019). Additionally, there is evidence that music education can have positive effects on children's behaviour. For instance, a school-based orchestral program in Italy involving 113 8-10-year-olds demonstrated significant improvements in reducing hyperactivity, inattention, and impulsivity, while enhancing inhibitory control over a three-month period (Fasano et al., 2019). This example highlights the potential benefits of music programs in promoting better behaviour and self-regulation skills in children. Additionally, music education has been found to help children regulate their emotions and improve learning in the classroom (Foran, 2009), and music therapy has shown promise in

addressing anxiety disorders in children (Goldbeck & Ellerkamp, 2012). Music education instils discipline and cultivates transferable skills. A study by Hallam (2015) explored the impact of music education on self-regulation and discipline. The results indicated that students involved in music education demonstrated greater self-discipline and self-control, which are crucial for academic success and personal growth. The practice and commitment required in music education also promote time management and perseverance, skills that are transferable to various areas of life.

The empirical studies presented, although not specific to Ghana, offer valuable insights into the potential benefits of music education. Considering the cultural significance of music in Ghanaian society, it is reasonable to assume that music education in Ghana would yield similar advantages. Therefore, the empirical evidence from various studies supports the significant benefits of music education for children's development, encompassing enhanced language skills, cognitive abilities, spatial-temporal skills, and academic achievement. Additionally, music education promotes emotional well-being, social competence, and personal growth. Despite the potential benefits, early years and primary practitioners often lack the necessary knowledge and training in arts education, which hinders their ability to implement appropriate musical activities. Furthermore, these professionals may not be fully aware of the research findings that highlight the practical advantages of music in enhancing children's academic progress (Barrett, Flynn, Brown & Welch, 2019).

2.3.2 Challenges of Music Education in Schools

The challenges of music education in schools have been extensively researched and documented in various countries across the globe. One critical issue that consistently emerges is the lack of teacher training in music education. Studies conducted in

England by Hennessy (2000), Holden & Button (2006), McCullough (2006), Biasutti & Seddon (2008), Stunell (2010), and Welch & Henley (2014), Boafo-Agyemang's (2010) and Obeng and Osei-Senyah (2018) have all highlighted the limited confidence among generalist teachers in teaching music. This lack of specialized training can result in reduced exposure to music in the early grades, as generalist teachers may feel ill-prepared to effectively teach music concepts. Inadequate training hinders the development of comprehensive music instruction and can hinder students' musical growth.

Furthermore, the scarcity of resources in music education poses a significant challenge in providing quality instruction. Studies conducted in Australia (Ballantyne, 2006), Brazil (Figueiredo, Soares & Schambeck, 2015), Portugal (Mota, 2015), and Scotland (Bhachu, 2019) have all emphasized the issues related to limited funding for music programs, lack of access to musical instruments, and insufficient classroom materials.

In the research conducted by Obeng and Osei-Senyah (2018) titled “The Challenges of Music Teaching and Learning in Primary Schools in Offinso South Municipality” in the Ashanti Region of Ghana, significant insights were gained into the status of music and dance education in selected primary schools. With a survey design and data collection from 50 teachers via interviews and questionnaires, the study aimed to identify specific obstacles faced by music teachers in that region. They found significant challenges, including a lack of resources, negative teacher attitudes, and insufficient materials. These obstacles hinder effective music education and limit students' learning experiences. These limitations not only impact the quality of music instruction but also limit students' opportunities to experience a wide range of musical

activities. Without adequate resources, music educators face difficulties in creating engaging and meaningful learning experiences for their students.

Additionally, time constraints present a significant hurdle in music education. School schedules often allocate limited time for music classes, as pointed out in studies conducted in Australia (Ballantyne, 2006) and England (Barrett, 2015). The limited class time can lead to rushed lessons and reduced opportunities for in-depth exploration of musical concepts. Students may not have sufficient time to fully grasp musical concepts and develop their musical skills, hindering their overall musical development. Moreover, the increased emphasis on standardized testing in schools has put pressure on educators to prioritize subjects that are tested, such as math and language arts, over the arts, including music. Studies in the USA, Australia, and Ireland (Judson, 2018; Russell-Bowie, 2009) have raised concerns about the impact of standardized testing on music education. The focus on test scores may lead to reduced instructional time for music, undermining the recognition of music's importance in providing a well-rounded education.

Furthermore, the diversity of student backgrounds adds another layer of complexity to music education in schools. Music teachers often encounter classrooms with students from various cultural and socioeconomic backgrounds. Adapting music education to meet the needs and interests of such a diverse student population can be challenging. Studies conducted in Scotland (Bhachu, 2019) and the USA have highlighted the importance of considering students varied musical backgrounds and experiences in designing music curricula and instructional approaches. Music educators must strive to create an inclusive and culturally responsive learning environment where all students feel valued and can connect with the subject matter.

Despite the numerous benefits of music education, the recognition and support for music programs in schools still face challenges. Studies conducted in Australia (Auh, 2004) and the USA have emphasized the need for greater administrative support and adequate funding to sustain and grow music education. Without proper recognition and support from educational institutions and policymakers, music programs may struggle to thrive, limiting students' access to quality music instruction.

Addressing these challenges requires concerted efforts from educational institutions, policymakers, and the community to prioritize and support music education. Providing specialized training for music teachers, allocating sufficient resources, and advocating for dedicated class time can help overcome these hurdles. Moreover, fostering a culture that recognizes the value of music education as an integral part of a comprehensive education can lead to a more enriching and well-rounded learning experience for students. Only through collaborative efforts can the challenges of music education be addressed effectively and ensure that all students have access to high-quality music instruction in schools.

2.3.3 The Significance of Workplace Mentoring for Non-Music Specialist

Generalist Teachers and Primary School Staff

A critical challenge in addressing the effectiveness of music education in nursery and primary school settings lies in aligning professional (pre/in-service) development with the practical realities of these schools for improved long-term outcomes. One way to address this challenge effectively is through workplace mentoring, where experienced musicians collaborate with and guide non-music specialist generalist teachers and their students. This mentoring relationship aims to foster the personal and professional growth of the less experienced individuals (mentees) in the school setting (Eraut,

2011). Workplace mentoring is a long-term and multi-faceted process that takes place over extended periods (Eraut, 2011). A recent Australian case study highlighted the positive impact of a generalist teacher-led pilot music program on young children's singing skills and attitudes toward music in early childhood schools (Barrett, Zhukov & Welch, 2019; Barrett, Zhukov, Brown & Welch., 2020).

The program aimed to tackle the lack of music training during undergraduate teacher preparation and the perceived lack of confidence in music teaching and singing among generalist (non-music specialist) classroom teachers. Selected mentors took part in a two-day workshop focusing on mentoring skills and music program content. During the workshop, mentors received training on mentoring fundamentals and shared practical strategies and resources for effective music education with teachers and students. A similar approach to mentor training had been implemented in the USA (Berg and Conway, 2016).

Subsequently, Australian mentors engaged in one-to-one mentoring with generalist teachers over an extended period, lasting 20 weeks in New South Wales and 10 weeks in Victoria. Mentors visited schools, assessed available resources, and invited mentees to observe their music teaching. They collaborated in developing music lesson plans tailored to individual teacher goals, needs, and contexts. Mentors' co-taught music lessons with the mentees during classroom sessions and observed and provided feedback on their music teaching. The music curriculum emphasized vocal-based learning with a focus on literacy and included simple instrumental activities based on Kodaly and Orff principles (Barrett, Zhukov & Welch, 2019). Before and after the mentoring program, singing tests and class surveys were conducted with students from 11 Australian primary schools (n=292). The children, aged 4-8 years, were from

reception classes and primary school years 1 and 2. Among them, 237 children were in the mentored classes, and 55 children were in the control classes at the same year level. The results showed that the music activities implemented in early education positively impacted both adult participants' music knowledge and confidence, as well as young children's singing skills and attitudes towards music, regardless of their gender, ethnicity, or socio-economic status of the school (Barrett, Flynn, Brown & Welch, 2019).

In conclusion, the study highlights the significance of workplace mentoring for non-music specialist generalist teachers and primary school staff in improving music education outcomes. The implementation of mentoring programs, where skilled musicians work alongside and support generalist teachers, has shown positive impacts on teachers' confidence in music teaching and students' singing skills and attitudes toward music. By addressing the lack of music training during teacher preparation and providing ongoing support and guidance, workplace mentoring proves to be a valuable approach in enhancing the overall music education landscape in nursery and primary schools.

2.4 Summary of Literature Review and Research Gap

The literature review provides a comprehensive overview of various aspects related to music education in schools. It begins by exploring Gardner's theory of multiple intelligences, which emphasizes the importance of recognizing and nurturing different types of intelligence in learners, including musical intelligence. The conceptual review delves into the history and evolution of music education, highlighting its significance in Ghanaian schools. It emphasizes the role of creative arts education in fostering imagination and expression, along with the importance of instructional

materials to support music education. Additionally, the review discusses different approaches, methods, techniques, and strategies to enhance the effectiveness of music education in schools.

One critical challenge identified is the shortage of music specialists, leading to generalist teachers being responsible for teaching music. This poses a significant obstacle to effective music education as these generalist teachers may lack confidence and adequate training in teaching music. The empirical review examines the positive impact of music education in schools, demonstrating its benefits for students in various aspects of their development. However, the review also highlights the challenges faced in music education, particularly concerning the lack of resources and training for teachers.

The significance of workplace mentoring is introduced as a potential solution to address the challenges faced by non-music specialist generalist teachers. The mentoring approach, as observed in an Australian case study, has shown positive results in enhancing music knowledge and confidence among teachers and improving students' singing skills and attitudes toward music. Overall, the literature review indicates the importance of music education in schools and identifies key challenges and potential solutions. However, there is a research gap in the study concerning the specific context of music education in Krowor Municipal Basic Schools in Ghana. The study aims to fill this gap by assessing the current state of music education, exploring students' perspectives and attitudes, identifying challenges faced by teachers, and proposing measures to enhance the quality of music education in the specific setting of Krowor Municipal Basic Schools.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter thoroughly explores the methods used to carefully study the state of music education in private primary schools in the Krowor Municipality. The chapter spell out the researcher's underlying philosophical stance, the chosen research approach and design, as well as the methods employed for participant sampling. Furthermore, it provides insight into the selected data collection techniques, while also describing the procedures for data analysis. Additionally, the chapter highlights the measures undertaken to ensure the trustworthiness of the study, thereby enhancing its integrity and robustness. By presenting a well-structured methodology, this chapter establishes a solid framework that steers the study's trajectory toward a comprehensive grasp of the research objectives.

3.1 Research Paradigm

Within the scope of this study, the interpretivist research paradigm has been embraced. Rooted in this paradigm is the emphasis on comprehending the subjective meanings and contextual intricacies associated with music education (Kivunja & Kuyini, 2017). By adopting this interpretivist approach, the study acknowledges that individuals construct their perceptions of the world through distinct experiences and interactions, wherein context, social dynamics, and subjective meanings play pivotal roles (Kivunja & Kuyini).

In the specific context of this investigation, the researcher recognized that music education within private primary schools transcends mere factual information; it encompasses the diverse perceptions, beliefs, and experiences of various

stakeholders—students, teachers, parents, and administrators. Under the interpretivist lens, the researcher adopted the perspective that a singular phenomenon can yield multiple interpretations, as opposed to an absolute truth derived through quantifiable measurements. Notably, the interpretivist approach allows researchers to delve into a profound comprehension of the phenomenon's intricate nature within its distinct setting, rather than pursuing broad generalizations for an entire population (Creswell, 2007). This paradigm aligns with the study's quest for a nuanced understanding of the complex landscape of music education.

3.2 Research Design

The Research design, as elucidated by DeVaus (2008), functions akin to a roadmap that guides the researcher in the collection, measurement, and analysis of data to address the research questions. For this study, the chosen design is a descriptive design, influenced by the insights of Yin in 2014. This selection seamlessly aligns with the primary objective of gaining a comprehensive understanding of music education within private basic schools situated in Krowor Municipality. Through the lens of a descriptive design, the researcher gains the ability to delve deeply into the intricacies of the research topic within its authentic setting. This design facilitates a thorough exploration of music education in these schools. The design's strength lies in its capacity to integrate a diverse array of information sources, encompassing the perspectives of students, teachers, parents, and administrators. This multi-dimensional approach ensures a holistic grasp of the various facets and challenges of music education. The Descriptive design harmoniously resonates with the study's objectives, particularly in examining current practices, challenges, and potential solutions. Its synergy with the qualitative research approach empowers the researcher to comprehend diverse viewpoints and concepts.

3.3 Research Approach

The research approach employed in this study is qualitative in nature. Qualitative research, as elucidated by Moser and Korstjens (2017), is a methodological approach that delves into the exploration of real-world issues, aiming to uncover and provide profound insights into the complexities of these matters. Qualitative research involves gathering of narrative data on variables over a period to gain insights into issues of interest. It seeks to discover meanings and understandings of phenomena and entails both interpretation and critical approaches to the social world. This research approach emphasizes words rather than quantification in the collection and analysis of data (Bryman, 2008). The choice of a qualitative research approach for this study was intricately tied to its purpose and aims, which centre on understanding the multifaceted dynamics of music education within private basic schools in the Krowor Municipality. Qualitative research is particularly well-suited for delving into the rich and nuanced aspects of human experiences, perceptions, and interactions, aligning seamlessly with the objectives of this study. In summary, the qualitative research approach is justified by its alignment with the study's purpose and aims, its capacity to delve into the complex and subjective nature of music education, and its compatibility with the interpretivist paradigm. Through qualitative methods, the study uncovered the intricate layers of music education practices, shed light on challenges and perspectives, and proposed meaningful recommendations for enhancing the quality of music education in private basic schools.

3.4 Study Area

The study focused on the Krowor District, situated within the Greater Accra Region of Ghana. This district was initially a part of the Ledzokuku – Krowor District. The Krowor District is centrally located within the Greater Accra Region and has Nungua

as its designated capital town. The Krowor District was inaugurated on March 15, 2018, alongside 37 other newly created districts.

The district covers an area of 47.58 km² (18.37 sq. mi) and is bounded by the La Dade Kotopon District to the west, the Tema Metropolitan District to the east, the Accra Metropolitan District and Ashaiman Municipal District to the north, and the Gulf of Guinea to the south of the 2021 population and housing census, the population of the Krowor Municipality stands at 143,012 individuals. This population includes 70,735 males and 72,277 females (GSS, 2021). The economic activity that is predominant in this district is fishing.



Figure 1: Source: Ghana: Administrative Division (2018)

3.3 Study Population

The population under consideration comprised teachers, pupils, or objects that exhibit relevance to the findings of a research endeavour (Fraenkel and Wallen, 2003). Kothari (2007) asserted that researchers have the ability to scrutinize specific facets of a community and extrapolate inferences or generalizations from them. The focal point of a study's population typically encompasses a subset of individuals who share a particular characteristic or a set of traits that captivate the researcher's curiosity (Fraenkel and Wallen, 2002). In the context of this study, the population encompassed all private elementary schools within the Krowor Municipality.

3.6 Sample and Sampling Technique

This section provides an overview of the sample selection process, and the sampling technique employed, drawing on insights from Crewell (2016) to ensure a well-rounded and meaningful representation for the study. Selecting the study population is a pivotal step in research, especially when dealing with varying population sizes. To manage extensive populations, representative subsets or samples are often chosen for analysis. This aids in meaningful insights while making research findings applicable to diverse contexts. Clarity in explaining both the population and sample unit is crucial for effective application (Fraenkel & Wallen, 2002).

In this study, 45 participants, including 5 teachers and 40 pupils, were purposefully selected from private basic schools in the Krowor Municipality. The target demographic for this study involves pupils in grades 3, 4, 5, and 6, sampled from five basic private schools, namely, Queensland International School, Queen Janes' International School, Aristoland Montessori, St. Francis International, and Harmony International School. Purposive sampling was employed for teachers possessing

specific qualities relevant to the research objectives (Crewell, 2016). Convenience sampling was used for pupils, considering accessibility and willingness. Purposive sampling ensured insights from participants aligned with the research focus. Convenience sampling balanced limitations by involving music teachers. Practical considerations favored purposive sampling due to its efficiency and alignment with the research goals. The study's combined approach aimed to provide valuable perspectives on music education within private basic schools, enhancing generalizability.

3.7 Data Collection Methods

To comprehensively capture the perspectives of teachers and pupils on music education in private basic schools within the Krowor Municipality, a range of qualitative research methods were employed. These methods include interviews, focus group discussions, and the use of an observation guide, drawing inspiration from the work of Morgan (2007).

3.7.1 Interviews

Through in-depth interviews, teachers were given the opportunity to share their personal experiences, beliefs, and opinions regarding music education. Oral interviews were conducted using audio – taping to capture the data for later transcription in the first round. The open-ended interview questions focused on the teachers' perceptions on their competence in teaching music, and use of adequate time resources, equipment, and materials for providing musical learning for the pupils. (See Appendix A) The teachers that took part in the interview were asked 10 questions and their responses were audio – taped. These one-on-one interactions

facilitated a deep exploration of individual perspectives, allowing participants to express themselves openly and provide rich, detailed insights.

3.7.2 Focus Group Discussions

Focus group sessions convened cohorts of eight pupils each, selected from five different sampled schools within the Krowor Municipality. These small, collaborative gatherings provided a forum for in-depth discussions on the subject of music education. In each session, a set of eight well-crafted interview questions was explored (see Appendix B). These guided discussions lasted around 20 minutes and were meticulously recorded using audio equipment. Subsequently, the recorded content was transcribed verbatim and underwent a participant-led verification process for accuracy, following the approach advocated by Silverman (2003). This participatory technique actively encouraged interaction among participants, enabling the exchange of a diverse range of perspectives. The interactive nature of these discussions facilitated the uncovering of both common viewpoints and varying opinions, contributing to a richer understanding of the nuances surrounding music education.

3.7.3 Observation

Observation in this study served as a powerful tool for contextual understanding, offering an open-ended and inductive approach. It uncovered insights often missed in interviews, revealing participants' unspoken thoughts. Observation provided access to personal knowledge beyond mere perceptions (Creswell, 2014). An observation guide facilitated a detailed exploration of teacher-learner interactions. (see Appendix C). This allowed for comprehensive descriptions and captured real-life musical

experiences both inside and outside the classrooms. The study also assessed teaching materials, conducted on-site at schools.

The researcher, as a participant observer, extensively documented classroom activities through field notes, video, and digital images. Each observation lasted 40–45 minutes, encompassing two sessions per teacher (Creswell, 2014). The approach ensured detailed documentation using a checklist and field notes. Multiple schools were involved to ensure diverse perspectives, and enriching findings regarding music education within the Krowor Municipality. These qualitative research methods were chosen to align with the interpretivism research paradigm, allowing for a nuanced exploration of the intricate connections between music education and the unique contexts of private basic schools. Through these methods, the study sought to uncover valuable insights into how teachers and pupils perceive and experience music education, the challenges they encounter, and the opportunities they envision

3.8 Data Collection Instruments

The principles of interpretivism guide the utilization of qualitative research techniques, including interviews, focus groups, and observations, for the purpose of comprehensively capturing a wide array of viewpoints and experiences pertaining to music education in private primary schools (Morgan, 2007). As a result, this study incorporated these qualitative research methods to effectively achieve its research objectives. By employing these methods, the research aimed to delve deeply into the intricate realm of music education within private primary schools. Interview protocol and observation guide were developed by the researcher and verified by the researcher's supervisor to guide the data collection (See appendices A, B, and C). Interviews allowed participants to articulate their thoughts, focus groups fostered

interactive discussions, and observations provided real-life insights, collectively unraveling the multifaceted tapestry of music education's dynamics in private basic schools in Krowor Municipality. Rooted in interpretivism, this methodology embraces the essence of participant perspectives and experiences, as highlighted by Morgan (2007).

3.9 Data Analysis

The data analysis method employed in this study was thematic analysis. This approach involves scrutinizing the data to identify recurring patterns and trends, ultimately leading to the emergence of overarching themes (Belotto, 2018). Upon collecting the data, it was systematically organized and subjected to thorough discussion, explanation, and interpretation. This process aimed to create a descriptive and comprehensive portrayal of music education's teaching aspects within the context of the Creative Arts in the Krowor Municipality.

To ensure rigor, the data obtained from interviews and observations were cross-referenced to ensure coherence and relevance in relation to the study's objectives and research questions. This verification process aimed to establish a harmonious alignment between different data sources. Subsequently, the data were analyzed in connection with the emerging themes to address the research questions effectively. The interpretation phase involved delving into how these identified themes shed light on the specific inquiries posed by the research.

Overall, the application of thematic analysis facilitated a structured and systematic approach to dissecting the data, drawing meaningful connections, and uncovering insights relevant to the study's exploration of music educators teaching dynamics within private primary schools in the Krowor Municipality.

3.10 Ethical considerations

This research took ethical principles seriously, as emphasized by Locke, Acorn, and O'Neill (2013), by placing participants' well-being and rights at the forefront. Ensuring confidentiality and anonymity, as advised by Wiles et al. (2008), was a priority to safeguard participants' identities and keep their responses private, using fake names for reporting. Informed consent was diligently followed for both teachers and students, highlighting their voluntary involvement. Participants freedom to share their thoughts and the option to withdraw were respected. The study's ethical approach was reviewed and approved, with open channels for addressing concerns. Ultimately, these ethical steps, guided by respected sources, reflected the study's commitment to responsible and ethical research, upholding the dignity and rights of all involved.

3.11 Trustworthiness of the Study

To ensure the trustworthiness of the study, several measures were implemented. The credibility of this study pertains to the accuracy and reliability of both data collection and analysis. It is the cornerstone for establishing the believability of research outcomes, built upon the methodologies employed to bolster credibility (Creswell, 2014). Credibility was upheld through member checks, allowing participants to validate their input. Peer debriefing provided an external review, enhancing objectivity and minimizing biases. Additionally, the practice of triangulation was adopted by utilizing multiple data collection methods. This approach involves cross-verifying information from interviews, focus groups, and observations. By converging evidence from diverse sources, the study ensured a comprehensive understanding, bolstering the overall trustworthiness of the findings. Moreover, confidentiality measures safeguarded participants' identities, bolstering ethical integrity.

Generalizability was promoted through diverse school selection, enhancing potential applicability. Detailed documentation supports transferability of findings to similar educational contexts. These combined efforts established a robust foundation for the study's credibility and trustworthiness.

3.12 Summary of Methodology

The study employed a qualitative research approach, influenced by interpretivism, to comprehensively investigate challenges and perspectives surrounding music education in private primary schools. The study area focused on private basic schools within the Krowor Municipality. Sampling and sampling technique were addressed through purposive and convenience sampling methods, ensuring representation and accessibility of participants. Data collection techniques, including interviews, focus groups, and observations, were strategically chosen to capture diverse experiences and perspectives. Thematic analysis facilitated the identification of patterns and themes, ensuring rigorous data analysis.

Measures to ensure trustworthiness involved member checks, peer debriefing, and triangulation. Ethical considerations were upheld through confidentiality measures. The study employed a well-aligned methodological framework, embracing interpretivist principles, diverse sampling techniques, strategic data collection, and thorough analysis to contribute valuable insights to the field of music education in private primary schools within the designated study area.

CHAPTER FOUR

RESULTS AND DISCUSSION

4.0 Introduction

This chapter presents the results of the study, focusing on the examination of challenges in teaching and learning within the Creative Arts curriculum. The chapter begins by describing the socio-demographic characteristics of the participants. These findings collectively illuminate the diverse perspectives, attitudes, and challenges that characterize music education within Krowor Municipal Basic Schools. The discussion highlights key themes and patterns that emerged from the data, providing a comprehensive analysis of the study's objectives. The qualitative method approach allowed for a well-rounded exploration of the subject, incorporating both the perspectives of pupils and the experiences of educators.

4.1 Socio-demographic Characteristics of Participants

The socio-demographic data of the study participants reveals a diverse composition within the Creative Arts teaching staff of Krowor Municipal Basic Schools. Among the five participants, four are male, indicating a potential gender imbalance in the teaching cohort. Age distribution is divided into two main groups: 20-25 years and 26-30 years, reflecting a relatively young teaching staff. Educational backgrounds vary, with three participants holding Senior High School (SHS) degrees and two possessing First Degrees. The range in teaching experience spans from 3 to 7 years, indicating a moderate level of overall professional experience. Notably, while the majority of participants with SHS education have 4-5 years of experience, those with First Degrees show variation with 3 and 6-7 years of experience.

These socio-demographic characteristics provide a nuanced context for understanding potential variations in teaching styles and perspectives among Creative Arts educators in the sampled schools.

4.1 Socio-demographic Characteristics of Participants

Participants	Gender	Age	Educational Level	Years of Experience
A	Male	20 - 25	SHS Graduate	5 years
B	Male	20 - 25	SHS graduate	4 years
C	Male	26 - 30	First Degree Holder	6-7 years
D	Female	20 - 25	SHS graduate	4 years
E	Male	26 - 30	First Degree Holder	3 years

Table 1: Source: Field Data (2023)

4.2 Presentation of Findings

4.2.1 The current state of music education in Krowor Municipal Private Basic Schools

The first research question aimed to find out and understand the current state of music education in private basic schools within the Krowor Municipal area. The focus was on gathering information about the existing music education programs, their structure, frequency, available resources, and the attitudes of both teachers and students towards music learning. By exploring these aspects, the question aimed to provide insights into the strengths and areas for improvement in music education within the private basic school setting.

Varied Views on the Current State of Music Education Programs

Participants were initially asked to describe the current state of music education programs in their schools. Responses from the participants revealed a diverse landscape of music education across the institutions.

Participant A described the current music education program as an integrated part of the creative arts curriculum. He stated that music is taught as a component of performing arts, along with dance and other literary aspects. He stated:

“The music is incorporated into the curriculum under the aspects of performing arts of creative arts where they must look at dance, music, and other literary aspects of arts. There is a portion of performing arts where they must study music.”

However, Participant A mentioned that music classes are conducted less often, which may be an area of improvement to enhance the effectiveness of music education.

Participant B shared that music is not studied as a separate subject in their school. Instead, it is taught during Creative Art lessons when relevant music topics arise. He stated:

“Frankly speaking, we don't study music as a subject in our school. So during creative arts lessons, during music topics, the teacher sometimes gathers some information and then teaches them. If the lesson is beyond his knowledge, then he contacts me and then I help.”

Teacher 2 further added that the school has a music club where students can learn instruments and participate in rehearsals and performances, offering an opportunity for students to explore their musical interests. Participant C described their music education program as attractive, emphasizing practical-based sessions to foster creativity and critical thinking. He mentioned:

“It's attractive in the sense that when you look at the content of the curriculum. It's a whole network that allows students to explore creatively and allows them to also have critical thinking on anything they do.”

Participant D acknowledged the presence of music in their school, with dedicated music teachers. However, the frequency of music classes is limited to once a week. She expressed that the school uses textbooks written by music teachers and has some musical instruments to support music education. Participant E teaches music despite

having an art education background. He stated that the school's music education program faces challenges due to inadequate facilities and resources for performing arts. Participant E stated: “When it comes to the visual arts aspects, we have a lot, but when it comes to the performing arts aspects, they are not sufficient. “

Frequency and Duration of Music Classes

The participants' responses provided insights into the frequency and duration of music classes within their respective schools. While Teacher 1 noted that music classes are conducted less often, Participant B described a unique approach in their school, where music is offered as a club activity rather than a formal subject. They mentioned that students interested in learning instruments join the club, which meets twice a week for rehearsal and performance. This suggests a flexible and informal structure for music education in their school.

Participant C highlighted the variability of music classes based on the school timetable, indicating that he teaches about 5-6 hours a week with each class receiving one hour of instruction. He stated meeting with classes four, five, and six once a week. Participant B mentioned that music classes are conducted once a week at their school, constituting an hour per period. In contrast, Participant E, who teaches lower primary students, meets them once a week for a one-hour period. Notably, Participant E expressed a disparity in available resources, with more emphasis on visual arts compared to performing arts.

Utilization of Teaching Resources in Music Education

When participants were asked about available resources and instructional techniques, they mostly employ in teaching their pupils, the insights provided by the participants offered valuable insights into the various teaching resources employed by music

teachers in their instructional methods. Participant A's approach emphasizes the integration of technology into music education. The teacher relies on a range of digital tools, including the internet, phones, laptops, and speakers, to facilitate effective learning. He stated, I confide on the internet, that's using the phone, the laptop and a few speakers to educate them. In contrast, Participant B's response highlights a more traditional yet practical approach within a music club setting. The emphasis here is on hands-on engagement with musical instruments such as trumpets, trombones, and recorders. He explained,

“For instance, if you want to learn an instrument you come and you see me, so I take you through some lessons then you become part of the club. So we normally meet twice a week for rehearsal and performance.”

Participant C's response demonstrates a well-rounded strategy that incorporates both visual and practical elements. The use of TV screens and video resources adds a dynamic visual component, enhancing the learning experience. Additionally, the inclusion of instruments like the piano and African instruments enriches the practical aspect of music education. Teacher 3 elaborated:

“We use TV screen which helps a lot in motion pictures... We also have the piano which allows them to look at the practical aspect of music. Aside from that, we also have the African instruments available.”

In Participant D's case, the focus seems to be on written resources and select instruments. She stated that “we have textbooks that have been written by the music teachers”. Some musical instruments.” The reliance on textbooks authored by music teachers underscores the importance of structured learning materials. Participant E's response draws attention to a potential resource disparity between different aspects of creative arts. While visual arts resources seem to be more abundant, performing arts resources, particularly for music, appear to be comparatively lacking. He indicated

that “when it comes to the visual arts aspects, we have a lot but when it comes to the performing arts aspects, they are not sufficient”. This observation raises questions about resource allocation and its potential impact on the quality and comprehensiveness of music education.

Students Attitudes Towards Music Education

Insights into students' attitudes towards music education were also sought from the participants. Participant B mentioned that his students have a good attitude toward learning music. The teacher stated, “My pupils' attitudes towards the learning of music is good, I think they have an interest in learning the music.” Participant C shared that their students appreciate music education and use it as a means to break free from the normal routine. He described:

“Mostly when you are teaching music the thought in many people’s mind is all about singing. That is the idea people have but they have no idea that music itself is a holistic way of looking at things that you may have to achieve in the future. So when they come to class what we usually do is that, apart from the theory and practical. We also look at things that incite them critically. So in that regard, I’ll say that they are really appreciating the music and they using it to combat anything that comes to them positively.”

Participant E mentioned that their students love arts, including music. However, due to inadequate facilities, it becomes difficult for them to fully engage in music lessons.

The teacher stated:

“They love music and then they are very interested when it comes to that aspect. So they are always happy when it comes to music but when it's time for them to practice some of the instruments that is the problem. Some of them can do it but others you have to tell them that next week and then next week never comes.”

Influence of Music Education on Academic Performance

When probing the effects of music education on students' academic performance, participants' responses revealed a shared conviction in the transformative influence of music education. The participants strongly believed in the wide-ranging impact of music education on pupils' academic performance. According to Participant C, music works on students' brains, helping them approach other subjects like mathematics and English with ease and fostering a platform for academic excellence.

Similarly, Participant E compared the academic strengths of students in creative arts with core subjects like mathematics and science, suggesting that music education nurtures talents that may not align with traditional academic subjects. The participant proposes the establishment of specialized schools for music and creative arts to cater to students with such talents. Participant A observed that starting lessons with musical activities makes the class more active and engaged, leading to increased student contributions during the study duration. He described:

“From my observation, I have realized that most of the teachers that start their lesson with one or two musical activities make the class very active before the study goes on for the one-hour study duration you could see the contribution of students since the music has initiated their interests in the subject. So, music holds a very much importance to the study in all aspects of school’s activities.”

Similarly, Participant D emphasized the interconnectedness of creative arts, with music being an integral aspect of performing arts. She suggested that studying music as a separate subject enables students to gain a deeper understanding of certain concepts, which can then be applied across various disciplines within creative arts. She explained:

“Yes, when you take creative arts for instance you know we have visual arts and the performing arts. Under the performing arts, we

have the music aspect of it. So, if they are doing music as a course or a subject on its own, they find it easy to find their way around”

The findings from the study indicate that music education in private basic schools within the Krowor Municipal area is characterized by a diverse and varied landscape. Each school has its own approach and level of commitment to music education.

4.2.2 Perspectives of Pupils Towards Music Education in Krowor Municipal

Private Basic Schools

The second research question aimed to explore and understand the perspectives of pupils towards music education in Krowor Municipal Private Basic Schools. The research question was to gain an understanding of how students view and actively participate in music learning, their levels of interest, and excitement, and the overall value they place on music as part of their educational journey. Focus group discussions were conducted with pupils from grades 3, 4, 5, and 6 across all five selected schools. The responses from the students uncovered various recurring themes, which are presented in the subsequent sections.

Frequency and Duration of Music Classes

In a focused group discussion with pupils, they provided insights into the frequency and duration of music classes. While some schools have music classes once or twice a week, others reported having it three or four times. There was a consensus that each class lasts for about an hour, with some variations. This suggests a relatively consistent allocation of time for music education across the schools.

Activities and Content in Music Classes

The activities and content covered in music classes varied among the schools. Interviewee 1 mentioned learning about musicians and their creations. He said: “They

teach us about some people who create music on their own.” Interviewee 2 highlighted the teaching of notable figures in music such as Philip Gbeho and Ephraim Amu. He indicated: “They teach us about popular people who started music like Philip Gbeho and Ephraim Amu.” Some students, like Interviewee 1 in School D, indicated learning about musical keys and instruments in the orchestra, showing a mix of theoretical and practical elements. She indicated: “We learn the keys on the piano, the instruments in the orchestra and how they are played from high to low.”

Access to Musical Instruments and Resources

The students' responses revealed a range of access to musical instruments and resources across the different schools. Interviewee 7 emphasized their access to the flute, stating, “Yes, like the flute.” Similarly, Interviewee 3 mentioned using the recorder as an instrument, indicating, “The recorder and acoustic guitar.” Conversely, students in one of the schools highlighted limited access to musical instruments. This variability in resource availability is notable, as it may significantly influence the breadth and diversity of the students' music learning experiences. The presence or absence of musical instruments and resources could impact the hands-on learning opportunities and practical engagement with music education.

Teacher Characteristics and Teaching Approaches

When the interviewees were asked about their experiences with music teachers, a consistent theme of positive perceptions emerged. Pupils across the schools highlighted specific teacher characteristics and teaching approaches that resonated with them. Interviewee 5 commended their music teacher's cooperative approach, indicating, “He tries to cooperate with us and he is calm.” This emphasis on cooperation and a calm demeanour suggests a conducive classroom atmosphere that

could potentially enhance the student's learning experiences. Likewise, Interviewee 1 expressed appreciation for their teacher's encouragement and expertise in various instruments, stating, “He is very nice and he allows us to play the piano freely... He is very kind and calm and that's what I like about him.” This feedback underscores the importance of teachers' ability to create a supportive and encouraging environment for their students. Regarding teaching methods, a mix of theoretical and practical approaches was evident. The students mentioned methods such as dictation and discussion as ways their music teachers conveyed theoretical concepts. Additionally, practical engagement with musical instruments was highlighted as an integral part of the learning process.

Student Engagement and Enjoyment

When asked about their experiences in music classes, participants shared their thoughts on student engagement and enjoyment, revealing a range of perspectives. A prevalent theme among the pupils was the positive sentiment towards participating in music classes. Many students conveyed a sense of enjoyment and enthusiasm, using words like “happiness,” “fun,” and “interest” to describe their experiences. Interviewee 8, for instance, appreciated the calm teaching style, which likely contributed to their positive engagement with the subject. Similarly, Interviewee 7 highlighted the value of practicing instruments, indicating a hands-on approach that contributed to their enjoyment.

Challenges and Suggestions for Improvement

The discussions with students shed light on the challenges they encountered in their music education and the valuable suggestions they put forth for enhancing their learning experience. Interviewees from some of the schools mentioned challenges in

understanding certain concepts or lessons. One student stated, “Sometimes when he is teaching, I can't understand and the time is too short.” Similarly, one interviewee expressed, “The keys, so if you are picking the keys slowly you might forget.” Interviewee 2 pointed out a specific challenge, saying, “When the song is fast.” Another significant challenge that emerged was the limited access to musical instruments and practical sessions. Interviewee lamented, “We don't have instruments and we don't do practical.” This lack of hands-on experience could potentially hinder students' holistic understanding of music.

Benefits of Music Education

Through insightful discussions with the students, their perspectives on the significance of music education became evident. While probing their thoughts on the subject, it became apparent that many of the students held positive attitudes towards music education and recognized its multifaceted benefits. Interviewee 1 eloquently emphasized the value of music education, saying, “Music is also like an exercise. I play the piano, and it's like an exercise for the fingers and it's so fun.” This sentiment highlights the enjoyable and stimulating nature of music learning, equating it to a form of mental and physical exercise. Furthermore, Interviewee 5 in School C suggested a broader perspective by highlighting the potential impact of studying musicians and their creations. She noted, “We learn about musicians and what they do around us,” showcasing an awareness of how music education extends to encompass learning about real-world figures and their contributions to society. Another perceptive comment came from Interviewee 8, who proposed exploring both the positive and negative influences of musicians. This viewpoint signifies a thoughtful consideration of the complexities and nuances of the music industry and its potential effects on individuals and culture.

Overall, the pupils' perspectives and attitudes towards music education in Krowor Municipal Basic Schools reflect a dynamic and multifaceted engagement with the subject. Pupils' perspectives and attitudes towards music education were generally positive, with an emphasis on enjoyment, practical engagement, and teacher characteristics. Challenges such as limited instrument access and understanding of concepts were noted, along with suggestions for improvement. The data also hinted at the potential for music education to foster an understanding of music's broader cultural and social significance.

4.2.3 Challenges Faced by Teachers in Delivering Music Education within the Creative Arts Curriculum

The third research question that guided the study aimed to identify the difficulties and obstacles encountered by teachers when delivering music education as part of the creative arts curriculum. The focus was on identifying specific challenges that hinder effective music instruction and understanding how these challenges impact both teachers and students. By examining the obstacles faced by teachers, the study sought to shed light on areas for improvement and possible interventions to enhance the quality of music education within the creative arts curriculum. The analysis of participants' responses revealed the following challenges in music education:

Lack of Dedicated Studio or Space: Two teachers from different schools mentioned the absence of a proper studio or dedicated space for music lessons as a significant limitation. Participant D highlighted the challenges caused by the lack of a dedicated music studio:

“We don't have any specific studio or place for music. So, during music lessons, we have to join them [students] with the class, and sometimes there is noise interference, and it affects them. That is one of the challenges we face here.”

Similarly, Participant E echoed this concern, stating, “For music, we don't have a specific classroom. Sometimes when you want to have the class, others are also having a class. So, sometimes you have to suspend the music lesson because of that. So, it's difficult.” They indicated that the lack of space leads to noise interruptions during classes, making it difficult for students to concentrate and hindering effective music instruction.

Insufficient Resources: Participants B and E pointed out that their schools lack the necessary musical instruments and resources to support music education adequately. Participant B hinted: “We don't have enough musical instruments. We need more flutes, more guitars, and other musical instruments for the pupils to use during the music class.” Participant E added:

Difficulties in Curriculum Adaptation: Three of the teachers expressed challenges in finding appropriate curriculum materials or adapting them to suit their students' levels. The creative arts curriculum, which includes music topics, was mentioned, but teachers may need further guidance and resources to effectively integrate music into their teaching. Participants A and B discussed the presence of music within the creative arts curriculum. They acknowledged that the creative arts curriculum includes a section or portion specifically dedicated to music, which provides a framework or guideline for teaching the subject. However, Participant B pointed out that there is a lack of sufficient curriculum materials for teaching music, implying that he needs to rely on his own knowledge and expertise as a music teacher to deliver music education effectively. This suggests that while the curriculum does include music topics, teachers might face challenges in finding comprehensive and adequate resources to support their music teaching. According to Participant A:

“The music aspect of creative arts is broad, and it becomes challenging to adapt the curriculum to the students' levels. Sometimes, the content may not fully align with the student's abilities, and we have to find creative ways to make it more accessible.”

Participant C also highlighted the need for support in curriculum adaptation. He indicated:

“The content of the curriculum is vast, and it requires careful adaptation to suit the students' understanding. It would be beneficial to have more resources and guidance on how to effectively adapt the curriculum for music education.”

Participant E's statement reflects the frustration and concern over the lack of support from the school regarding the music aspect of the curriculum. Despite the teacher consistently advocating for a clear guide on the availability of the curriculum materials on music education, there has been no tangible action or response from the school administration. He stated: “The school has to provide these things and I have recommended several times but I don't see anything.”

Student Engagement and Discipline: Participants explained that while music is generally engaging for students, maintaining discipline in the music class remains important. Teachers emphasized that engaging students through practical activities and music effects can enhance their focus and interest in the subject. According to Teacher 2 from School B, the significance of student engagement is related to how practical activities are undertaken in the classroom. He described:

“When we engage the students in practical activities like playing the flute or composing simple melodies, they become more interested and focused. It helps to maintain their attention and discipline during the music lesson.”

Participant C added:

“We strive to make the music lessons interactive and exciting. When students actively participate in hands-on activities, they tend to stay more engaged and disciplined throughout the class.”

Training Needs for Music Teachers: Some teachers identified the need for continuous professional development and training for themselves and other music teachers. Upgrading their skills and knowledge in music education can help them better address students' needs and challenges effectively. Participant A acknowledged:

“As a creative arts teacher, I sometimes face challenges in teaching music concepts. I believe that continuous training and workshops focused on music education would enhance my teaching abilities and benefit the students.”

Participant B added:

“I have a basic understanding of music, but I would appreciate further training, especially in areas like playing musical instruments and teaching music theory. This would enable me to deliver more comprehensive and effective music lessons to my students.”

Limited Access to Technology: Participant C highlighted the challenge of limited access to technology, particularly slow internet speed, which hampers the use of motion pictures, videos, and online resources to enhance music lessons. He shared that this limitation can impact the variety and effectiveness of teaching methods employed by music educators. Participant E described:

“The school lacks good internet connectivity, and this affects our ability to access online resources and multimedia materials for music lessons. We could use videos and interactive online tools to make the learning experience more engaging and dynamic, but the slow internet speed restricts us from doing so.”

Challenges in Assessing and Evaluating Progress: Two Participants highlighted challenges in assessing and evaluating students' progress in music, particularly for teachers without a music background. These teachers may lack the expertise and knowledge to accurately gauge students' musical abilities. As a result, they seek help

from other music teachers or professionals to address this limitation. Participants A and B, who do not have music expertise, acknowledged the challenge of evaluating students' progress in music. Participant A stated:

“Yes, because I'm not a professional music teacher, so how to evaluate it becomes quite difficult for me. So, the only way I'm able to escape that is when I get assistance from a music teacher to evaluate their progress in music.”

Similarly, Participant B expressed:

“Sometimes I do because some of the students are not very consistent, today they have this mark, tomorrow they have this mark, and it becomes very difficult to identify that you have consistency in their progress in terms of the mark.”

Assessing and evaluating students' progress in music is crucial for understanding their development, identifying areas of improvement, and tailoring instruction to meet individual needs. When teachers lack the expertise to accurately assess musical skills and knowledge, it can lead to potential gaps in identifying students' strengths and weaknesses. These challenges collectively create obstacles to providing comprehensive and engaging music education in the schools represented by the participants. Addressing these issues requires a multi-faceted approach, involving adequate infrastructure, resources, training for teachers, and strategies to enhance student engagement and discipline in the music classroom. By identifying and addressing these challenges, educators can work towards improving the overall quality and impact of music education for students.

In conclusion, the participants' responses highlighted various challenges in the school environment that impact music education. These challenges include the lack of dedicated space and resources, difficulties in curriculum adaptation, student engagement and discipline, training needs for music teachers, limited access to

technology, and small class sizes. Additionally, assessing and evaluating student progress in music poses challenges for some of the teachers. Addressing these limitations is essential to improve the overall quality of music education and create a more conducive learning environment for students in the schools surveyed.

4.2.4 Proposed Measures for Enhancing Music Education in Krowor Municipal Private Basic Schools

The study's last focus sought to examine best practices that can be implemented to ensure quality music instruction as a component of the Creative Arts Curriculum in Krowor Municipal Private Basic Schools. The purpose was to highlight the challenges and limitations identified by teachers, in order to create a more conducive and enriching environment for music learning

Specialist Teachers' Presence and Allocation of Time

The Participants highlighted the need for music teachers to be present and actively involved in delivering music education. Teacher 1 recommended, "Music teachers should be either invited or employed in the school." This suggests that having specialized music teachers can enhance the quality of music education and address the challenges faced in teaching the subject. Additionally, Teacher 1 advocated for a dedicated time slot for music study, stating, "There should be a special time allocated for the study of music." Allocating specific time for music classes would allow students to focus and engage in music activities without interruptions, leading to more effective learning experiences.

Support Structures and Professional Development Opportunities

Several of the participants expressed the lack of adequate support structures and networks for music teachers. For instance, Participant A mentioned, "Not really,"

when asked about existing support structures in their school. This highlights the need for establishing support systems that can assist music teachers in delivering quality music education. Moreover, Participant C emphasized the importance of continuous professional development for music teachers, stating, “Yes, I do, all the time.” Adequate professional development opportunities can enhance teachers' skills and knowledge in teaching music, enabling them to overcome challenges and deliver better music lessons.

Availability of Teaching and Learning Resources

The participants identified a lack of sufficient teaching and learning resources as a significant challenge in music education. Participant A emphasized the need for accessible resources, stating, “The availability of teaching and learning resources should be easy to get to help us teach this at school.” Access to appropriate resources, such as musical instruments and materials, can make music education more interesting and effective for students. Participant D also echoed this sentiment, emphasizing the importance of prioritizing music as a subject and providing resources to support its teaching.

Organizing Programs and Workshops

Participant B proposed organizing programs and workshops specifically focused on music, stating, “I suggest the school should organize programs solely for music.” These events, such as talent hunts and workshops, would help identify and nurture students' musical talents and interests outside the regular classroom setting. Implementing such programs can create a more enriching environment for music learning and foster a passion for music among students.

Student-Teacher Relationship and Encouragement

Participant C emphasized the importance of the student-teacher relationship in music education, stating, “Student-teacher relationship is mostly something which is very important.” Encouraging teachers to understand and guide students, even when they face behavioral challenges, can create a supportive and conducive learning environment. Participant D added that music education should be given the same attention and importance as other subjects, as it can reveal students' true talents and positively impact their overall performance.

Student participants also actively contributed suggestions for improvement. A prevailing recommendation was the inclusion of more practical activities in the curriculum. As one interviewee proposed, “By letting the teachers teach us how to play some of the instruments around us.” This hands-on approach resonated with students' desire for interactive learning.

Moreover, the students emphasized the importance of dedicated time for playing instruments. Participant A highlighted, “We should be doing something other than writing and listening.”

This sentiment echoed the need for active practice to hone their musical skills. A notable suggestion put forward by several students was the introduction of a wider variety of instruments. Interviewee 2 in School A expressed, “Except the flute, he should bring other instruments like the trumpet and the guitar,” implying that exposure to diverse instruments could enrich their musical experience and cater to different preferences.

Overall, the proposed measures revolve around the importance of dedicated and specialist music teachers, accessible resources, support systems, and professional

development opportunities. Organizing music-focused programs and enhancing the curriculum were also suggested to create a more engaging and effective music education experience. Participants highlighted the significance of music in students' lives and emphasized the need to encourage and nurture their musical interests and talents through comprehensive music education.

4.3 Results from Observation

Observational data was gathered during the research process to complement the information collected. Through observations, the researcher gained a first-hand and unbiased perspective on the actual implementation of music education programs in the Krowor Municipal Basic Schools. In the observational data collected from the five sampled schools in Krowor Municipal, several themes emerge that provide insights into the state of music education in these institutions. A critical analysis of the data reveals both positive aspects and areas that require improvement in music education.

Learning Outcomes and Objectives: The presence and clarity of learning outcomes and objectives are crucial for effective teaching and learning. Two of the schools demonstrated a positive aspect in this regard, as they have clear learning outcomes for students in each music lesson or activity. This suggests that teachers in these schools have a well-defined plan for what students should achieve during music lessons. However, three of the schools showed a lack of clear learning outcomes. This indicates a potential area for improvement, as it is essential to set specific goals to guide students' learning and track their progress effectively.

Teacher Skills and Engagement: The quality of music education heavily depends on the skills and engagement of music teachers. Two of the schools stood out positively in this aspect, with teachers demonstrating strong instructional skills and knowledge

in music education. Additionally, they showed enthusiasm and engagement during music lessons, fostering a high level of student interest and participation. In contrast, three of the schools displayed less enthusiasm and engagement by their music teachers, which affected students' motivation and learning experience.

Student Interest and Enthusiasm: Student interest and enthusiasm in learning music are crucial factors for effective music education. Two of the schools exhibited positive outcomes in this aspect, with students actively participating in music activities and discussions, showing genuine interest and enthusiasm in music learning. Conversely, three of the schools showed mixed results, with some students demonstrating interest despite the limited engagement from teachers. Improving teacher enthusiasm and the availability of resources could further enhance student interest and participation in music education.

Availability of Resources: The availability of resources, such as musical instruments, teaching materials, and multimedia aids, significantly impacts the quality of music education.

While two of the schools possess some resources, they still encounter challenges in adequately meeting all students' needs. Conversely, three of the schools were noted to have insufficient resources, impacting the efficacy of music lessons and constraining students' exposure to a diverse range of musical experiences.

Classroom Environment: The physical environment in which music lessons take place plays a vital role in students' learning experiences. Two of the schools demonstrate relatively conducive classroom environments for music education, with adequate space and some visual aids. However, three of the schools faced challenges

in providing dedicated spaces for music lessons, leading to noise disruptions and limited access to appropriate acoustics. Creating suitable classroom environments is essential to optimize students' engagement and learning outcomes in music education.

Individualized Support and Assessment: Teachers' ability to provide individualized support and assessment based on students' abilities and progress is crucial for the student's musical development. Two of the schools showed positive aspects in this area, with teachers adapting their approaches to cater to students' needs. However, three of the schools did not seem to prioritize individualized support, potentially limiting students' growth and achievement in music.

The observational data paints a nuanced picture of the state of music education in Krowor Municipal Basic Schools, emphasizing the need for targeted improvements in learning outcomes, teacher engagement, resource availability, classroom environments, and individualized support. These findings will inform subsequent recommendations and interventions to enhance the overall quality of music education in the sampled institutions.

4.4 Discussion of Findings

The findings obtained from music teachers, pupils, and observations exhibit notable congruence in various aspects, reflecting a harmonious alignment. Moreover, these findings resonate with existing studies and literature on music education within school settings. On research question 1, which aimed to find out the current state of music education in Krowor Municipal Private Basic Schools, the findings from teacher interviews, focus group discussions with pupils, and observations collectively provide valuable insights into the present state of music education in the study area. The perspectives shared by teachers in the study align with the diverse landscape of music

education programs found in previous research. Schellenberg's (2004) emphasis on the integration of music education into broader arts curricula finds resonance in Teacher 1's description of the music being taught as part of performing arts. This alignment underscores the idea of a holistic approach to arts education.

Both teachers and pupils in this study emphasized the importance of practical engagement and hands-on learning within music education. This sentiment is supported by previous literature that highlights the value of experiential learning in enhancing students' musical experiences (Politimou et al., 2019; Simkins, Vest & Becnel, 2009). The study's findings reflect this alignment as teachers employ interactive teaching methods, and pupils' express enthusiasm for activities involving instruments and practical application.

The different approaches to music education, such as the music club structure described by Teacher 2 in School B, resonate with the notion of music as a tool for exploration and personal growth (Simkins, Vest & Becnel, 2009). The positive attitudes of students toward their music teachers and teaching methods mirror the role of supportive and encouraging environments in music education, as emphasized in the literature (Luehrisen, 2014).

The incorporation of technology and practical engagement also aligns with the potential of diverse teaching techniques to enhance learning, as discussed in previous studies (Cogdill, 2014; Alemán et al., 2017). This finding also resonates with previous research that highlights the positive relationship between music education and improved performance in other subjects (Pruett, as cited in Luehrisen, 2014). Additionally, the role of teachers in creating a positive and encouraging classroom environment aligns with previous literature emphasizing the significance of teacher-

student interactions in facilitating effective music education (Cogdill, 2014). Similarly, the challenges identified by teachers in the study, such as limited class frequency and inadequate resources echo findings from prior research that stress the need for sufficient class time and resources for effective music education (Bowmer et al., 2018; Cogdill, 2014).

Regarding research question 2, which aimed to explore pupils' perspectives on music education and their experiences, the insights gathered from this aspect of the study provided a valuable understanding of how students perceive and engage with music education. The enthusiasm and positive attitudes expressed by pupils towards music education, along with their recognition of its role in fostering creativity and critical thinking, align well with Schellenberg's (2004) emphasis on the cognitive advantages of music learning. The study's findings resonate with previous research that highlights the positive effects of music education on emotional and cognitive development.

The pupils' desire for more practical activities, hands-on experiences, and exposure to a diverse range of musical instruments strongly corresponds with the literature's emphasis on active learning and the importance of offering students a broad spectrum of musical encounters. This alignment underscores the significance of experiential learning and varied musical exposure for enhancing students' musical growth and engagement (Putkinen et al., 2019; Cogdill, 2014). Furthermore, the challenges faced by students, such as difficulties in grasping musical concepts, are in line with prior studies that underscore the necessity of a well-structured curriculum and effective instructional approaches (Putkinen et al., 2019; Cogdill, 2014). The study's findings validate the importance of designing music curricula that are accessible and tailored to

students' levels of understanding, ensuring a meaningful and effective learning experience.

The recognition by both teachers and pupils in the study of the transformative impact of music education on academic performance resonates with previous research that emphasizes the broader educational benefits of music learning. This alignment highlights the interconnectedness of music education with overall academic growth and reinforces the significance of advocating for robust music education programs within schools.

Research question 3, which aimed to identify the challenges faced by teachers in delivering music education within the Creative Arts Curriculum in Krowor Municipal private basic schools, generated insights through one-on-one interviews, focused group discussions, and observations. These findings closely resonate with prior research on the challenges of music education in schools. The consistent issue of generalist teachers lacking specialized training in music instruction, as highlighted in previous studies (Welch & Henley, 2014; Boafo-Agyemang, 2010; Obeng & Osei-Senyah, 2018), aligns with the current study's identification of teachers' inadequate preparation and its impact on effective music instruction.

The scarcity of resources, including limited funding for music programs and lack of access to musical instruments, has been consistently underscored in prior research (Ballantyne, 2006; Figueiredo et al., 2015; Mota, 2015; Bhachu, 2019), echoing the challenges expressed by teachers in the present study. The constrained class time for music education, as highlighted by both teachers and pupils, is a critical factor impacting effective music instruction. In the majority of schools studied, the allocated time for music education has been just one hour per week (once an entire week). This

finding underscores a common concern that has been identified in earlier studies within the field of music education. The challenge of limited class time and the pressures stemming from standardized testing have been recurrent issues for music teachers, as evidenced by previous research (Ballantyne, 2006; Barrett, 2015; Judson, 2018; Russell-Bowie, 2009). The existing literature has consistently shown that the emphasis on subjects that are tested, often referred to as “high-stakes” subjects like mathematics and language arts, can lead to a reduced allocation of time for other subjects, including music. This situation poses a significant obstacle for music educators who strive to provide comprehensive and engaging instruction within limited timeframes.

The challenges revealed through discussions with the pupils also align with existing literature. The students' desire for practical activities and hands-on experiences corresponds with the broader pedagogical emphasis on engaging and interactive learning approaches (Cogdill, 2014; Alemán et al., 2017). Observations conducted as part of the study revealed challenges such as the lack of a dedicated music studio or space, hindering effective music instruction. This finding is in line with previous studies that emphasize the importance of appropriate facilities for music education (Schellenberg, 2004; Politimou et al., 2019). The observations also highlighted issues related to student engagement and discipline and the need for practical activities, which corresponds with challenges discussed in the literature regarding maintaining student interest and engagement in music classes (Cogdill, 2014; Alemán et al., 2017). The alignment between the study's findings and existing literature underscores the persistent challenges faced by music educators and the need for targeted interventions to address these issues. The challenges identified in the study are not unique to the study area but are part of broader challenges faced by music education systems

globally. This alignment further emphasizes the significance of collaborative efforts in enhancing the quality of music education and creating a conducive learning environment for students.

The fourth research question aimed to examine international best practices in ensuring quality music instruction as a component of the Creative Arts curriculum in Krowor Municipal, and demonstrates alignment between the proposed measures, the identified challenges, previous study findings, and the broader literature on music education. The call for specialized music teachers is supported by previous research emphasizing the importance of trained music educators in delivering effective music instruction (Barrett et al., 2019; Auh, 2004). This aligns with the study's focus on addressing the challenges arising from the lack of specialized training among generalist teachers. The emphasis on support structures and professional development opportunities corresponds with the identified challenges related to teacher training and resources (Auh, 2004; Barrett et al., 2020). Adequate resources and materials are consistently highlighted in the literature as essential for enhancing music education quality (Barrett et al., 2019; Figueiredo et al., 2015). The proposed measures for organizing music-focused programs and workshops align with the broader literature's emphasis on interactive and engaging learning experiences to enhance music education (Cogdill, 2014; Alemán et al., 2017).

The alignment between the proposed measures and previous research underscores the importance of addressing the identified challenges and improving music education quality. These measures are not only consistent with the challenges faced in the study area but also reflect broader issues and potential solutions in music education. In terms of student recommendations, the study found that the students expressed a

desire for more practical activities, engagement in hands-on experiences, exposure to a variety of instruments, and dedicated time for playing instruments. These student recommendations align with the proposed measures by teachers, as well as the challenges identified through observations. Students' preferences for interactive and practical learning experiences echo the proposed measures for enhancing engagement and improving the overall quality of music education (Cogdill, 2014; Alemán et al., 2017).

The alignment between student, teacher, and observation data highlights the consensus on the importance of practical engagement, specialized teaching, support structures, and resources in enhancing music education quality. These proposed measures collectively correspond with the study's overarching focus on identifying strategies to address challenges and enhance the effectiveness of music education in the study area.

Gardner's (1983) theory of multiple intelligences provides a robust framework for understanding the multifaceted impacts of music education on student development. It asserts that intelligence is not singular, but a complex interplay of distinct forms (Gardner, 1983; 2006c). The alignment between the study and Gardner's theory becomes evident when examining how music education effectively engages and cultivates these diverse intelligences. This recognition and nurturing of various intelligences within music education cater to different learning styles and preferences, benefiting students who excel in areas beyond traditional academics. This echoes the study's findings of students' positive attitudes toward music education, their acknowledgment of its potential to foster creativity and critical thinking, and their desire for more hands-on experiences. Gardner's (1983) emphasis on customized

approaches harmonizes seamlessly with the study's goal of establishing a purposeful and efficient learning journey for every student.

Additionally, the interconnectedness of music education with other intelligences, as uncovered in this study, further enriches the overall learning experience. However, this potential can only be fully realized through concerted efforts to address the challenges that currently hinder music education in the Krowor Municipal Private Basic Schools.

In conclusion, this study's findings illuminate the state of music education in Krowor Municipal Private Basic Schools and resonate with previous research and theoretical frameworks. The challenges identified in this study are not isolated but reflect broader issues faced by music education systems worldwide. The proposed measures for enhancement, supported by both teachers and pupils, provide a pathway to address these challenges and improve the overall quality of music education. By aligning with previous research and theoretical perspectives, this study contributes to the ongoing discourse on the significance of music education and highlights the need for collaborative efforts to create an enriching and supportive learning environment for students.

CHAPTER FIVE

SUMMARY, RECOMMENDATIONS, AND CONCLUSION

5.0 Introduction

This chapter provides a concise overview of the study's findings in relation to its four primary objectives. The study aimed to explore the current state of music education, examine pupils' perspectives, identify challenges faced by teachers, and propose measures to enhance music education quality. This section summarizes the key insights gained from the study. The study selected a sample of 45 participants, comprising 5 music teachers and 40 pupils from 5 private basic schools in Krowor Municipality, utilizing purposive sampling for a focused and representative sample. The data collection process involved in-depth interviews, focused group discussions, and observations, contributing to a comprehensive understanding of the subject matter.

5.1 Summary of Findings

The study unveiled critical findings, which include the following:

- On research question 1, the study revealed a variety of approaches to music education among the sampled schools. While some schools integrated music into the creative arts curriculum, others offered it as a standalone subject or a club activity for interested students. The majority allocated limited time to music education, occurring once a week for one hour in most cases. Participants highlighted the positive impact of music on academic performance, emphasizing cognitive benefits and holistic development. Teachers and students expressed enthusiasm for music classes.
- Concerning research question 2, the study revealed positive perspectives expressed by students regarding music education. Participants noted that

students showed interest and appreciation for music, and some even used it as a means to break away from routine learning. However, challenges such as inadequate facilities for practical engagement affected students' ability to fully participate in music lessons. The study uncovered that some students struggled to grasp specific music concepts, possibly due to limited class time or intricate subject matter. Additionally, there was a notable variability in access to musical instruments and resources among schools, affecting students' practical engagement and overall involvement in music education.

- Moving to research question 3, the study brought to light significant challenges faced by teachers in delivering music education within the creative arts curriculum. These challenges encompassed a range of issues, including the absence of a dedicated studio or space, insufficient resources such as musical instruments, difficulties in adapting the curriculum, maintaining student engagement and discipline, limitations in assessing student progress, and a lack of access to technology. The socio-demographic analysis further underscored a notable presence of non-specialist teachers, emphasizing the broader challenge of inadequate skills and knowledge among generalist teachers for effectively delivering comprehensive music education.
- Finally, on research question 4, the study provided crucial insights into measures aimed at enhancing music education. Firstly, the presence of specialized music teachers and a dedicated time slot for music study emerged as fundamental measures. Secondly, the need for robust support structures, professional development opportunities, and accessible teaching resources was highlighted. These measures aimed to empower music teachers, facilitate effective teaching, and provide students with the necessary tools for engaging and enriching music learning experiences.

5.2 Conclusion

Music education holds a pivotal role in students' learning, fostering a wide array of skills such as creativity, critical thinking, focus, and problem-solving. However, its successful implementation in schools' hinges on the degree of emphasis it receives. In the space of private basic schools in the Krowor Municipal area, this study's findings paint a rich and varied picture of music education.

The diversity of approaches observed, coupled with the prevalent trend of limited time allocation, underscores the complexity of the educational landscape. The findings underscore the need for a more standardized and inclusive framework for music education, acknowledging the differing emphases and scheduling constraints identified. Additionally, the positive perception of music's cognitive benefits and its role in holistic development emphasizes its potential as a valuable component of the curriculum.

Positive student perspectives towards music, despite challenges such as inadequate facilities and resource disparities, emphasize the resilience of interest in the subject. To sustain and enhance students' positive attitudes, efforts should be directed towards providing equal opportunities for practical engagement and ensuring consistent access to musical instruments.

However, the significant challenges faced by teachers, including the lack of dedicated spaces and the predominance of non-specialist educators, point to systemic issues that require targeted interventions. Addressing these challenges requires a comprehensive approach, including infrastructure improvements, professional development opportunities, and strategies to enhance teachers' skills and knowledge in music education

The proposed measures to enhance music education, aligning with established principles in literature, underscore the importance of specialized teachers, dedicated time, and robust support structures. Ultimately, these findings advocate for a more standardized and inclusive framework for music education, addressing infrastructure disparities, and implementing strategic interventions to rectify systemic challenges.

5.3 Recommendations

Based on the comprehensive insights gained from this study, several critical recommendations are put forth.

1. **Increase Resources and Facilities for Music Education:** Schools should allocate more resources to improve music education, such as providing access to musical instruments and creating dedicated spaces or studios for music classes. This would ensure that students have the proper tools for hands-on engagement and allow for a more immersive learning experience. Additionally, addressing the inadequacy of facilities and ensuring that all students have equal access to these resources is vital for fostering greater participation in Music Education.
2. **Expand Class Time and Curriculum Integration:** Given the positive impact of music on academic performance and students' enthusiasm for music classes, schools should consider expanding the time allocated to music education. This could include increasing the frequency of lessons or extending the duration of each class to allow for more in-depth exploration of music concepts. Furthermore, integrating music education more consistently across various subjects or curricular activities could help students see the relevance and importance of music in their overall development.

3. **Provide Professional Development and Training for Teachers:** The lack of specialized music teachers and the presence of non-specialist educators highlight the need for targeted professional development in music education. Schools should offer training and development programs to equip teachers with the necessary skills and knowledge to effectively deliver music lessons. This could include workshops, certification programs, or peer mentorship initiatives aimed at enhancing both generalist and specialist teachers' ability to teach music comprehensively.
4. **Develop Supportive Infrastructure for Student Engagement:** To address the challenges of maintaining student engagement, schools should focus on developing support systems that enhance the learning environment. This could involve the introduction of technology, such as music software or online learning platforms, to complement traditional music education. Additionally, efforts should be made to adapt the curriculum to better suit students' interests and learning styles, ensuring that practical, hands-on activities are incorporated and that students remain engaged and motivated throughout their music education journey.

5.4 Areas for Further Studies

- Comparative studies across different regions or types of schools especially in public basic schools is encouraged. Analyzing variations in resources, teaching methodologies, and student outcomes could reveal effective strategies that could be adapted to different contexts.
- A potential avenue for further research could involve employing a mixed-methods approach that combines qualitative and quantitative methods. This approach could effectively address the limitation of a small sample size by

providing a more comprehensive understanding of the complexities surrounding music education in private basic schools within a broader context.

- Research endeavors can be undertaken to examine the impact of specialist music teachers on students' learning outcomes and engagement. Comparative studies could be conducted, juxtaposing schools equipped with dedicated music educators against those lacking such specialists.



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