

UNIVERSITY OF EDUCATION, WINNEBA

**THE USE OF SONGS IN THE TEACHING AND LEARNING PROCESS
OF EARLY CHILDHOOD: A STUDY OF SELECTED SCHOOLS IN
THE OFORIKROM SUB-METRO OF THE ASHANTI REGION**



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Art Education, Submitted to the School of Graduate Studies, University of
Education, Winneba in partial fulfilment of the requirements for the award of
the Master of Philosophy, Music Education degree.**

June, 2015

DECLARATION

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

SIGNATURE:

DATE:

SUPERVISOR'S DECLARATION

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

NAME OF SUPERVISOR:

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DATE:

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DATE:

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Ernest Francis Amparbin

DEDICATION

I dedicate this work to my wife and children



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ABSTRACT

The study examined how teachers, caregivers and handlers employ music in their daily activities and the type of songs used. It inquired into the contribution of songs and musical activities in the teaching and learning process and the response of pupils to music in their studies at early childhood. It also ascertained the teachers' and handlers' ability to use music and its qualities in the teaching process. In addition, it also found out the resource situation for music making at the early childhood. The mixed method and simple random sampling with questionnaire, interview and observation guides were used. It was realised that most of the early childhood teachers have challenges making music a part of the teaching process. Teaching and learning materials in the area of music were hard to come by, and the few instruments available were not in the best of condition. The study revealed an under-utilisation of music as a tool for imparting knowledge to the pupils on the part of the teachers who exhibited gross inability to appropriately adopt music/songs in the teaching and learning process. The study also showed the lack of musical instruments to enable the pupils manipulate and learn on first-hand experience. The implication of the lapses means deficient learning situation which can drastically reduce teachers' confidence and impede learners' holistic development.

CHAPTER ONE

INTRODUCTION

1.1 Background to the study

The meaning of Education as stated by Plato, and alluded to, by Amuzu-Kpeglo (2004), is “turning the eye of the soul from darkness to light” (p. 11). The import of Plato’s statement could imply leading a person from the dark cave of ignorance into the limelight of knowledge. Dewey (1929) postulates that:

Education is a fostering, a nurturing, and a cultivating process. What is required is a transformation of the quality of experience till the newest members of the social group are ready to partake in the interest, purposes and destinations of the larger group. Transmission occurs by means of the communication habits of doing, knowing, thinking and feeling, from the older generation to the immature (p.15).

Further, Dewey expresses the view that education means the enterprise of supplying the conditions which ensures growth and adequacy of life regardless of birth, wealth and age. Undoubtedly, the process of education may not involve putting knowledge in a person’s head as one puts water into an empty pot, instead, it involves aiding the person to realise knowledge through self-reasoning processes. Additionally, Amuzu-Kpeglo (2004) observes that “pragmatism maintains that education is made more practical” (p. 64). He explains further that the teacher must not only dish out information to pupils/students or make them sit idle or have very little or nothing to do. As such, teachers must prepare notes and materials and organise important activities which will lead to learners partaking actively in the teaching and learning process.

Indeed, considering the term “Education” as a process, one cannot forgo the corresponding tools which obviously will help toward success. Just as the foundation of every structure is very paramount to the builder who pays much attention to the materials and tools to be used, so is education to the educationist.

The foundation of education has always been very crucial to the potential educationist, as a result, the factors of teaching and learning, which are mainly materials and infrastructure, pedagogy (methodology), personnel and the recipient of the result of the action (learner) especially from the scratch of the educational ladder, are deemed very important. Consequently, a good teaching and learning atmosphere has to be created when both the teacher and the learner are poised to play their roles effectively and also when the parties involved are satisfied physically, emotionally, and mentally. Furthermore, “there should be adequate and standard teaching and learning materials available for work to be done” (Amparbin, 2012, p. 37).

Therefore, the choice of teaching materials and method must correspond to the class type, in all these music as a tool of imparting knowledge most especially in the classroom cannot be downplayed; this is because music is a moral law. It gives soul to the universe, wings to the mind, and life to everything. Without music, life would be an error (Plato). Assuredly, music is noted to possess the potency of infiltrating into almost all areas of study enhancing its impartation and absorption. Additionally, music is found to contribute immensely to the development of the three domains of Cognitive, Affective and Psychomotor. In this direction, Trainor (2006) holds that young children who take music lessons exhibit different brain development and improved memory over a period of time. He continued that musically trained children perform better in general intelligence skills in the areas of literacy, verbal memory, visio-spatial processing, mathematics and intelligent quotient as compared to those

who do not receive any musical training. This way music undoubtedly, holds the individual in a sound condition as the society deems fit. Hence, there is the need to employ music in the teaching and learning activities of our various schools especially, the lower levels where strong foundation of education is paramount.

However, an earlier observation at some selected schools in the Oforikrom sub metro in the Ashanti Region indicates that, at the early childhood level and even primary (basic) school, there is the challenge of choice or selection of songs on the part of the handlers (teachers). This handicap manifests itself as some of the handlers, as part of their teaching, cite and perform series of songs with somewhat complex rhythms and many words which do not match the level of the class. The effect of this action is mal-participation in class, inattentiveness and loss of focus by the pupils and sometimes the handler in charge.

There is also the issue of under-utilization if not misuse of music (songs) in the class. This is because the teachers and handlers mostly use songs with the aim of rejuvenating pupils as the teaching and learning ensues. Much as this approach seems appropriate, there could have been alternative considerations such as language, calculative and moral development of the child through singing and actions.

Another challenge worth mentioning is the effect of lack of music expertise of some early childhood teachers or handlers as they attempt to compose extemporaneously in class. The idea of composing to aid teaching and learning is very right but the lack of compositional techniques of the handler can result in composing a piece (s) with difficult words, irregular timing, complex rhythms, uncomfortable key center and several compositional lapses. The challenge has the potency of quenching the musical interest of the child which will further cause mal-development in children especially

the three domains. As teachers or handlers struggle to get children to sing these ill-composed songs, their confidence level is affected and soon boredom sets in to kill the teaching power of the teacher.

1.2 Statement of the problem

The United Kingdom national plan for music education (2011) agrees with Aristotle who states that “Music has a power of forming the character and should therefore be introduced into the education of the young”. If this thought is anything to go by, then the teacher, handler or caregiver must be well equipped. However, a prior visit to some basic schools including early childhood schools in the early 2014 and subsequent discussions with colleague teachers revealed that in most Ghanaian basic schools particularly early childhood programmes, music which includes singing, drumming on top of table, clapping and stamping is very often merely used to maintain order or for recreation, other than directing it towards solving developmental issues. This thought provoking issue, induced the study. Therefore the problem of the study is couched as the absence of effective use of songs or music in the teaching and learning process of the early childhood. One could also put it as the inability of teachers, handlers and caregivers to appropriately choose, vary and apply songs when teaching in order to achieve the best results in respect of the child’s total development. Assuredly, the teacher’s ability to suitably choose, vary and professionally apply songs could positively gain the maximum attention of the child for effective work in the classroom.

1.3 Purpose of the study

The study is directed at finding out the place of music and musical activities in early childhood instruction in the Oforikrom Sub-Metro of the Ashanti Region. The study also seeks to find out the types of songs used in the early childhood programme as well as whether the teachers have the expertise in using songs in the early childhood programme. Finally, the study considered the challenges encountered in the use of music as a tool of imparting knowledge.

1.4 Research Objectives

The research was guided by the following objectives:

- a. To examine the songs teachers, caregivers and handlers use in their teaching and how they are used.
- b. To identify the contribution of songs and musical activities in the teaching and learning process and the response of pupils to music in their studies.
- c. To assess the expertise of the pre-school teacher in applying music to aid child development.
- d. To investigate the resource situation for music making at the early childhood.

1.5 Research Questions

The questions which governed the research was couched as follows:

- i. What kind of songs do early childhood teachers use in their lessons?

- ii. How do early childhood pupils react to music in the teaching and learning process of other subjects?
- iii. What musical skills in child development do early childhood teachers acquire in order to effectively employ music in the early childhood teaching environment?
- iv. What are the resources used for music making as a tool in the teaching and learning process?

1.6 The Significance of the Study

The research will enlighten the authorities of teacher education as well as policy makers, curriculum planners and society as a whole about the need for music and music education in our schools especially the pre-school/early childhood level. It will also help to equip the pre-schools with teaching and learning materials as challenges are exposed. Additionally, the recommendations of the study will be vital in the teaching and learning of related subjects such as numerals, creative skills, language development and writing.

Furthermore, educational planners and policy makers will be urged by the recommendations of this research to adopt training policies, for example; workshops, seminars, in-service training which will promote the education in music and dance and its related subjects in schools. As new ideas and policies are injected into the educational system, teachers and learners alike will be comfortable with learning conditions and be able to achieve their aims.

The recommendations of the study will inform authorities of education about the influence of advancement in technology on the teaching and learning processes, so that attempt would be made to provide the most modern equipment to encourage child-centred learning.

1.7 Delimitations

The core of the study borders on the use of music and musical activities in the pre-school/early childhood teaching and learning process and the challenges that come with it. The study will not delve deeply into Music education at the Basic level entirely.

1.8 Limitation of the Study

It was established during the interview sessions that some teachers, due to lack of expertise coupled with inferiority complex, kept postponing appointments with the researcher. This attitude of the teachers called for a persistent visit of the researcher to the schools which created a seemingly pestering situation which made teachers to respond to my appointment just to get rid of me. Therefore, it is feared that respondents could alter their responses which might not give a true reflection of the situation on the ground.

1.9 Theoretical Framework

It is believed that learning is a process which depends not only on the inner abilities of the individual, but also the method chosen for teaching a lesson. Therefore, there is the need for every research or study to be supported by an existing theory. Though in application of theory of multiple intelligence, researchers and educationists alike have held the view that there are many different ways of learning, however, one must not lose sight of the fact that the pedagogy as well as application of other disciplines to achieve learning result is paramount. Nino (2010) explains that, learning an alternative language is different from learning any other kind of subject. In that one does not learn just structures and vocabulary, but while you are learning a foreign language, you are also learning the culture behind that language and thousands of years of history. In other words, you are acquiring a different way of thinking and acting to gain required solutions.

In this perspective, two theories will be adopted to ensure a comprehensive study and appropriate analysis of the use of music in the general teaching and learning processes of early childhood pupils. The theories adopted give a strong indication of effective use of methodology in the teaching and learning process, one will equally be right in stating that teachers who do not adequately equip themselves fumble with their pedagogy and thus ineffectively employ teaching methods in class, such as the use of music in teaching other subjects.

It is true that no curriculum at least in the current era will suggest a single subject to be taught in a school. Therefore the two theories adopted are to inform teachers, handlers, caregivers on the need to prepare before teaching and the relationship or influence of music over other subject areas, for instance Music and Mathematics. The

theories include The Personal Practice Theory (PPT) propounded by Chant (2009) and the Programmatic Category-Oriented frame work (theory) proposed by Daniel Kann in the nineteen fifties as applied by Mazzola and Andreattas (2007).

The PPT theory is applicable to all disciplines but very effective in the areas of language and History (humanities). Whiles the Category theory is very much in tune with music in mathematical implication or issues. In the words of Chant (2009) the development of Personal Practical Theory involves an intense analytical look at one's own instructional practice and how a teacher can best enhance their instruction so that all students can learn. These Personal Practical Theories are rooted in the concept that a teacher has a set of ideas that he/she believes are the best way to engage students and through experience, become the best way to reach students and guide his/her teaching practices. The model involves the development of pedagogy and understanding of what really works in one's teaching. They expound further that to develop a Personal Practical Theory, it is necessary for a teacher who has a repertoire of teaching skills to see what would best fit his/her own system of beliefs and what is the most effective in actually teaching learners. The method to best develop the Personal Practical Theory contains three distinct phases:

- Identify what guides one's beliefs and actions.
- Analyse how these beliefs can best align to the content being taught.
- Implement and reflect how this works in the classroom.

The Personal Practice Theory is deemed crucial for an experienced teacher to work through, and also provide the beginning teacher with a way to explore pragmatic theories of teaching. The end result is a teacher empowered to explore what fully works and respond to the information that is gathered through the process of teaching,

self-reflection, and inquiry. It encourages a practicing teacher to examine and reflect how her students respond to a specific situation or approach (Goering and Burenheide, 2010). Though the Personal Practical Theory (PPT) could have been employed as a single theory for the research, Mazzola and Andreatta's (2007) analysis on interplay of music and mathematical activities which seem peculiar to the teaching and learning of mathematics need to be considered. They posit the relation between music and mathematics may be described in terms of;

adjointness between functors, which extend the functorial setup discussed in *The Topos of Music*. Thus, on a meta-level, the relations between musical and mathematical activities are investigated from a mathematical point of view. Far from being isomorphic, music and mathematics seem to involve some common structures that can be related by one of the most powerful concepts of category theory (p 23).

They express further that the notion of adjoint functors as a scientific mechanism for the study of combinatorial properties in homotopy theory, turns out to be the most adequate tool to link three main categories, namely;

- equations or formulae (category of spectroids)
- diagram schemes (category of directed graphs)
- gestures (category of diagrams of curves in topological spaces)

The category of directed graphs has been proposed as a foundational concept in mathematics for both classical and categorical set-theory. This concept seems to provide a musically interesting mediating structure between the two other categories, on which music and mathematics act in adjoint positions. With the aid of diagrams,

Mathematics is able to turn gestures or miming into formulae. Indeed, a diagram is said to be a system of transformational arrows on which one may follow different paths starting and ending at the same two points. These paths are also viewed as gestural movements when they commute, that is, if they yield the same composed transformation, then a formula or equation is derived. Generally speaking, formulae are considered commutative relations between gestural paths and conversely, musical activities 'unfreezes' formulae into gestures that can be described as the unfolding of formulae in space and time. For instance the formula of finding the area of a triangle which is, halve the base times height ($\frac{1}{2} \times b \times h$) applied in the conductor's gestures in triple time music. Also the seeming unconscious rise in pitch in the recitation of Arabic numerals (1, 2, 3, 4, 5, 6.....) is comparable to the singing of the notes on a scale. These and many more mathematical-music examples, simplifies the theory for its effective use in class.

1.10 Organisation of the Study

The study is organised in five chapters: The first chapter deals with the background study, purpose of the study, statement of the problem, significance of the study, research objectives research questions, delimitation and limitations of the study, theoretical framework and organization of the study. Chapter two spells out and discusses the relevant literature. The third chapter examines about methodology of the study and the research design, population, sample and sampling technique, description of research instrument, data collection procedure, data analysis. Analysis and presentation of data is taken care of in the fourth chapter whiles the fifth chapter contains summary, findings, conclusions and recommendations.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

In a formal academic exercise dubbed “Research”, it is very crucial for the researcher to feed the minds of readers with related thoughts on the topic under discussion. The process normally referred to as the “REVIEW OF RELATED LITERATURE”, is very important in article writing, and can equally not be done away with, in the writing of thesis and dissertations. Leedy and Ormrod (2005) posit that;

research proposal and research reports typically have a section that reviews the related literature. The review describes theoretical perspectives and previous research findings regarding the problem at hand. Its function is to look again at what others have done in areas that are similar, though not necessarily identical to one’s own area of investigation (p. 64).

Therefore the review of literature of the problem in contention was considered under sub-headings as outlined;

- The teaching and learning environment of the child
- need for early childhood music/ songs
- the intelligence developmental effect of music in early childhood;
- the motor developmental effect;
- affective growth of the child;
- therapeutic attribute of music;
- the value and uses of songs in the teaching and learning process
- Resource situation for use of music/songs in the teaching and learning process

2.1 The Teaching and Learning environment of the child

In the quest for effective impartation and to achieve result in an endeavour such as teaching and learning, it is rationally prudent for one to austere consider the vehicle to carry home the ultimate ambition. In this regard, the attention is directed towards the makeup and condition of the teaching and learning environment to aid the moulding and shaping of the child in the school system. The Anamuah-Mensah Committee (2002) has it that:

The early years in the growth of children are critical for the physical and physiological development, the stimulation of intelligence, personality formation and the instillation of positive social behaviour in children. This is why the need to ensure a safe and caring environment, with appropriate infrastructure capable of fostering and nurturing children to allow them to become healthy, alert and secure individuals with capabilities to learn and be creative is paramount (p.22).

Similarly, in their write up on child education, Schiller and Willis (2008) referred to Jensen who is of the notion that, environmental influences such as safety, emotions, novelty, humour, music, choices, physical movement and hands-on activities can contribute to increased alertness and memory. They suggest that keeping these influences in mind when implementing learning standards sets the stage for success among children and the entire teaching and learning process. Furthermore, Schiller and Willis (2008) outline six brain-based strategies as a means to optimize learning for all children. These are:

2.2.1 Safe Environments Matter

- a. Make sure the physical classroom is free of anything that could scare a child.
- b. Start the children's day with a safety ritual. For instance, greetings such as "we are safe whiles in school"
- c. Remind children they are in your safekeeping. For example children with emotional challenges who have difficulty separating from parent.

2.2.2 Emotions are Effective Tools

- a. Start the day with humour. Such as funny stories or a joke.
- b. Sing a few songs together and dance where possible.
- c. Sequence and pace daily activities. This is because children may be overwhelmed by too much new information and unfamiliar materials and they need time to reflect on what they have learnt.
- d. Help learners to feel in control of their learning. Several strategies could be mapped out to enable children master information
- e. Be proactive. Use guidance strategies that reflect the natural or logical consequence for inappropriate behaviour than threats and punishment.
- f. Nurture social and emotional intelligence. Children must learn to follow directions, work with others, stay on task, finish their work and take initiative to master new information. Again learn to control their verbal and behavioural impulses.

2.2.3 Multisensory Practices make Sense

- a. Use real materials. Familiar and tangible objects demonstrating concepts can help make ideas concrete. For instance, discussion on birds could be done outside the class so children can observe them.
- b. Use chants and rhymes. This is because rhythmic patterns stick in the brain easier and faster.
- c. Make it fun. The teacher/ caregiver can sing, dance, play games and laugh. These and many similar activities, in the words of Jensen (2005) uses multiple senses and at the same time increase memory.
- d. Provide natural environment. For instance places where activities naturally occur (school, home, zoo, playing field) rather than sitting at a desk to show pictures to children.

2.2.4 Differentiated Teaching Practice is Supportive

Plan ways to address children's differences in age, development and learning styles as things which make the child unique. Example, culture, family, temperament, multiple intelligence profile, personality styles and special needs.

- a. Provide a focus to hold children's attention.
- b. Break teaching into small parts. This is to enable children focus on important information.
- c. Provide hands-on practice. The method of hands-on manipulation increases the chance of new information being stored in the long term memory by 75 percent.
- d. Use an integrated approach. For instance using spelling, writing, drawing and sing to teach science/ plants.

2.2.5 Special needs are met through Planning

The modern teaching and learning environment makes it possible for children with special needs (visual or hearing impairment, emotional or behavioural issues, cognitive challenges and motor/ language delays) to learn in the same environment with normal kids, hence the need to plan.

- a. Present concepts in simple steps.
- b. Look for ways to modify tools and materials.
- c. Recognize signs of developmental delays.
- d. Set appropriate goals. Goals for learning must fit the child's age and stage of development.

2.2.6 Sense and Meaning are Essential

Children make meaning of information when they find it relevant to their situation.

Teachers will therefore have to:

- a. Tap into prior knowledge. Example the use of previous knowledge.
- b. Use organizers. The use of graphics or photos help children to see relationships between places of information.

2.2 Need for Early Childhood Music

The lifecycle of human existence on earth portrays various stages of development from infancy to old age. Each of these stages comes with age limit and possible characteristics to go with; in all these levels the phenomenon music is very instrumental. The early childhood period which is one of the most crucial stages in

life spanning between zero and three, attracts a great deal of musical impact. Miché (2002) observes that music is as important for the development of a whole child as it has been in the development of your life. Miché further stresses that the importance of music begins in the early years and extends for an entire lifetime. Similarly, the U.S Department of Education (2005) posits that music is a way to communicate that all children understand. It is not necessary for them to follow the words to a song; it makes them happy just to hear the comfort in your voice or on the recording or to dance to a peppy tune. The department further suggests ways of getting the early child to learning and enjoying music as follows;

- Have your toddler try banging a wooden spoon on pots, pans or plastic bowls; shaking a large rattle or shaking a securely closed plastic container filled with beans, buttons or other noisy items; and blowing through toilet-paper or paper-towel rolls.
- Sing or play recordings of nursery rhymes. Have your toddler participate actively. Even if he can't recite the words, he can imitate your hand movements, clap or hum along.
- As your child becomes more physically coordinated, encourage her to move to the music. She can twirl, spin, jump up and down, tiptoe or sway.
- Find recordings of all kinds of music for your child to listen to. Help her learn to clap out rhythms, to move to both slow and fast music and to listen carefully for special sounds in the music.
- Sing yourself. Sing fairly slowly so that your child can join in. Discourage shouting.
- Start with simple chanting. Pick a simple melody, such as "Mary Had a Little Lamb," and sing, "la, la, la." Add the words later.

- Make singing a natural part of your daily routine, let your child hear you sing as you work around the house or sing along with songs on the radio or TV or with your own CDs or recordings. Encourage him to join in.

It is very usual in the field of education for educators to be inquisitive and also particular about the medium and what is fed into the life of the educatee. In this direction, Miché (2002) recounts the importance of early introduction of music to children as indicated by Draper and Gayle as a tool for children to;

- i. develop self-expression and creative pleasure;
- ii. develop an aesthetic sense;
- iii. facilitate motor and rhythmic development;
- iv. prompt cultural heritage;
- v. promote vocal and language development;
- vi. aid cognitive development and abstract thought;
- vii. teach social and group skills.

In like manner, encouraging language and communication skills in children less than five years becomes an essential part of child development and Music-related play seems an excellent medium to accomplish it. Lee (2009) establishes the view that;

there is a dynamic relationship between music and language, and working on the improvement of one helps in the development of the other. For instance, playing games with sounds, singing songs and chanting as well as moving and dancing to music can all help children to practice specific language skills while benefiting in broader areas as well. As infants grow, they develop musical skills similar to those of adults. Music and speech directed at infants are very similar. This leads to the possibility that infants learn music in much the same way they learn a language. Because of this, music instruction in children from a very young age should be encouraged (p. 28).

In line with the advocacy for early childhood music, The United Kingdom department of education (2011) released a policy document which declares all children beneficiaries of music. Based on the audit process, hubs will need to consider how to engage and inspire them across this spectrum, to foster their interests and then stretch their boundaries so they experience a range of musical genres and activities which they might not otherwise have explored. The policy gives special attention to The Early Years Foundation Stage which requires that children in early year's settings, including reception classes, are provided with opportunities to explore music, using a variety of songs and musical instruments, and to match movements to music. Music is currently a statutory part of the National Curriculum in primary and secondary schools for all five to fourteen year-olds. It sets out the basis of pupils' experience and therefore how music must be taught in all maintained schools. It includes opportunities to play musical instruments, to sing, to listen and appraise, to compose, to read and write music and to perform. Each school can decide how to organize their local curriculum to fulfill the programmes of study for music which set out what is to be taught at each key stage.

The scholarly thoughts and documentation on the need for music, have demonstrated the positive impact music can have on personal and social development, including increased self-reliance, confidence, self-esteem, sense of achievement and ability to relate to others. For example, participating in music groups and needing to work together towards a common goal, these induce discipline, teamwork, cooperation, self-confidence, responsibility and social skills.

2.3 The Intelligence Attribute of Music in Early Childhood

It is very crucial in educational circle to implement policies in order to achieve results particularly in the area of teaching and learning. Hence the need to ascertain the effect of policies, which in this discussion will be referred to as the intelligence attribute of music in the teaching and learning process. One would expect that musicians and music educators are endowed with knowledge on the values of music. However, Mark (2005), is of the view that, further evidence from up to date research could brace convictions.

In a research conducted by Peterson (2011) on the impact of Neuroscience on Music education, it was explained that in the modern times major advances have been made in understanding the brain and its relation to music. Technology such as functional magnetic resonance imaging (fMRI) and positron emission topography (PET) scans in recent times expose the human brain's inner workings, providing knowledge about what occurs while persons are affianced in an array of activities. Researchers in fields such as biology, neuroscience, and cognitive science are in a spontaneous cram of the interaction between the brain and music. The results obviously have a potentially imperative implication on music education. Further, scientific information could be a valuable instrument in music education, due to music educators' persistent advocate for the study of music and the realization of its value to learners. Hodges (2010), buttresses Peterson's submission adding that, researchers studying the connection between music and the brain, have not only published numerous information on what is and what is not valid neuro-scientific research, but has made many music educators cautious about using findings from this field.

As part of the study, Peterson (2011) declared that, “approximately twenty-six (26) percent of the advocacy articles gathered for analysis mentioned some type of music cognition topic. For instance, neuroscience, universality, neuromyths” (p.5). Neuroscience is a relatively new discipline that is heavily reliant on recent technological advancements (Kaufmann, 2008, p.3). Peterson further mentioned that some of the findings of the content analysis related to (a) physical Changes, (b) overall activity, (c) plasticity, and (d) predisposition of the brain. The studies as regards physical changes establish that active involvement in music appears to be related to an increase in gray matter, as well as increases in the size of specific parts of the brain, such as the auditory and sensorimotor, cortices and the corpus callosum (Flohr, 2010). “Recent scientific studies are now discovering that the development of the brain is determined by genetic factors, but its structure is as a result of how the individual uses it” (Gruhn 2005, p. 99). Again, Flohr (2010) opines that some daily life studies on overall neural activity addressed how activation appears throughout the brain, rather than in a specific musical centre. However, Gruhn (2005) postulate, music connects many activated brain areas and seems to help strengthen the connection between hemispheres. Though language relies on the functioning of the Wemicke and Brocas areas of the brain, and reasoning involves the interconnection between the hemispheres, music seems to play a very instrumental role in enhancing the total output of the brain. Parlakian and Lerner (2010) could not have agreed any longer with Carton in saying;

music has power and meaning that go beyond words. First and most important, sharing music with young children is simply one more way to give love and receive love. Music and music experiences also support the formation of important brain connections that are being established over the first three years of life (Carlton 2000 (p.1).

Another argument worth considering is the Gardner's theory of Multiple Intelligence known to be associated with music. Geake (2008) argued that the theory of multiple intelligence was not supported by neuroscience, and that common brain functions existed for all intelligent acts, especially when learning was involved. On the other hand, Flohr (2010) observes that the concept of plasticity has changed as a result of scientific efforts over the years. The belief was that neural plasticity also referred to as the adaptability of the brain, was pegged at childhood level. However, modern research is now directing that plasticity can occur throughout life, especially when the brain stays involved in activities such as music. This view is also buttressed by Hodges (2010) who explains how musicians are practical examples of brain plasticity, due to the fact that their brains seem to be shaped differently depending on their musical experience and training. Though brain plasticity can continue to change throughout life, the most adaptable period is at the early stages of child development. As a result, positive educational experiences while young are essential for the structure and function of the brain (Flohr, 2010 & Gruhn, 2005). Additionally, Ilari and Polka (2006) maintain that, more researches have been conducted on music perception and processing in infants. However the earlier evidence indicates that fetuses can respond to music by the third trimester described as Motherese, is a musical form of communication between parent and infant. The condition appears to be related to early musical and language acquisition (Peretz, 2005). Furthermore, Cooper (2010) indicates that "toddlers appear to have an innate ability to see and hear patterns, and even an ability to remember music from an early age" (p. 24).

Once scientific research, particularly neuroscience has revealed how the human brain is activated through music, the possible notion one gathers is that the human brain in general responds to music in a way. Consequently the issue about the universality of

music is very significant in the development of mammals. In view of this, Jorgenson (2006) states that “research which indicate how the human brain biologically processes music should be applied to all humans” (p. 17). The universality of music even extends to the study of archaeological artefacts and culture such that currently there is a theory that music is a universal element of the human experience. There is no culture without some form of music (Stewart & Williamon, 2008). This is because playing songs and using musical styles from children's home cultures create continuity between home and the care giving setting. This nurtures children's feelings of safety and security and validates the importance of their culture and language (Parlakian & Lerner, 2010).

2.4 Motor Development of the Child

It has been assumed by earlier writers that music is one of the tools that cannot be done away with as far as human development is concerned. It is in this viewpoint that the researcher would agree with Confucius as saying that “music is basic to human nature”. Focusing on the physical development of the individual, one cannot ignore the impact of music and dance. These actions which stem from simple touch to hold, hop to jump, squatting and standing, running and stopping, twisting and turning of body parts, as well as whistling and singing, all aim at aiding motor growth.

On physical growth of the child, Parlakian and Lerner (2010) generally categorize as gross motor development and fine motor development. With movement, they classified as balancing, body awareness, bilateral coordination or crossing the middle. They are of the view that, music and dance are inseparable. Dancing to both fast and slow music, being held and rocked to music (both fast and slow), and making musical

sounds by snapping colourful scarves in the air or jumping on bubble wrap are all melodic ways that very young children can build the muscles in their arms, legs, and trunk (Gross motor development). Additionally, fine motor development is achieved as kids engaged in finger play activities like “Where is Thumbkin?”, and interactive songs such as "The Wheels on the Bus". These and many more activities are perfect medium by which music contributes to the development of small muscles in children's hands and fingers for writing and other related activities as they grow. In respect of balancing in movement, children are expected to move their bodies to music, while standing and swaying or shifting their weight from one foot to the other. Toddlers could also try to copy their family child care provider's movements, twisting and shaking to the beat, while attempting to stay balanced and not fall over. Body awareness on the other hand involves moving different parts of a baby's body and encouraging toddlers to move their own bodies as one sings a song. For example, Head, Shoulders, Knees and Toes help them learn that these body parts do, indeed, belong to them.

Additionally, Parlakian and Lerner explain that bilateral coordination is the ability to use both sides of the body together, like when climbing stairs or playing a piano. The skill involves the use of both sides of the brain to communicate to coordinate the body's movements. They mentioned that crossing the midline is a situation when a child uses one part of the body in the space of the other part in an activity that requires good bilateral communication. For instance, a child playing a drum with both hands, passing a maraca from one hand to the other, dancing the Hockey Pokey (putting one leg in and one leg out). Teachers can also hold an egg shaker in a way that requires babies to reach across their bodies to grab it.

In the statement of Hume (2010) who refers to the views of Bruns on the effect of music on early childhood development, there was an observation that, music encourages children to be active. Young children love to dance and move expressively to music. Playing instruments can also aid in development of spatial reasoning, hand-eye coordination and fine motor control. There are percussion instruments for infants to experiment with, but children can be ready to play a melodic instrument as young as age three. The eMedExpert (2014) assert in their document that,

Choosing music that motivates you will make it easier to start moving, walking, dancing, or any other type of exercise that you enjoy. Music can make exercise feel more like recreation and less like work. Furthermore, music enhances athletic performance. Anyone who has ever gone on a long run with their iPod or taken a particularly energetic spinning class knows that music can make the time pass more quickly (p. 1).

The document further stresses the four central hypotheses explaining music's facilitation of exercise performance to include:

- Reduction in the feeling of fatigue
- Increase in levels of psychological arousal
- Physiological relaxation response
- Improvement in motor coordination

The general view of the paper was, music reduces muscle tension and improves body movement and coordination Music may play an important role in developing, maintaining and restoring physical functioning in the rehabilitation of persons with movement disorders. Consequently, the department of education of United Kingdom as part of its national plan for music education (2011) mentions that, Music education

needs to be spread across the age range and be supported both in and out of school and require that by the end of the Early Years Foundation Stage, pupils should be able to express and communicate their ideas, thoughts and feelings by using a widening range of movement and a variety of songs and musical instruments.

2.5 Affective Development of the Child

The affective domain includes feelings, attitudes and values. When a teacher considers the affective domain as early as preschool age, students usually feel inspired to learn and develop vital social, emotional and moral skills. Childhood activities which focus on affective principles help children increase self-esteem, relate teachings to their own lives, share and care for others. McKinley (2012) suggests that an affective domain consists of feelings, attitudes and values. As a teacher, considers the affective domain as early as preschool age, he/she make students feel inspired to learn and develop vital social, emotional and moral skills.

Preschool activities focusing on affective principles can help children increase self-esteem, relate teachings to their own lives, share and care for others and feel safe and comfortable in the classroom. It is true that, understanding how pre-schoolers feel may help you figure out what activities most fascinate them or why they are not participating in class. As a result, in developing children's feeling by faces, McKinley explains that an A to Z Teacher Stuff must recommend an activity having children draw four different faces, representing various emotions, on paper plates. Discuss emotions like happiness, sadness, confusion, anger and excitement. Present different scenarios, such as feeling sick, getting a new puppy, painting a beautiful picture or learning a new song.

Ask children how each scenario makes them feel, give children four more paper plates and ask them to draw faces representing emotions they commonly feel. They can glue popsicle sticks to the base so they can easily hold up their masks. Incorporate the emotional masks for days to come. For example, ask students how they are feeling today or how they enjoyed a particular activity, prompting them to hold up one of the plates.

Mckinley, elaborates further stating that, emotional movement can be developed when children or pupils are engage in movement exercises to tap into their creativity, get some physical exercise and understand their emotions and those of others.

The pre-school teacher or caregiver can start by prompting children to move in various ways, such as walking, crawling, skipping, limping, dancing, tip-toeing and slouching. Ask children what emotions are associated with each movement. Play music and call out commands, such as, "Move as if you are happy," and do the same for "afraid" or "surprised." Incorporate the freeze game; when the music stops, children must freeze like a statue while portraying that particular emotion.

Mostly, music is shared with others in singing, dancing, and playing instruments together, it is a social experience. As a result musical activities with infants and toddlers offer them many opportunities to learn and practice self-regulation. Parlakian and Lerner (2010) consider the power of lullabies to soothe very young children. When adults help babies calm down, they are supporting the development of self-regulation (the ability to manage one's emotional state and physical needs). The experience of being soothed also helps babies learn to soothe themselves. They also mentioned that, cooperation and relationships are built as team effort in performance

require participants to add sound or voice to the lot to complete. Imagine a parade of toddlers banging instruments as they march through the child care centre.

The experiences where children use their own voices and play instruments, are good choices for very young children, in that, music activities typically do not require sharing of a skill most toddlers are still working on but rather encourage positive peer interactions and can form the basis of toddlers' inspiration. In agreement Flom, Gentile and Pick (2008) contribute that, singing about feelings helps babies and toddlers learn the words to describe their emotional experiences (Understand emotions) for instance children are able to know when they are happy or sad. The fact is that music evokes feelings even when there are no words. They make mention of a recent study which babies as young as five months old are able, under some conditions, to discriminate between happy and sad musical excerpts.

2.6 Therapeutic Attribute of Music on Children

As individuals inhale and exhale when singing, twist and turn when dancing to a tune, one can say without hesitation that good health practice is been employed. In view of this the American Music Therapy Association (2004) describes music therapy as an established health care profession to address physical, emotional, cognitive and social needs of all ages. Music therapy improves the quality of life for persons who are well and meets the needs of children and adults with disabilities or illnesses. Music therapy interventions can be designed to promote wellness, manage stress, alleviate pain, express feelings, enhance memory and improve communication. The association explains that, in communication, music helps to improve expressive language, that is, ability to communicate thoughts or feelings. It also improves speech and verbal

communication and promotes effective use of non-verbal communication. In academics, music therapy encourages ability to imitate, ability to comprehend written language, it aids counting and association of numbers with concepts, improve memory skills and increases participation. With motor skills, music therapy helps to maintain fine and gross motor functioning, improve range of motion, aids eye and hand coordination, it also enhances auditory and visual perception.

The American Music Therapy Association (2004) holds the view that, emotionally, music therapy helps to improve self-esteem, stimulates impulse control, and helps to increase attention span and decrease stress and anxiety. More so, it facilitates grieving process, teaches relaxation techniques and facilitates exploration of spiritual concerns.

Socially, music therapy offers improvement in social interaction with others, improves appropriate eye contact, it increases ability to touch others appropriately and increases willingness to be touched by others. It increases the ability to share materials and equipment with others and enhances the capability to accept constructive criticism from others. The therapy helps to improve ability to make choices and initiate responses as well as accepting praise and giving praise to others where it is due. The facility ensures decrease in pain and teaches pain management skills. Indeed the evidence of music therapy has proven that art (music and dance) have the capacity for refining human feelings and consequently been used for therapeutic purposes in both non-literate and literate cultures. In their study, Walker and Boyce-Tillman (2002) examine:

the potential role of music lessons as part of a treatment programme for children diagnosed as having severe chronic anxiety disorders. The study which was conducted over the period of a school year, involved five children who were recruited to receive lessons on an instrument of their choice from an experienced

professional music-teacher. The result which was presented as a series of individual case studies based on the recorded observations of the children, parents, music-teachers and family therapists, portrayed Music lessons to offer improvements in feelings of efficacy and self-confidence, increased social ease and independence, new opportunities to express creativity and emotional feelings, and control over intrusive thoughts and feelings (p.12)

Again, the findings indicated that music lessons on prescription could offer a useful complement to therapy for difficult and complex childhood anxiety disorders. Indeed there is a growing body of literature that investigates the value of music therapy for people with emotional and behavioural disorders such as attention deficit disorder. These studies often focus on overt behavioural change as the indication of successful outcomes (McFerran. 2009). It is obvious from the discussion on therapy that when properly employed, music has an incalculable effect on almost every living organism including humans. Hence to agree with Sausser & Waller (2006) who outline the goals for individual and group music therapy sessions as:

- create structured, safe musical experiences for students to achieve success and increase self-esteem
- establish group cohesion and cooperation through welcome activity
- provide organized and planned sessions focused on achieving a group goal
- encourage on-task and appropriate behaviour
- provide musical experiences to encourage self-expression, communication skills and socialization
- facilitate group movement to music activities
- provide musical experiences that reinforce cognitive and language skills.

2.7 The values and uses of Music/songs in the teaching and learning process

The prominent place for Music in early education is based on its value and use to children's growth and learning. The values of music are many and varied. One would wonder what was there in music that made it possible for it to infiltrate into other subject areas and even enhance learning in these areas, a probable reason for its inclusion in the school curriculum. Seefeldt and Wasik (2010) agree with Shellenberg (2003) who relates music education to a wide range of cognitive skills, and indicates that children who had participated in music education for one year had increases in general intelligence. The condition could be attributed to increase in periods of focused attention, memorization, and the concentration in listening to and making music.

They further outlined the values of music that:

- Music has intrinsic and instrumental value in and of itself. Music is critical to human development and to creative thought.
- Music can also be used to present ideas and build concepts, teach or persuade, entertain, design, plan, beautify, and create.
- Music plays a valued role in creating cultures and building civilizations. Music awakens children to folk arts and their influence on their own lives and the lives of others.
- Music is a social activity. Listening to music and singing or dancing together unites children. Individuals come to feel a part of the community when singing together.
- Music is another way of knowing, another symbolic mode of thought and expression. From the enactive and iconic mode of knowing and learning about

the world through action, perception, and imagery, music grows to become a symbolic mode of learning.

- Music gives children unique opportunities to create and be fluent in their thinking. They can respond in unique ways to listening or moving to music and create new songs and rhymes.
- Music gives children the opportunity to express their feelings and ideas freely as they dance in the light of a sunbeam, pound a drum, or sing a song of joy.
- Music is mathematical. The rhythmic quality of music fosters children's ability to keep time and count sequences.
- Music is physical. Children sway, clap, dance, or stomp to music, gaining control over their bodies. Even singing is a physical activity that requires the ability to control muscles, vocal cords, and breathing.
- Music benefits children with special needs. Because music is a pleasurable, nonthreatening experience, it can be used to help a child with special needs feel more comfortable within the group.
- Music develops the skills necessary for learning to read and write.

In an earlier research, Amparbin (2012) settled with Churchly in establishing that music has two very important values, which are Non-Musical values and Musical values. The musical-values deal with argument which does not focus on the music itself but on its effects in such areas as academic growth, social development and psychological well-being. The submission is centred on the kind of class which will best promote educational reasons for including music in the school curriculum. In this perspective, four purposes were given as follows: Music for academic purposes, Music as a socialization force, Music to influence mood, Uses of music. Furthermore, for music to be a part of school curriculum and given a higher status

than a ‘frill’ there must be an academic justification. Psychologist and music philosophers should demonstrate that the use of music helps to promote cognitive development which constitutes the brain behind schooling.

This view, holds two conflicting ideas. The first thought is about the use of music to aid leaning in other subjects, while the second, consider music as an academic discipline in its own right with an important body of knowledge to be mastered. In the first position, music is a valuable tool because singing helps children learn to read and play with language. Songs can be used to drill otherwise dull mathematical tables and in general, develop memory. For instance, music makes social studies more interesting through the use of relevant songs (the folk songs of a period). It serves as a solid background to art and creative writing. It is a source of stimulation and gives a soothing background by this, music is considered to be “integrated”. The advocates of the second thought think that music is like any other academic study. It is argued that the teaching of music theory and analysis develops mental acuity just like mathematics, science and the like. The mental discipline and the critical judgment needed to compose and perform music are pivotal capacities for success in the world.

One cannot lose sight of the massive influence of music on the vast cultural heritage which students must be with and appreciate if they are to be truly educated. It was argued that this idea has long been acknowledged and that history has it that music has been encouraged in the public schools over the years because it is used in reinforcing the social and religious values of the community. A practical experience is being a member of a choir, band, and orchestra. This develops in participants’ some social skills such as abilities to cooperate with others and work together in achieving a common goal as well as commitment to the group. The groups also provide opportunities for reinforcement of social values. Furthermore, music performance in

the community by the school seeks to draw people both far and near for re-union. Again, students who learn to sing or play instruments acquire a life-long skill which goes a long way to aid the individual financially and socially.

The biblical story has it that David calmed Saul with his beautiful soothing music. In Italy also, people are said to dance the Tarantella to avoid the deadly effects of the poisonous bite of the Tarantula spider. One may select a particular song because it suits his or her mood. Music cheers people up and makes individuals feel romantic. Above all music brings back memory of the past events, as for example performance of the Handel's Messiah brings to mind the birth, suffering and death of Jesus Christ (Amparbin, 2012). He explained that, due to the poignant nature of music, most people use it for entertainment and this leads to the belief that music is purely an emotional phenomenon to be enjoyed however one is able. Additionally, music therapist have been applying findings of the effects of music to help individuals to overcome their emotional problems while others apply music in various ways like advertising products, building designs to enhance their environment, car manufacturers to increase production, manipulate people to work faster or with less pressure. Music is usually composed for variety of purposes ranging from ceremonial, work related, entertainment and background music. They may evolve from the people (folk song), sometimes it is commissioned for a particular occasion, and typical example is the Academic Overture, Lullabies, campfire songs, fanfares, political rally songs, sambas, blues and film music are other means by which musicians use music to enhance events.

Agreeably, the use of music and for that matter songs among others in the early childhood or preschool teaching and learning, is said to impact positively on the holistic development of the child. However, the watchword one must adhere to is the

transitional use of music/songs in the daily activities carried out in the class. In the words of Mathews (2012) “transitions are daily routines in early childhood classrooms”. She emphasizes that when children move from one learning activity to another, they go through a transition, this includes;

- Morning arrival
- Clean up and change learning centres
- Switch among small groups, individual explorations and group times
- Prepare for lunch
- Move between indoor and outdoor play
- Get ready for and wake up from nap time
- Prepare to go home.

On the contrary, Mathews (2012) supports the view of Erogan (2010) who observes that most often transitions tend to be very trying for both teachers and early childhood children, reason being that, during first transition children are unsure of how their teacher expects them to behave and as a result behaviour problems are encountered.

Again, children with some challenges or disabilities are likely to find change very uncomfortable. For instance those with autism problems may find even minor change such as shifting from circular formation to semi-circle.

Furthermore, Hemmeter, Ostrosky, Artman, Kinder (2008) explain that transition usually becomes difficult because children are mostly happily engaged in what they do and may not easily want to change. However, Mathews (2012) opines that, though transition from one state to another can be difficult, engaging children in singing for example in a call and response form during the session can aid the transition process as well as children with disability who hitherto would have struggled. In this respect,

Mathews suggests some strategies for conducting a smooth transition in the class as follows;

- Set expectations for the transition, ahead of time
- Choose songs to fit the transition
- Consistently sing the same song
- Sing on or off key.

2.8 Resource Situation for Use of Music/Songs in the Teaching and Learning Process

An excellent teaching and learning ambiance is supposed to be created when the teacher and the learner are poised to play their roles effectively and also when the parties involved are satisfied physically, emotionally, and mentally. Additionally, there should be adequate and standard teaching and learning materials or resources available for work to be done. Resources are explained to be that which can be used to help achieve an aim (Oxford advanced learner's dictionary, 2000). Further, the Anamuah-mensah committee on educational review (2002) group educational resources as follows;

- Human capital
- Material resources (raw materials)
- Teaching and learning materials (TLMs)
- Infrastructure (i.e physical structure, water supply systems)
- Finance

Consequently, Amparbin (2012) alludes to Motswakae's (1993) classification of

educational resources which is put as: material resource, human resource, financial resource, time management and some basic principles to manage resources as follows;

- All possible resources should be identified and used appropriately
- There should be maximum use of all available resources
- Local resources should be sought or manufactured wherever possible
- The use of resources should be monitored and controlled.

Resource acquisition in all facets of education over the years and even recent, seems very challenging, especially in the area of early childhood education where its cost-effectiveness strategy is meant to prevent and also remedy delays in individual learning capacity and disadvantages created by poverty and unfavourable socio-economic conditions (ILO, 2012).

In the area of human resource to man early childhood education, the International Labour Organisation (2012) agrees with UNESCO in stating that, “If a consensus exists that quality early childhood education depends on high-quality staff training and professional development, universal realization in many countries remains a distant goal, despite continued progress in the last decade”. The document explained further that of nearly 80 low- and middle-income countries from all major regions excluding Organisation for Economic Co-operation and Development (OECD) countries, nearly one third estimated that 90–100 per cent of their pre-primary teachers were trained to national standards, but nearly one quarter reported that less than half of their pre-primary teachers reached national standards.

Such estimates require some caution as the national standards in question may be more or less stringent, but they show that by the estimates of countries themselves, much needs to be done to reach desired qualification levels (ILO, 2012). Though

attempts have been made towards closing the gap in trained teachers, for instance Asian and Pacific countries, yet the ILO report (2012) further indicate a sluggish progression in most countries and regions in sub-Saharan Africa, owing to possible heightened political will and national investments to improve the quality of early childhood workforce. Also, the report suggests possible reasons for the inability of countries to reach higher levels of standards to include:

Diversification of provision, underfunding and lack of national policies generally and, more specifically, for teaching qualifications. In some countries, the pressure of enrolment increases had led to relaxed standards and training/hiring shortcuts. In countries achieving or close to the goal of hundred percent of teachers meeting formal requirement, a greater effort to set and maintain standards is almost certainly a contributing factor (p.33).

Similarly, in a quest to aid countries which are still far from the ultimate aim of a fully qualified early childhood education teaching force, UNICEF and Education International (2010) project a target for the early childhood sector of eighty percent (80%) trained and fifty percent (50%) tertiary educated.

It is very apt to link upgrade in quality of workforce or personnel with acquisition of appropriate and up to date teaching and learning materials and infrastructure. Sussman and Gillman (2007) are of the view that:

The early care and education field continues its decades-long expansion, experiencing a new phase of educationally oriented growth. Most states now fund preschool programs and enrolment continues to rise. Yet the field remains fragmented and insufficiently resourced. It lacks the institutional frameworks necessary to address basic challenges to continued growth and development. The design, development, finance and maintenance of facilities are key issues. State governments will need to more actively stimulate facilities investments, building the supply of facilities and making sure these spaces are designed to

support programmatic quality. Otherwise, the benefits of early education, academic achievement and long-term savings in remedial programs to name just two, will not be fully realized (p. 1).

Undoubtedly, an attempt towards allocation of resources and infrastructure aimed at improving any educational outfit such as early childhood requires a total commitment to the cause of education. “In both government and private sectors, infrastructure has always been referred to the mechanisms which aid planning, communication, coordination and accountability” (Azzi-Lessing, 2009, p. 5). Additionally, Azzi-Lessing (2009) postulates that;

The infrastructure needed to support high-quality state-funded prekindergarten and other early care and education services has three fundamental roles: (1) establish and enforce program and child outcome standards, (2) create and sustain a system to support elements of quality, and (3) ensure quality through mechanisms for accountability and continuous quality improvement. While several states have made strides in establishing program quality standards and, to a lesser extent, enforcing those standards, as well as in increasing professional development opportunities, progress in building an effective system for supporting quality is lagging. In addition, mechanisms to facilitate accountability and continuous quality improvement remain largely unaddressed. To ensure quality across the entire spectrum of programs, structures must be put in place to fulfil these three roles and provide effective coordination of all quality support activities (p. 6).

In similar perspective, Sussman and Gillman (2007) agree to the viewpoint of the National Association for the Education of young Children (NAEYC) which explains that:

The physical environment sets the stage and creates the context for everything that happens in any setting a classroom, a play yard, a multipurpose room. It is a place where children and staff spend long hours each day; where routine needs are met; where relationships develop, skills are learned, abilities are enhanced, and attitudes toward school and learning are formed. For all

these things to happen well, program planners must carefully design the physical environment... (p. 11).

In like manner, Penn (2008) expresses the thought that, “good quality early childhood education practices are dependent on infrastructural support, as can be seen in the experience of Organisation for Economic Co-operation and Development (OECD) countries, where adequate government infrastructures have played an important role in ensuring greater access” (p. 36). Furthermore, the United Nations Educational, Scientific and Cultural Organization (UNESCO) (2007) has it that,

Learning environment indicators are also built into various quality assessment tools. The Association for Childhood Education International Self-Assessment Tool contains 17 indicators regarding environment and physical space, whereas the US-developed Early Childhood Environment Rating Scale contains eight indicators regarding space and furnishings (p. 179).

However, the International Labour Office (2012) opine that “these standards are difficult to apply in sub-Saharan Africa where early childhood education is often provided in unsuitable premises lacking basic learning resources such as books, toys and other relevant materials”(p. 53). In line with these challenges, Awopegba (2010) suggests a key government license policy to provide early childhood education which ensures the suitability of the environment, regular supervision of premises and the provision of an adequate budget for the enforcement of regulations.

In the field of education whether early childhood or above, writers often hold the view that learning should be done from known to unknown. Therefore, it is assumed that in acquiring instruments for an institution, the most familiar and the economical type should be the locally made instruments, and perhaps the initial instruments to acquire. However, Flolu, in the *African Music Educator* (2001) explains that currently the most pervasively influential argument about instrumental music is based on the ever

mounting pressure on schools to be more Ghanaian in character. The playing of traditional Ghanaian instruments in schools has been advocated with the axiom that they are easy to acquire because they can be purchased locally. However, two factors work against their full use for academic purposes.

Flolu (2001) further opines that, experience shows that no school can afford them in sufficient quantities that would enable the majority of pupils to have access to them. Secondly, not enough is understood about how they should be used in the classrooms for tuition and what exactly is expected of students or children at early levels of education. For Western orchestral instruments, because of the poor economic situation in the country they are considered very expensive. Also environments of Ghanaian schools differ and therefore the natural facilities available to schools may be different from school to school. In fact few or no early childhood or basic schools have a complete set of instruments to present the full score of an existing academic work.

Among the numerous urgent educational resources for phase lift in the various educational levels especially early childhood education, financial investment is very paramount. Agreeably, citizens of every nation deserve quality education at all levels provided by the government of the respective nations. Notwithstanding, the government interventions, the private individuals and cooperate bodies (despite all challenges) owe it a duty to assist the state in attempting to provide the best education for its people.

In the words of Duodu (2001) financial resources and material contributions do not flow neatly and regularly to the schools for the head to be certain of receiving funds from government source. Duodu further emphasizes that support from government for education will continue to decline in real terms because of high inflation rate as well

as the policy of spending only what it can afford. In view of this, schools' mobilization of resources from individuals, social development organizations, businesses, donor agencies, will eventually constitute the greater portion of the resources that schools and educational centres will need to efficiently provide quality education and improve working and learning environment for both teachers and learners. Duodu (2001) entreated Heads of educational institutions to work hard to solicit for financial support from other sources. This will depend on the director or the head's foresight, business acumen and a development of sound relationships among the stakeholders thus, board members, school management committee (SMC), parent teacher association (PTA), staff and students. The head's sense of integrity and his bid to maintain sound accountability of funds and other resources placed at his disposal also play a major role in sourcing for funds.

The Organisation for Economic Co-operation and Development (2006) reports that, "available information from high and some middle income countries indicates that a public investment of one percent of GDP is required to deliver quality early childhood education services" (p.105).

On the contrary, the International labour office (2012) asserts that, the broad mix of public and private providers makes it difficult to estimate the global cost of achieving quality early childhood education. In general, countries accord early childhood education relatively low priority in their public and private spending. Even within the Organisation for Economic Co-operation and Development (OECD) the average early childhood education (ECE) expenditure both public and private combined for children in the 3 to 6 age range in 2007 was 0.5 per cent of gross domestic product (GDP). In their report, the international labour office (2012) states that;

The major gap in funding derives from low public investments. In most countries, less than ten percent of total public education spending goes to pre-primary education, with many countries allocating less than five percent. Most of the countries allocating more than ten percent are in Europe and Latin America. Some notable exceptions among relatively lower income countries such as Armenia and Mongolia in Asia, Angola in Africa, Guyana in the Caribbean and Belarus, Bulgaria and the Republic of Moldova in Eastern Europe shows a much higher public investment in early childhood education. Recent estimates situate such investments in a range of early childhood education not just pre-primary education, in selected developing and developed countries, from just over one percent of government expenditure on education in small Caribbean countries for example Saint Lucia, Saint Vincent and the Grenadines to nearly ten per cent in Ghana, compared to more than eleven percent in a country that invests substantially in early childhood education such as New Zealand (p. 20).

Indeed it is obvious that for any educational programme to thrive, the teacher has to be seriously considered. In this direction, teachers have to be equipped professionally, physically, emotionally and mentally, especially at the early childhood level where basically the root of formal education (in this modern day) could be traced. This way, teachers will be able to employ methods and materials to achieve the required result. From the review, the instrumentality of the use of songs in holistic development of the child so far as education is concerned has been vividly established. However, the question still remains as how much the environment as well as the early childhood teacher, caregiver or handler are equipped to effectively use songs to achieve result.

CHAPTER THREE

METHODOLOGY

Methodology in an ordinary sense could mean a process by which a solution of a problem could be derived. It could also be a means of finding the source of a challenge which impedes the smooth flow of a procedure and a possible remedy to go with. Williams (2011) is of the view that;

Research methodology is a way to find out the result of a given problem on a specific matter or problem that is also referred to as research problem. In Methodology, researcher uses different criteria for solving/searching the given research problem. Different sources use different type of methods for solving the problem. In Research Methodology, researcher always tries to search the given question systematically in our own way and find out all the answers till conclusion. If research does not work systematically on problem, there would be less possibility to find out the final result (p. 1).

Additionally, Bells (2004) express the concern that methods are selected to provide the data you require to come out with a comprehensive piece of research. However, decisions have to be made about the methods to be used for particular purposes and then data-collecting instruments are designed for the task. In relation to the topic under discussion, the chapter discusses the research design employed as well as the various processes and procedures in data collection and the corresponding analysis, for example, population, sample and sampling technique description of research instrument, and data analysis plan.

3.1 Research Design

Undoubtedly, research design provides just enough information to aid a researcher to determine which research approach is best for a chosen research question. “Design is

used in research to refer to the researcher's plan of how to proceed" (Biklen and Bogdam, 1992, p. 58). Of all the research designs, the method deemed appropriate for the research is a case study, this is because Seidu (2006) maintain that, the approach is particularly appropriate for individual researchers to study a problem in some depth within a limited time frame. The design also involves an intensive investigation on the complex issues which lead to the individuality of a social unit (a person, family, group, social institution or community). "The purpose of case study is mainly to establish the import of the life cycle or a part of the life cycle of the unit through the study of an aspect." (Seidu, 2006, p.38). Moreover, it is explained to principally concern with interaction of factors and events and painful study of practical situations to acquire an authentic picture of a phenomenon. Seidu (2006) postulate that;

The greatest strength of the case study method is that it allows the researcher to concentrate on a specific instance or situation and to identify, the various interactive processes at work. These processes may remain hidden in a large scale survey but may be crucial to the success or failure of systems or organizations (p. 38).

In the submission of Leedy and Ormrod (2005) they express the view that researchers may study two or more cases which are different in certain key ways in order to make comparison, build theories, propose generalizations (the method of multiple or collective case study). They are also of the opinion that case study is suitable for learning more about poorly known situation. It is also useful for investigating how an individual or programme changes over time. However, they declare that the major weakness of case study is that when a single case is involved, one cannot be sure that the findings are generalizable to other situations. In the light of the views of Leedy and Ormrod, on case study, a number of early childhood schools totalling five were selected for the study so as to provide variety of scenarios for the research.

Even though the research is a case study, it was deemed appropriate to use the mixed method approach as Creswell (2007) states that the mixed method is more than simply collecting and analysing kinds of data but involves the use of two approaches so that the strength of the study is more than either qualitative or quantitative research.

3.2 Instruments

The researcher employed questionnaire, interview, and observation guide to elicit information from the teachers and pupils. For instance the use of questionnaire according to Bells (2004) is a good way of collecting certain types of information quickly and relatively cheaply as long as one is sufficiently disciplined to abandon questions that are superfluous to the main task. Again the questionnaire was used to fortify the qualitative element of the study. Furthermore, Bells assert that interview is very much adaptable as interviewer follow up ideas, probe responses and investigate motives and feelings. Again the response in an interview can be developed and clarified though interviews are mostly considered time-consuming. An observation guide was also used to monitor the children and the teachers both inside and outside of the class in order to gather extra information which might not be given on the questionnaire or the interview guide. In order to enhance information in the observation, audio and video devices were used.

3.3 Population

Population in research is commonly known and described as a well-defined collection of individuals or objects that have same or similar characteristics. It is also considered

as all individuals or objects within a certain population who usually have a common binding trait. For example, pupils of public schools can have similar or same traits and therefore can constitute a population for a research (Explorable.com. November 15th, 2009). Also Seidu (2006) opine that, population is the sum aggregate or totality of the phenomenon of interest to the researcher. The population involves all the people, objects, animals, institutions, establishments which the researcher intends to study. In respect of the hints given, the population of the study constitutes all early childhood pupils in public schools of Kumasi municipality.

3.4 Target population

The target population is explained to mean the entire group of individuals or objects based on which researchers are interested in generalizing their conclusions. This population is made of varied characteristics and also known as the theoretical population (Explorable.com. November 15th, 2009). For the purposes of this study, the target group consisted of the early childhood schools centres in the Oforikrom sub-metro of the Ashanti region of Ghana.

3.5 Accessible population

This population is a subset of the target population and also known as the study population. It is from this population that samples are drawn to apply conclusions (Explorable.com. November 15th, 2009). Therefore in this research, the accessible population from which the samples were drawn were from early childhood schools and centres of KNUST, Weweso, Bomso, Ayigya and Ahinsan areas.

3.6 Sample and Sampling

Sample could be explained as the part of the population selected to represent the entire population. Seidu (2006) observe that a sample is a small proportion of the population selected for study and analysis. He elaborates further stating that, “by observing the qualities of the sample, inferences can be made about the characteristics of the population from which it has been drawn” (p. 47). Sampling however, is described as the processes of selecting from the population. For the process of sampling, the population may be divided into sampling units (Seidu, 2006). Fraenkel and Wallen (2002) further made it clear that,

sampling is the process of selecting a sufficient number of elements from the target population so that by studying the sample and understanding the properties or the characteristics of the sample subjects, one will be able to generalize the properties of the population element (p. 29).

Furtherance to the thought on sampling, Seidu (2006) supported the view on sampling by suggesting various sampling methods which include simple random sampling, stratified sampling, systematic sampling, cluster sampling, purposive sampling among others.

The simple random sampling method was however found to be most ideal and was used to select a population of hundred (100) respondents for the study, from KNUST, Weweso, Bomso, Ayigya and Ahinsan schools which yielded a total population of 300. Ten (10) early childhood teachers, caregivers, or handlers made of five (5) teachers or caregivers from nursery/kindergarten one (1), same from nursery/kindergarten two (2) and Ten (10) early childhood pupils also five (5) each from nursery/kindergarten one (1) and two (2) were sampled from each school.

Table 1: Sampled Schools and Respondents

Schools	Respondents	Number
KNUST	Teachers nursery/KG 1	5
	Teachers nursery/KG 2	5
	Pupils nursery/KG 1	5
	Pupils nursery/KG 2	5
Weweso	Teachers nursery/KG 1	5
	Teachers nursery/KG 2	5
	Pupils nursery/KG 1	5
	Pupils nursery /KG 2	5
Bomso	Teachers nursery/KG 1	5
	Teachers nursery/KG2	5
	Pupils nursery/KG1	5
	Pupils nursery/KG 2	5
Ayigya	Teachers nursery/KG1	5
	Teachers nursery/KG 2	5
	Pupils nursery/KG 1	5
	Pupils nursery/KG 2	5
Ahinsan	Teachers nursery/KG 1	5
	Teachers nursery/KG 2	5
	Pupils nursery/KG 1	5
	Pupils nursery/KG 2	5
Total		100

The total number of 100 respondents used for the study, was equated to hundred percent (100%). Out of the 100 sample size, fifty (50) representing 50% were pupils. Whiles fifty (50) representing 50% were personnel who could be described as academic staff (teachers, caregiver, and handlers) in charge of the early child education.

3.7 Procedure for data collection

Questionnaire was designed for teachers / caregivers and observation guide was also designed to monitor the pupils, additionally, interview guide was prepared and used when teachers/caregivers or handlers were found busy. This is because Leedy and Ormrod (2005) alluded to Silverman who states that;

Interviews can yield a great deal of useful information. The researcher can ask questions related to Facts, People's beliefs and perspectives about the facts, feelings, motives, present and past behaviours, standards for behaviour (what people think should be done in certain situations), conscious reasons for actions or feelings (why people think that engaging in particular behaviour is desirable or undesirable), (p. 146).

In considering questionnaire as a data collection instrument mostly used in normative surveys, Seidu (2006) mentioned that, "it is a form of inquiry document which contains a systematically compiled and well organized series of questions intended to elicit for the information which will provide insight into the nature of the problem under study" (p. 70-71). In the instance of this research, the designed questionnaire was purposely used to collect information from the teachers, handlers and caregivers in the various schools or centres. The questionnaire consisted of twenty-five close and open ended questions structured in accordance with the research questions. The close ended questions required "Yes and No", as well as selected options from provided answers. Generally, the questionnaire had five sections (A-E). The section A examined the status of the personnel in charge of the class and the kind of music used in the teaching process. Whiles the B section considered the reaction of the pupils to music in the teaching and learning of other subjects. The section C assessed the musical skills of the early childhood teacher in effectively employing music or songs in the learning process. The section D on the other hand examined how music was

used to enhance the communication and motor development of the child and the section E assessed the challenges facing the use of music as a tool in the teaching and learning environment.

The interview guide which was also designed based on the research questions was used to gather data from the teachers under busy conditions and observation guide for children or pupils. Additionally, the researcher embarked on participatory observational activities to personally experience the total classroom teaching and learning process, where electronic gadgets such as camera and recorders were used in capturing both audio and video scenes to compliment facts and also make up for possible loss and uncaptured information.

The entire process of data collection was successful with the aid of an introductory letter from the Department of Music Education, University of Education, Winneba which helped to establish personal contact with respondents in order to obtain maximum co-operation.

The acquaintance established made it possible to retrieve all the questionnaires distributed. A total of 50 questionnaires and interview guide for pupils were sent out and personally administered with the help of national service persons of the Centre for Culture and African Studies of Kwame Nkrumah University of Science and Technology to respondents. The fifty questionnaires were for teachers or caregivers, and handlers though interview guide was also used to gather information in the situation where the teachers were found busy to compliment the data collected from the teachers, caregivers and handlers. Pupils responded to questions from an interview guide prepared and read to them by the researcher. In all ten interview sessions were conducted with pupils. The information is shown in tables 2a and 2b respectively.

Table 2a:

Distribution and Retrieval of questionnaire			
Category of respondents	Distributed	Retrieved	Percentages retrieved
Teachers nursery/KG 1	25	25	50
Teachers nursery/KG 2	25	25	50
Total	50	50	100

Table 2b:

Distribution of Interviews conducted with pupils		
Category of respondents	Interview	Percentages
Pupils nursery/KG 1	25	50
Pupils nursery/KG 2	25	50
Total	50	100

3.8 Data Analyses

The information collected was edited by tallying the scores of the sections on the questionnaires and the interview guide. A record of key responses of the open ended questions was organized with defined codes designed for the various items, after which the data were fed into the computer and the Statistical Package for Social Sciences (SPSS) software was used to develop a percentage frequency tables for the responses for analysis, interpretation, conclusions and suggestions for the findings of the study.

CHAPTER FOUR

RESULTS AND DISCUSSION

The study was meant to find out how teachers, caregivers and handlers employ music in their daily activities and the type of songs used in the teaching and learning processes of the selected schools. Also, it is to identify the contribution of songs and musical activities in the teaching and learning process and the response of pupils to music in their studies. Furthermore, it was to ascertain the teachers' and handlers' ability to use music and its qualities in the teaching process. The study among other things examined the expertise of the pre-school teacher in applying music to aid the child's holistic development, consequently, the resource situation for making music a part of the early childhood education was considered.

4.0 Background of Early Childhood Teachers

The personal data gathered from the teachers, handlers and caregivers was meant to provide information on the calibre of respondents the researcher worked with. For instance, the data on the number of years of experience at a particular designation tells a lot about the experience and maturity or otherwise of the respondents. These qualities of respondents led to acquisition of comprehensive information on questionnaire items as well as the interview sessions. The information gathered from the interviews were used to compliment that of the questionnaire.

The views of pupils were also sought in connection with their affinity to music, how they see it and how they make it. The questions were constructed based on the research questions and information from the children was collected through the use of

interview guide. Tables were designed for the various responses from the respondents with the SPSS software for analyses and discussion. This helped to provide a comprehensive picture of the situation in the schools while the observation guide was used to confirm the information as provided by both groups of respondents.

The details of the information gathered on respondents' (teachers) period of working and designation is presented in tables 3 and 4.

Table 3: How long have you worked at the early childhood school / centre?

Category	Frequency	Valid Percent
1-5 years	27	54.0
6-10 years	16	32.0
10 years and above	7	14.0
Total	50	100.0

On the whole, the researcher worked with one hundred (100) respondents. These respondents were made of fifty (50) teachers/handlers or caregiver and fifty pupils. Each set of respondents was equated to 100% as shown in tables 2a and 2b in chapter three. From the information shown in table 3, Twenty-seven respondents representing 54.0% stated that they have worked at the early childhood school between one to five years. While 16 respondents' equivalent to 32.0% indicated that they have worked between 6 and 10 years. Seven of the respondents mentioned that they have worked for 10 years and above. The indication is that at the time the study was carried out most of the staff members (teachers) were quite new at the pre-school level, this view was also confirmed by the use of the interview guide and the observation guide as the

teachers indicated that they were brought on transfer from one school or upper classes to the current location or post.

In declaring designations, 35 denoting 70% mentioned that they were teachers as 14 representing 28% of respondents were care givers, 1 representing 2.0% was a handler.

Table 4: Which of the following is your designation as staff of an early childhood schools?

Category	Frequency	Valid Percent
Teacher	35	70.0
Caregiver	14	28.0
Handler	1	2.0
Total	50	100.0

The information as shown in table four indicates that the study covered most teachers who by their work code are responsible for the academic growth of the children and a number of caregivers and a handler who are supposed to keep the children in sound condition for academic work.

4.1 What type of songs do early childhood teachers adopt in their lessons?

These set of tables are arranged to present information to answer the research questions posed for the study. Information on research question one which is on the types of songs early childhood teachers adopt in their lessons is presented in tables' five to seven.

Table 5a: Do you use songs when teaching?

Category	Frequency	Percent
Yes	49	98.0
No	1	2.0
Total	50	100.0

An analysis of the data in table 5a reveals that 49 denoting 98% of the respondents use music when teaching the children while 1 respondent equivalent to 2.0% declined on the use of music/songs in teaching. Though the percentage of “No” was minute, there was the need to seek for reasons for not using music in the teaching of the children. The information in table 5b provides the details.

Table 5b: Why do you not use songs when teaching?

Category	Frequency	Valid Percent
challenges with tunes	1	100.0
Total	1	100.0

In table 5b, one respondent representing 100% in the circumstance gave reason that due to challenges with tunes, music was not employed in the teaching and learning process. A further probe with the use of the interview guide revealed that though a host of teachers employ music in teaching, they encounter series of challenges ranging from choice of songs, application of songs in the teaching process and compositional techniques.

On the issue of the use of music in class, pupils were asked whether they like music. The response as offered by the pupils through the interview is shown in tables 5c and 5d.

Table 5c: Do you like music?

Category	Frequency	Percent
Yes	44	88.0
No	6	12.0
Total	50	100.0

From table 5c 44 respondents yielding 88.0% of the pupils answered that they like and enjoy music. Whiles 6 representing 12.0% said they do not like music, the situation gingered a further probe for pupils to share their peculiar challenge for a possible antidote. The responses as shared are found in table 5d.

Table 5d: Why do you not like music?

Category	Frequency	Percent
I cannot sing	3	6.0
I do not know	3	6.0
Total	6	12.0

As indicated in table 5d, three pupils complained that they cannot sing and 3 others also said they do not know why they do not like music. Probably this amazing response could be traced to genetics or better still environmental conditions. However, considering the overall information given in tables 5a to 5d, it is obvious that a large number of early childhood teachers use music/songs in their daily encounter with children. The reason given by the teachers interviewed was that the songs/music help to prepare the children for the lesson and also keep them alive during teaching. As to whether music has any other impact on the child's development was news to almost all the teachers interviewed. Though, Hume (2010)

observed that, music encourages children to be active and young children love to dance and move expressively to music. Again, playing instruments can also aid in development of spatial reasoning, hand-eye coordination and fine motor control. At this juncture, it was conspicuous that most of the teachers were in-experienced in the use of music/songs as part of the teaching process. The general explanation offered by majority of the teachers was that they were on transfer from upper classes and are still gaining experience in the use of songs in the teaching and learning process, but how to gain this all-important experience without appropriate guidance remains unanswered.

In relation to the need for music/songs in the early childhood education, it became necessary to inquire about how teachers come by their songs for the class. Whether they compose their own songs/music or choose from an existing collection or combine both sources.

Table 6: Which of the following songs do you use?

Category	Frequency	Valid Percent
Existing music / songs	26	52.0
Self-compose music / songs	22	44.0
Both	2	4.0
Total	50	100.0

The analysis of the information in table 6 shows that 26 respondents representing 52.0% use existing or already composed songs for their teaching. The possible interpretation of this statement is that teachers have to do a bit of reading, listening and searching for appropriate songs for lessons. Indeed this is one of the areas where the challenges of teaching early childhood pupils becomes profound. Through the

interview teachers expressed the concern that they hardly come across documented songs for early childhood pupils. The few songs collected were without scored tunes, they therefore go through a lot of challenges including paying visits to people and places just to get the tunes in order to prepare for the class.

Twenty-two respondents' equivalent to 44.0% stated that they use self-composed music/songs for their classes, while 2 respondents denoting 4.0% mentioned that they use both sources to prepare for their classes. These two categories of respondents who expressed the view that they use personal composed songs seem to be very innovative in handling the child academically. However, music composition unlike other pedagogical activities come with series of technicalities such as differences in children and adult songs, choice of words, timing, pitching, rhythm. In respect of the background of the early childhood teacher as expressed in tables 3 and 4 of the analyses which discuss the designation (background of the teachers) and the length of experience, the viable question one is likely to put across is *How suitable and appropriate are these self-composed songs to the early childhood pupils?*

Furthermore, information was sought from teachers and other staff on the frequency of use of songs in their daily interactions with the pupils at school. The data in table 7a depicts the level at which teachers and other staff employed music /song in the classroom.

Table 7a: How often do you use songs when teaching?

Category	Frequency	Valid Percent
Very Often	22	44.0
Often	26	52.0
Not often	2	4.0
Total	50	100.0

From table 7a there is an indication that all early childhood teachers in one way or the other use music/songs in their classrooms and other interactions with pupils. Twenty-two respondents' equivalent to 44.0% mentioned that they use music/song very often in their dealings with pupils in class, 26 representing 52.0% of the respondents were of the view that they often employ music/song in their work as teachers, caregivers and handlers of children at school. Two respondents denoting 4.0% indicated they sparingly use music/songs in their encounter with pupils. On the other hand pupils were interviewed to ascertain their contribution to the class as music is being used. In the light of this pupils indicated whether they play any musical instruments and the information realized is displayed in table 6b.

Table 7b: Do you play any musical instrument?

Category	Frequency	Percent
Yes	10	20.0
No	40	80.0
Total	50	100.0

In table 7b, pupils numbering 10 equivalent to 20% of the respondents mentioned that they can attempt playing some instruments such as drums, atenteben and other easy to go instruments. Then the rest of the respondents numbering 40 denoting 80.0% declared that they do not play any instrument and provided reasons shown in table 6c.

Table 7c: Why do you not play any musical instrument?

Category	Frequency	Percent
we do not have instruments	17	42.5
I do not know how to play	20	50
I do not have the chance to play	3	15
Total	40	100

The table 7c shows that 17 respondents representing 42.5% said that they do not have instrument to try their hands on. Twenty respondents representing 50.0% express the concern that they do not know how to play any instruments, while 3 yielding 7.5% said they do not have access to instruments in order to learn to play. An analysis of the pupils view depict a large number of pupils who do not know how to play any instrument but at least can do some singing to support the process. However the idea of equipping pupils with musical skills which is professed to aid their holistic development cannot be said to be complete without they being taught at least some rudiment of playing simple instruments like bass drum, cymbals and atenteben.

Even though two percent of the respondents' in the case of table 7a seldom use music/songs in their work as teachers, a careful analysis of the information provided in table 7a shows a complete use of music by individuals who are designated as academic staff in early childhood education. As Seefeldt and Wasik (2010) in agreement with Shellenberg (2003) suggest, Music has intrinsic and instrumental value in and of itself. Music is critical to human development and to creative thought. Music gives children unique opportunities to create and be fluent in their thinking. Children can respond in unique ways to listening or moving to music and create new songs and rhymes. Hence the need for constant employment of music/songs in daily activities of the growing child.

4.2 How pupils react to music/songs in the teaching and learning process of other subjects.

The study apart from examining the situation of the teacher in respect of application of music in the teaching and learning process of the early childhood pupils, further sought views of teachers, caregivers and handlers concerning pupils' reaction towards general music activities in school and in class.

Table 8a: What is the attitude of pupils towards singing and dancing in class?

Category	Frequency	Valid Percent
Very Active	22	44.0
Active	27	54.0
Not active	1	2.0
Total	50	100.0

The analyses of data in table 8a depict that 22 respondents representing 44.0% stated that pupils' reaction in class when music/song is introduced is very vibrant. This is to say that pupils are very active when music is used in class. A total of 27 respondents which is equivalent to 54.0% also declared that children are found to be active when music is introduced into the teaching and learning process. Though contrary, 1 respondent representing 2.0% was of the view that pupils are not active when music is introduced.

The interview guide designed for the pupils sought to find out whether they really sing and perform music and its related activities in class. The result as contributed by respondents are shown in tables 8b and 8c respectively.

Table 8b: Do you sing when learning in class?

Category	Frequency	Percent
Yes	44	88.0
No	6	12.0
Total	50	100.0

The information collated in table 8b exhibit 44 respondents representing 88.0% declaring that they do sing in class when they are learning, while 6 respondents equivalent 12.0% hold a contrary view that they do not sing when learning. However the table indicates a majority of the respondents embarking on musical activities in class. Those who held the contrary view numbering 6 also shared their views in table 8c.

Table 8c: Why do you not sing in class?

Category	Frequency	Percent
I do not understand the song	1	2.0
It makes me forget what we are learning	3	6.0
Total	4	8.0

The table reveals one respondent denoting 2.0% who shares the view that the music is not meaningful therefore it is difficult to join in the singing. While 3 respondents representing 6.0% indicate that singing in class make them forget what they are learning, as a result they are unable to partake in the musical activities of the class while learning goes on. Notwithstanding, the contrary views contributed by the respondents, on the whole majority of the respondents affirmed that music really ignites the class when employed. In an attempt to deliberate on how music/song is almost always able to excite pupils and for that matter the entire class, one would side

with Seefeldt and Wasik (2010) who with Shellenberg (2003) in expressing the thought that:

Also music gives children the opportunity to express their feelings and ideas freely as they dance in the light of a sunbeam, pound a drum, or sing a song of joy (p. 4-6).

Furthermore, Mathews (2012) suggest that, though transition from one state to another can be difficult, however, engaging children in singing for example in a call and response form during the session can aid the transition process as well as children with disability who hitherto would have struggled.

As pupils are enthused about music and its excitement when introduced in class, it was also important to find out whether they are able to relate their musical thought to the lesson being taught to ensure fuller understanding of lesson.

Table 9a: How often are pupils able to relate music / songs to lessons they are being taught?

Category	Frequency	Valid Percent
Very often	9	18.0
Often	34	68.0
Not often	7	14.0
Total	50	100.0

The details in table 9a reveals that 9 respondents which is an equivalent of 18% stated that pupils very often are able to relate songs they sing in class to the topic or lesson taught. In similar manner, 34 representing 68% of the respondents mentioned that often pupils are able to relate songs they perform in class to the lesson taught. On the other hand 7 respondents denoting 14.0% are of the view that pupils are not able to relate music/songs to lessons.

Pupils also added their thought through the interview to indicate their impression about the introduction of music in their studies. The results are displayed in table 9b.

Table 9b: Do you like singing about what you learn?

Category	Frequency	Percent
Yes	44	88.0
No	6	12.0
Total	50	100.0

As exhibited in table 9b, respondents numbering 44 with the percentage of 88.0 are of the concern that they like singing about the subjects and topics they study in class. The remaining 6 respondents obtaining 12.0% stated that they do not like singing about what they learn in class and gave further reasons as shown in table 9c.

Table 9c: Why do you not like to sing about what you learn?

Category	Frequency	Percent
I cannot sing	5	10.0
I do not know	1	2.0
Total	6	12.0

Table 9c reveals that 5 respondents equivalent to 10.0% mentioned that when the rest the class are singing they are not able to sing with them. One respondent representing 2.0% commented that “I do not know”. The information in tables 9b and 9c when compared show that the idea of individual differences really operates in the class and could have either positive or negative effect on the pupils. This is because their inability to partake in the activities could make them lose a major developmental quality, therefore such pupils must be attended to.

Though a normal consideration of the tables 9a to 9c shows a majority of pupils who are able to relate music to the lesson taught them, a further analyses of the difference between the options “very often” and “often” in 9a suggests some amount of uncertainty on the part of the respondents who said “often” pupils are able to relate song to the subject matter of the topic. Indeed the use of the interview and the observation guides revealed that most of the pupils sing the songs in isolation very well but find it difficult to relate the songs to the topic. For example in one of the kindergarten two classes visited, the teacher taught the Bingo song for pupils to sing well, but ended up teaching two letter words as a topic. The question therefore is what is the role of the Bingo song in the lesson and how do pupils reconcile the two contrasting themes mounted by the teacher? The realization was that when the teacher does not get the pedagogy right, pupils could be easily led astray.

In the series of interactions with the teachers, most often their thought was that when pupils learn songs and are able to sing well, they must be in a position to answer possible questions which may follow. Hence the need to inquire from respondents how in their view pupils are able to memorize and recollect songs learnt.

Table 10: How are pupils able to recollect music / songs in class?

Category	Frequency	Valid Percent
By creating a scene	8	16.0
By asking individuals to sing	23	46.0
By singing after teacher	19	38.0
Total	50	100.0

The information in table 10 indicates that 8 respondents equivalent to 16.0% stated that by creating a scene as the children learn and sing, they stand the chance of committing the song into memory and would be able to reproduce and utilize it in a learning and other situations. Whiles 23 representing 46.0% of the respondents expressed the thought that by asking individuals to sing one after the other pupils will be able to recollect the song learnt and use them appropriately. The 19 other respondents who's percentage is 38, raised the concern that making pupils sing after teacher is the best way to aid pupils' absorption and recollection rate in order to satisfy the expectation in class and elsewhere as a pupil. A look at the data in the table reveals a fare idea of different approaches to teaching pupils though teachers may prefer different methods to others. However, the application of child-centred approach which is mostly activity-oriented, could employ combination of all the teaching procedures provided in the table. Yet, through the use of the observation guide, it was realized that some teachers attempt a combination of methods to teach songs and other subjects, whiles others exhibited a great deal of ignorance especially in the area of song teaching and learning which somehow affected the entire teaching and learning process.

Further to the information on the rate of recollection and use of music/song in table 10, a question on pupils' urge to create a music or singing mood in class whiles learning became crucial. This was to give a further proof of how much pupils are engaged in their kind of music and the level of impact of music on them. One would agree with Lee (2009) that;

there is a dynamic relationship between music and language, and working on the improvement of one helps in the development of the other. For instance, playing games with sounds, singing songs and chanting as well as moving and dancing to music can all help children to practice

specific language skills while benefiting in broader areas as well. As infants grow, they develop musical skills similar to those of adults. Music and speech directed at infants are very similar. This leads to the possibility that infants learn music in much the same way they learn a language. Because of this, music instruction in children from a very young age should be encouraged (p. 28).

The details of the result as displayed in table eleven convey the various views of the respondents.

Table 11: How often do children create an atmosphere for singing while learning?

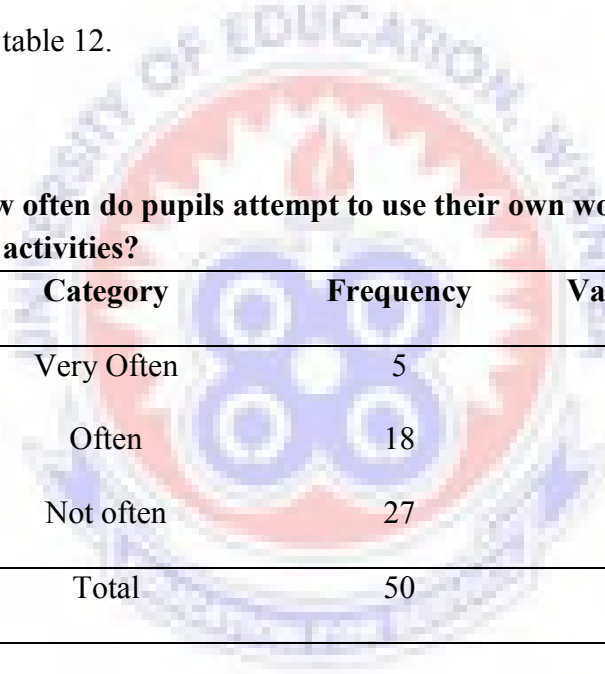
Category	Frequency	Valid Percent
Very Often	6	12.0
Often	27	54.0
Not often	17	34.0
Total	50	100.0

The data in table 11 indicates that 6 teacher respondents equivalent to 12.0% declare that very often pupils create an avenue for music making. Twenty-seven of the respondents amounting to 54.0% said that pupils often create atmosphere for singing or better still making music during lessons. As to how this occurs, the teachers through the interview guide could only mention that occasionally, as the teaching and learning go on some key words trigger the singing on the part of the pupils. On the other hand the observation guide revealed that teachers to a large extent introduced songs when pupils start fidgeting and are not paying attention to the teacher during lessons. The remaining 17 respondents denoting 34.0% were of the view that pupils do not often create the singing atmosphere as suggested by the seemingly majority of the respondents. This view of the 17 respondents co- incidentally, goes to buttress the

information gathered with the observation guide. This could be an indication that teachers have not done enough to open up pupils to the power of music and the role it plays in the holistic development of the individual.

Additionally, it is expected that as creative as pupils naturally are, they would want to experiment with almost any interesting phenomenon they encounter such as musical experiences they are introduced to in school. Consequently, teachers' observation on how pupils manipulate songs taught them was sought. Again this is to further examine both pupils and teachers musicality in the teaching and learning process. The details is exhibited in table 12.

Table 12: How often do pupils attempt to use their own words in singing taught songs in class activities?



Category	Frequency	Valid Percent
Very Often	5	10.0
Often	18	36.0
Not often	27	54.0
Total	50	100.0

The details of the information in table twelve reveal that 5 teacher respondents representing 10% of the respondents mentioned that pupils play around the words of the songs taught them very often. Whiles 18 respondents representing 36.0% are of the view that pupils often attempt to use their own words to sing songs they have been taught in school. In like manner 27 teacher respondents equivalent to 54.0% suggested that pupils are not often seem singing songs they have been taught in class with their own words. The information provided in table 12 imply that though some number of pupils exhibit that sense of creativity and would want to turn things around to be their

own or suit them. A good number of them are cautious if anything in attempting to provide their own couched words to known songs otherwise they would not dare. This is an attitude which could possibly impede the growth of the individual's innovative skills and generally impact negatively on the holistic development. Though, Miché (2002) postulates that music is as important for the development of a whole child as it has been in the development of your life. Furthermore, she stresses that the importance of music begins in the early years and extends for an entire lifetime. In like manner, the U.S Department of Education (2005) asserts that music is a way to communicate that all children understand. It is not necessary for them to follow the words to a song; it makes them happy just to hear the comfort in your voice or on the recording or to dance to a peppy tune. Through the interview and observation, it was revealed that the level of restrictions from some teachers in almost all facets of the teaching activities was appreciably high. The situation therefore could not offer the children the room to fully exhibit their experimental skills in order to gain more knowledge.

4.3 What musical skills in child development must early childhood teacher acquire in order to effectively employ music in the early childhood teaching environment?

The teachers' approach to songs teaching and learning as well as its application in the entire teaching and learning process of other subjects, led to the acquisition of information on the teachers musical ability to aid pupils in their studies.

In line with this research question, teachers' music background was sought and the details are displayed in table 13a and 13b. In table 13a respondents provided Yes or

No answers to a sub-question while the table 13b contains further answers to the respondents who chose “Yes” as their answer to the sub- question couched out of the research question.

Table 13a: Have you had any formal education in music?

Category	Frequency	Percent
Yes	12	24.0
No	38	76.0
Total	50	100.0

As exhibited in table 13a, 12 respondents indicating 24.0% of teacher respondents mentioned that they have had some formal music education. On the other hand 38 respondents representing 76% indicated that they have not had any formal music education. A simple comparison of the information in 13a tells that majority of the teachers who teach at the early childhood schools have not been educated musically at any level. The reason given for this condition varies, according to the teachers who gave their reasons through an interview (interview guide), some said they were not interested in music. Others said they did not get the chance to learn and some also recounted their ordeal in the hands of their music teachers for which they lost interest and stopped offering the course.

The views of those who said they have had some formal education is been displayed in table 13b for consideration. As shown in the table, 6 respondents are of the view that they had education in music at the senior high school. They indicated that the junior high school did not give them much information musically as compared to the senior high school.

Table 13b: If Yes State the level

Category	Frequency	Percent
S H S only	6	50.0
Training college only	5	41.7
university or professional course	1	8.3
Total	12	100.0

Further, five respondents mentioned that they were introduced to music at the training college only. They further pointed out that they did very little as far as music is concerned at the junior high but never had the chance to offer music at the senior high because it was not part of their combination. However one person indicated to have been educated musically at the tertiary level. A further explanation given through the interview proved that she did learn some music as part of the tertiary programme in early childhood education. On the whole one would be tempted to appreciate the fact that the respondents have made the effort to learn some music. Indeed the challenge here is the missing link in music education from one level to the other. The effect of the loop holes could seriously affect these teachers especially where they find themselves as early childhood educators. Therefore the salient question worth asking at this point is “*What help can authorities of Education offer?*”

As a follow-up to the question on musical skills of the teachers, the question on whether they are able to compose songs and specifically how often they compose for their pupils became very important information to the study.

Table 14a: How often do you compose music / songs?

Category	Frequency	Percent
Very Often	10	20.0
Often	17	34.0
Not often	23	46.0
Total	50	100.0

The details in table 14a reveals that 10 respondents equivalent to 20.0% compose songs very often for their pupils as part of the teaching process. Similarly, 17 respondents indicating 34.0% of the respondents mentioned that they often compose music for their class to enhance teaching and learning. On the contrary 23 denoting 46% of the respondents for the study, stated that they do not often compose music for their class.

In line with the teachers' ability to compose musical pieces, the pupils view on the type of songs sung in class was sought. This was to serve as a further proof as to whether teachers actually composed songs or select appropriate songs for the class. In table 14b and 14c the details of the result are displayed.

Table 14b: Which of the class songs do you like best?

Category	Frequency	Percent
the one we sing and dance	30	60.0
the one we sing one-by-one	15	30.0
I do not know	5	10.0
Total	50	100.0

In table 14b, 30 respondents yielding 60.0% indicated that they enjoy the type of songs which are action-oriented so they can sing and dance. Whiles 15 representing

30.0% also stated that they prefer the types of song in which the teachers engage the pupils in solo performances. However, 5 respondents denoting 10.0% of the sampled pupils declared that they do not know the type of song they like best in class. The attitude of these pupils certainly could suggest a looming challenge that the teachers and other authorities in child education must pay attention to.

With reference to the pupils' enthusiasm in choosing their most enjoyed songs, it became very paramount to inquire about the theme that the song talks about for which they are so much in tuned to. The result is shown in table 14c for analyses.

Table 14c: What does the song talk about?

Category	Frequency	Percent
talks about myself	11	22.0
talks about story	39	78.0
Total	50	100.0

The table displays 50 pupils as respondents out of which 11 representing 22.0% state that the song they like talks about themselves, and 39 respondents equivalent to 78.0% mentioned that they enjoy the songs which tells about stories.

An overall consideration of the data in table 14a to 14c indicates that early childhood teachers at least do some compositions to aid their work in the classroom. Yet the question stands as “*What is the quality of the composition done for the class?*”

Additionally, teachers' view on the level of difficulty in composition was sought. This was important because it is meant to furnish the study with the information on the

competence of the respondents in respect of composition and selection of music for lessons. The data as realized is found in table 15.

Table 15: How difficult is it to compose or choose songs for lessons?

Category	Frequency	Percent
Very difficult	1	2.0
Difficult	41	82.0
Not Difficult	8	16.0
Total	50	100.0

As shown in table 15 one respondent equivalent to 2.0% is of the view that composition as well as selection of music for lessons is very difficult. Whiles 41 respondents with the percentage of 82.0 stated that composition and selection of songs are both difficult activities to perform. On the contrary 8 respondents representing 16.0% hold the view that selecting and composing songs for an early childhood class is not difficult. Agreeably, it seems the idea of individual difference is in operation in this instance. However, a critical analyses of the information indicates that a few of the respondents are appreciably conversant with the activities of composition and skill of selecting songs for lessons, as the remaining are handicapped.

Indeed as a teacher at early childhood level where the foundation of formal education begins, ideally, one would not be far from right in holding the magnitude of the teachers' competence in high esteem. This is for a simple reason that the possible source of every edifice could be found in the foundation. Such is the situation in which the early childhood teachers could possibly find themselves, therefore in line with the study, the teachers were asked to provide information as to whether they have the ability to manipulate any musical instrument of importance to the early

childhood class. The details realized are displayed in tables 16a and 16b for consideration.

In table 16a, respondents were required to provide a “Yes or No” answers to the question and further answers were sought in respect of those who said “Yes” to the question for clarification. The further answers are found in table 16b. The information in table 16a reveals that 12 respondents representing 24% said yes they could play some instrument while 38 representing 76% of the respondents said “No” they do not have what it takes to manipulate any musical instrument.

Table 16a: Do you play any musical instrument?

Category	Frequency	Percent
Yes	12	24.0
No	38	76.0
Total	50	100.0

In general, table 16a depicts a majority of early childhood teachers who cannot play any musical instrument. The interview and the observation guides to a large extent confirm the information as teachers tell their stories of non-availability and inadequacy of musical instruments and lack of personnel at their former schools.

Table 16b shows that 3 respondents denoting 25.0% can play some drums, one respondent representing 8.3% plays flute and 8 respondents equivalent to 66.3% said they are able to sing.

Table 16b: What instrument do you play?

Category	Frequency	Valid Percent
Drums	3	25.0
Flute	1	8.3
Singing	8	66.7
Total	12	100.0

The condition as presented in both tables, give an indication of a possible deficiency in teacher preparation or training which calls for attention of the authorities of teacher education of the Ghana Education Service.

The thought of the pupils on the question through the interview guide is shown in table 16c for consideration

Table 16c: Does your teacher play musical instrument

Category	Frequency	Percent
Yes	3	6.0
No	47	94.0
Total	50	100.0

The data in table 16c reveals that 3 respondents representing 6.0% of the pupils mentioned that their teachers are able to play a musical instrument. However, the remaining 47 respondents denoting 94.0% stated that their teachers do not play any musical instrument because they have not seen them do so. Additionally, pupils were asked the reasons why their teachers do not play any musical instrument(s) and the result as collated is exhibited in table 16d.

Table 16d: Why does Your Teacher not Play Musical Instrument?

Category	Frequency	Percent
I do not know	34	72.3
Madam cannot play	8	17.0
Madam hit the table with a cane	5	10.6
Total	47	100.0

According to the data in table 16d, 34 respondents representing 72.3% mentioned that they do not know why their teachers do not play musical instruments. Similarly, 8 respondents denoting 17.0% indicated that their madam cannot play musical instruments while 5 of the respondents representing 10.6% suggested that their madam hits the top of the table with a cane any time they sing in class. Though in respect of the view of the 5 respondents teacher could be said to be improvising, the pupils wanted to see a real musical instruments being used in the class so they can refer to it and also learn.

Having collated information on teachers' musical skills in respect of composition, selection of songs for class and manipulation of instruments, it became pertinent to also inquire from teacher respondents how they administer music in class such that it aids the holistic development of the child. Therefore series of questions couched from research question three were put to respondents as presented in tables 17a and 17b for analyses.

Table 17: How are you able to use music / song in the teaching process?

Category	Frequency	Percent
To introduce and when pupils are bored when teaching	38	76.0
part and parcel of the teaching and learning	11	22.0
difficult or no idea on how to apply	1	2.0
Total	50	100.0

As displayed in table 17, teacher respondents numbering 38 equivalent to 76.0% stated that they use music to introduce the lesson and also when learners show signs of boredom as teaching unfolds. Also 11 respondents representing 22.0% indicated that they use music or songs as part and parcel of the teaching and learning process, and one respondent representing 2.0% stated the use of music in the teaching process is difficult.

A careful consideration of the information in table 17 gives the idea that some teachers at least attempt to employ music in their teaching while others do not. In both of these instances, the watch word has to do with “appropriateness”. As Amparbin (2012) in agreement with Churchly (1992) opine that:

Music is a valuable tool because singing helps children learn to read and play with language. Songs can be used to drill otherwise dull mathematical tables and in general, develop memory. For instance, music makes social studies more interesting through the use of relevant songs (the folk songs of a period). It serves as a solid background to art and creative writing. It is a source of stimulation and gives a soothing background by this, music is considered to be “integrated” (p.35-36)

Additionally, Mathews (2012) demonstrates how to use music in respect of transitions which refers to the daily routines in the early childhood classroom. She explained that transition from one state to another can be difficult, but engaging children in singing for example in a call and responds form during the session can aid the transition process. In this direction, Mathews suggests some strategies for conducting a smooth transition in the class as follows;

- Set expectations for the transition, ahead of time
- Choose songs to fit the transition
- Consistently sing the same song
- Sing on or off key

Though a greater number of the respondents in table 17 indicated that they one way or the other use music to aid impartation and absorption in class, from the interview guide as well as the observation guide there was the realization and confirmation of the challenge with the choice of music and appropriate usage of the music.

Agreeably, to effectively examine how teachers use music in their endeavour, it pays to consider the frequency with which musical activities are organized for the pupils in the school. Therefore the teachers were asked to share their views. Table 18 portray the thought of the teachers in the early childhood school.

Table 18: How often do you organize musical activities for pupils?

Category	Frequency	Percent
Very Often	8	16.0
Often	27	54.0
Not often	15	30.0
Total	50	100.0

The exhibits in table 18 show 8 teacher respondents yielding 16.0% who stated that they organize musical activities for their pupils very often. Twenty-seven respondents equivalent to 54.0% also mentioned that they often arrange musical activities for the pupils possibly in class, and 15 representing 30.0% declared that they do not often organize musical activities for their pupils. Clearly the obvious question(s) that come to mind as one scrutinizes the information in table 18a is “why are some teachers / respondents able to organize musical activities for the pupils, and why others are not in a position to do same?”

The use of the interview guide offered the respondents the chance to share their challenges. The respondents mentioned that they feel it is a waste of time because they often recite poems. Others said it is very tiring because they do not have instruments to support the activities so they resort to singing aloud and clapping which wears them out for the day. Indeed the information in the table gives an indication of respondents making some effort to excite the pupils with their kind of music in order to whip-up the zeal for learning in the pupils. However, authorities of education must put up measures to psyche up teachers and other staff of the school to give out their best.

In a quest to collate comprehensive information from the respondents, a follow-up question from table 18 was asked on the kind of musical activities teachers engaged the pupils in in order to achieve result, in respect of child education and their holistic development. Table 19a shows the responses of the teachers.

Table 19a: What form does your musical activities take?

Category	Frequency	Percent
Dancing	2	4.0
Singing and dancing	42	84.0
Singing, drumming and dancing	6	12.0
Total	50	100.0

As exhibited in table 19a, respondents numbering 2 and representing 4.0% stated that their musical activities took the form of dancing. 42 respondents yielding 84.0% mentioned they employed both singing and dancing in their musical activities. The remaining 6 respondents' equivalent to 12.0% indicated that they engaged in singing, drumming and dancing during music sessions.

Also pupils were given the chance to express their thoughts through the use of the interview guide on the kind of actions they engage themselves in as the music unfolds in the class. The information gathered is shown in table 19b and 19c respectively. The table 19b indicate that 4 respondents representing 8.0% said they clapped in class when music is employed. Whiles 41 respondents with 82.0% declared that they clapped and danced when making music in class. Furthermore, 5 respondents

equivalent to 10.0% stated that they jumped a lot when musical activities are organized in class.

Table 19b: What are some of the actions you do when singing?

Category	Frequency	Percent
clapping	4	8.0
clapping and dancing	41	82.0
jumping	5	10.0
Total	50	100.0

A probe into further activities pupils embark upon during musical performance in class revealed the information in table 19c.

Table 19c: Which other activities do you do when singing?

Category	Frequency	Percent
we hit the table sometimes	22	44.0
we hold hands and swing them	28	56.0
Total	50	100.0

The data in table 19c shows that 22 respondents yielding 44.0% comment that when they are performing in class they sometimes hit the table in the classroom thereby serving as a drum. Whiles 28 representing 56.0% also said that they hold their hands and swing around.

On the whole, the information in tables 19a to 19c depict that most teachers engage their pupils one way or the other in some musical activities to attain some expected results irrespective of the differences in the kind of activities adopted. Though gratifying, the respondents indicated through the interview guide and also confirmed with the observation guide that they would have wished to do more if they had instruments and secluded room and most importantly if they had also been trained musically. Undoubtedly, these requests made by the respondents would by far help to better aid the communication, motor and total development of the child.

Respondents were again asked to share their thoughts on why they do and would want to organize frequent musical activities for the pupils in their various classes and schools. The result realized is displayed in table 20 for discussion.

Table 20: Why do you organize musical activities for the pupils?

Category	Frequency	Percent
Arouse and sustain interest	35	70.0
It is part of the teaching activities	14	28.0
No idea	1	2.0
Total	50	100.0

The data displayed in table 20 indicate that 35 respondents denoting 70.0% expressed the view that they organised musical activities for pupils to arouse and sustain their interest. On the other hand 14 representing 28.0% of the respondents also mentioned that they organised musical activities for pupils as part of the teaching and learning process, while one respondent equivalent to 2.0% stated that she has no idea as to

why specifically musical activities should be organized for the pupils. The details of the information exhibited in table 20 gives laudable reasons why respondents organise musical activities for their pupils. However, through the interview guide, teachers further shared some views concerning musical activities for pupils. Among the numerous views is that pupils always sing and listen to music, why organize musical activities for them? Though not considering regular music to pupils in schools as therapy, it is very crucial in respect of the teachers thought to agree with The American Music Therapy Association (2004) which holds the view that, music helps to improve self-esteem, stimulates impulse control, and helps to increase attention span and decrease stress and anxiety. Additional reasons why teachers administer music to pupils was sought from respondents and the realisation as shown in table 21 is that 14 respondents representing 28.0% are of the opinion that music enhances understanding, speech development and listening skills of the pupils. Similarly, a number of respondents' equivalent to 24 and representing 48.0% commented that musical activities make pupils active and ready to learn. Above all, 12 respondents denoting 24.0% also recognised the fact that regular musical activities makes teaching easy. If the concern raised by the respondents is anything to go by, then the obvious action one could think of is for the authorities and the stakeholders responsible for the child's education to move towards providing the necessary facilities for music making even at the early childhood level.

Table 21: In which way do musical activities contribute to teaching and learning?

Category	Frequency	Percent
Enhances understanding, speech and listening	14	28.0
make them active and ready to learn	24	48.0
makes teaching easy	12	24.0
Total	50	100.0

Notwithstanding the thoughts on how musical activities contribute to the teaching and learning process, teacher respondents were urged further to comment on how music and its related activities helps in controlling the pupils emotions in class and in the school at large. The table numbered 22 summarizes the information realized from respondents on the question.

Table 22: How does a musical activity help to control child's emotions?

Category	Frequency	Percent
Create excitement and happiness in children	19	38.0
They are motivated as they act and express themselves	21	42.0
No idea	10	20.0
Total	50	100.0

As table 22 indicates, 19 respondents yielding 38.0% were of the view that because music creates excitement and happiness in children it impacts on the pupils emotions. Twenty-one respondents with 42.0% agree that musical activities motivates children as they act and express themselves therefore their emotions are affected. On the other

hand 10 respondents denoting 20.0% declared that they do not know or have any knowledge about how music and musical activities help to control the pupils' emotions. Indeed a close consideration of the information in table 22 suggests that at least teachers are aware of the influence of music on pupils and deem it necessary to administer it to them. Parlakian and Lerner (2010) consider the power of lullabies to soothe very young children. They put forward the thought that when adults help babies calm down, they are supporting the development of self-regulation, which implies the ability to manage one's emotional state and physical needs. However, 10 respondents indicating that they have no idea about how music help control pupils emotions, undeniably is a figure which raises eye brows on the calibre of teachers whose hands the future of the pupils is entrusted. Under the circumstance the observation guide exposed the fact that though most teachers engage pupils in recitation of rhymes, poems and above all musical activities to prepare them for class, they do not seem to have any idea and understand the phenomenon they take the children through.

4.4 What are the challenges facing the use of music/songs as a tool in the teaching and learning process?

The foundation of success in every endeavour especially education rest on the shoulders of materials, instruments, implements, personnel and infrastructure. In this perspective, the research sought views of staff of the early childhood school and centres on the availability of musical instruments and their usage so as to ensure effective work in class and the school at large. In the light of this the research question which reads *what are the challenges facing the use of music/songs as a tool*

in the teaching and learning process? gave birth to series of sub-questions to aid collation of information to answer the research question.

In table 23, respondents shared their views on availability of instruments for comprehensive work in their school. The summaries of the information are displayed in tables 23a and 23b for analyses.

Table 23a: Does your school own musical instruments?

Category	Frequency	Valid Percent
Yes	12	24.0
No	38	76.0
Total	50	100.0

The data shown in table 23a reveals that 12 respondents representing 24.0% mentioned that they have musical instrument in their schools. Whiles 38 representing 76.0% also stated that they do not have instruments in their school for effective work. From the information in 23a, it is clear that very few schools and centres own musical instruments for use in class. Contrary, appreciably large number of the teachers reported that they do not have musical instruments for pupils to manipulate at least when they are having a kind of musical activities.

Table 23b: Yes name some instruments your school owns

Category	Frequency	Percent
bass and snare drums	9	75.0
traditional drums	2	16.7
Bass, snare, traditional and others	1	8.3
Total	12	100.0

In the case of those who said they own instruments, in table 23b respondents numbering 9 stated that they can boast of bass and snare drums, and 2 respondents express that they have only traditional drums, while one indicated that they have bass, snare, traditional drums and other musical instruments.

On the issue of instruments just as others, opportunity was granted pupils to also share their thoughts. This was done to give a fuller picture of the situation concerning musical instrument in the schools. The result realized is shown in table 23c.

Table 23c: Name all the instruments you have in your school?

Category	Frequency	Percent
No drums	38	76.0
drums for marching	12	24.0
Total	50	100.0

The views of the pupils as indicated in table 23c, Thirty-eight respondents with 76.0% mentioned that they do not have drums in their school. Then 12 denoting 24.0% shared the view that they have drums used for marching. From the views of the pupils and the information gathered with the observation guide, availability of instruments in the school is very abhorring. Even so, a further question was put to

children to collate information on where they gather to play the few instruments with their teachers when permission is granted them. The result is exhibit in table 23d.

Table 23d: Where do you gather to play musical instruments, sing and dance?

Category	Frequency	Percent
classroom	39	78.0
we do not play instruments	9	18.0
school compound	2	4.0
Total	50	100.0

The information as shown table 23d, Thirty-nine of the respondents denoting 78.0% stated that they have the musical activities in the classroom. Whiles 9 respondents representing 18.0% said they do not play musical instruments and 2 respondents representing 4.0% also stated that they have theirs on the school compound. On the whole the information presented in tables 23a to 23d confirms the information realized with the observation guide which could describe the situation as lack of instruments and infrastructure in the schools for effective work.

A further question was asked to find out whether the few instruments in the schools were made available for pupils to try their hands on in class.

Table 24: Are the instruments available for pupils' use?

Category	Frequency	Percent
No	50	100.0

In table 24 the data displayed suggest a blunt answer “No” as 50 respondent representing 100% mentioned that they do not have access to the instruments in the

classroom. Through the observation, it was revealed that most of the schools especially the public ones had only one set of drums which consisted of bass, snare and in some cases tenor drums and a cymbal. This set is basically meant to be used at the morning assembly and for school worship. The condition seem to be buttressed by the International Labour Office (2012) assert that early childhood education standards among others are difficult to apply in sub-Saharan Africa where early childhood education is often provided in unsuitable premises lacking basic learning resources such as books, toys and other relevant materials”(p. 53).

A question concerning the quantity of musical instruments was put to the respondents as shown in table 25.

Table 25: Are the instruments enough for work?

Category	Frequency	Percent
No	50	100.0

The details in table 25 shows that all the respondents numbering 50 and equivalent to 100% indicated that they face the challenge of inadequacy in terms of materials and instruments. Indeed work under such conditions undoubtedly could be very much frustrating in that no matter how experienced the teachers may be, he/she can do very little in terms of improvisation, as observed, to help the children and the work at large since delivery would be greatly impeded. Though Flolu (2001) explains that, experience shows that no school can afford them in sufficient quantities that would enable the majority of pupils to have access to them. Secondly, not enough is understood about how they should be used in the classrooms for tuition and what exactly is expected of students or children at early levels of education. For Western

orchestral instruments, because of the poor economic situation in the country they are considered very expensive.

The condition of the few instruments secured by some of the schools and centres was also an issue of concern and as result information was gathered from the respondents. The details are shown in table 26 for consideration.

Table 26: What is the condition of the instruments?

Category	Frequency	Percent
Good	7	14.0
Not good	43	86.0
Total	50	100.0

According to table 26, respondents numbering 7 denoting 14.0% maintain that their instruments are in good condition for use in the school's routine activities. Whiles 43 respondents representing 86.0% declared that their musical instruments are not in good state for use in the school and its activities.

The obvious result having analysed the data in the table is that most of the early childhood schools and centres do have a great deal of challenge in respect of materials and even personnel, especially in the area of music and its related activities. Indeed Sussman and Gillman (2007) are right in mentioning that the early care and education field continues its decades-long expansion, experiencing a new phase of educationally oriented growth. Most states now fund preschool programmes and enrolment continues to rise. Yet the field remains fragmented and insufficiently resourced. It lacks the institutional frameworks necessary to address basic challenges to continued

growth and development. The design, development, finance and maintenance of facilities are key issues.

Again as a follow-up question to the instruments and material situation in the various early childhood schools sampled for the study, the questionnaire sought for the frequency at which the schools change, maintain or take delivery of new musical instruments. The respondents' views are shown in table 27.

Table 27: How often do you take delivery of new instruments?

Category	Frequency	Percent
Not often	50	100.0

In table 27 all teacher respondents numbering 50 indicated that they do not often take delivery of new instruments. Furthermore, with the use of the interview and the observation guides it came up that drums in some of the schools and centres are so old that even the teachers and the heads could not remember the date those drums were purchased and the one who spearheaded the purchasing. What they claim they do is to refurbish the instruments from time to time so it could be used in the school for the normal assembly, worship and other related uses, but definitely not carrying it from class to class to be used for teaching purposes. It was however observed that in some of the schools, occasionally a class comes out to the compound to sing dance jump and virtually have fun. It was at such sessions that the school drums were played by some teachers together with pupils. Indeed in some schools the instruments and material situation in terms of availability and condition is nothing to write home about. Therefore the teachers practically resort to the attitude of “let me do what I can”. This condition definitely does not urge teachers to do their best on their job.

Agreeably, the end result of such condition could be ill-preparation of children for higher learning.



CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

The fifth chapter of the thesis provides the summary of findings, conclusions and recommendations as well as suggestions for possible further research.

Music education and the use of music in the teaching and learning process generally has been very instrumental in the training and the holistic development of the individual. This significant role assumed by music in the formal training of the individual has seen periodic reformations over the years. A case in point is the 1998 Music and Dance Programme which triggered the fusion of Music and Dance as a subject in Primary and Junior High Schools. The innovations introduced into music teaching apparently were meant to enhance teaching and learning of Music in order to make the subject more comprehensive and attractive to learners. The impact of this innovation was expected to reflect in almost all facets of human existence, including the teaching and learning and training of the pupils at the early childhood level, most importantly the use of songs/music in the teaching and learning process of the children.

Nonetheless, a preliminary study especially at the early childhood schools and centres, revealed an underutilisation of music as a tool of imparting knowledge to the pupils on the part of the teachers who exhibited gross inability to appropriately adopt music/songs in the teaching and learning process. Furthermore, lack of instruments and teaching and learning materials to do effective work in class and the school as a whole. It is in this regard that the study was embarked upon to ascertain the causes for the teachers' challenges to effectively employ music to aid teaching and learning.

The study among other things, paid attention to availability of musical instruments, facilities and the state in which they are kept and used for academic work. Furthermore, the research considered the level of the teachers', caregivers' and handlers' musicality which was considered questionable in respect of application of music in their work as teachers and what could possibly be done to curb the situation in order to get the best from teachers and early childhood education for the children.

Consequently, the approach considered apt for the research is a case study, since Seidu (2006) maintains that, the approach is particularly appropriate for individual researchers to study a problem in some depth within a limited time frame. The design also involves an intensive investigation on the complex issues which lead to the individuality of a social unit (a person, family, group, social institution or community). He emphasised further that, the purpose of case study is mainly to establish the import of the life cycle or a part of the life cycle of the unit through the study of an aspect. In the suggestion of Leedy and Ormrod (2005) they express the opinion that researchers may study two or more cases which are different in certain key ways in order to make comparison, build theories, propose generalizations (the method of multiple or collective case study).

They are also of the view that case study is suitable for learning more about poorly known situation. It is also useful for investigating how an individual or programme changes over time. Also, the method employed for the research was the mixed method type this is because Creswell and Clark (2007) state that the mixed method is more than simply collecting and analysing kinds of data but involves the use of two approaches so that the strength of the study is more than either qualitative or quantitative research. Additionally, the mixed method was adopted due to the fact that

tables and figures coupled with discussions from interview guides and observation guide were used to analyse the information collated for the entire research.

In the quest to present the information of the research in a logical manner, there was the need to group the information under five chapters. The chapter one highlights the challenges which necessitated the study, the purpose of the study, the relevance of the study to the development of the children who are the future leaders. The research objectives and research questions for the study as well as two theories which governed the research and the areas the research covered and where it did not cover were also mentioned in the first chapter.

The relevant literature to the study reviewed included the teaching and learning environment of the child, need for early childhood songs, the intelligence developmental effect of music in early childhood, the motor developmental effect, affective growth of the child, therapeutic attribute of music, the value and uses of music/songs in the teaching and learning process, resource situation for use of music/songs in the teaching and learning process was captured in the second chapter. Through the review, it was realized that the various authors whose works were reviewed, portrayed firm grounds for espousal of music/songs in both social and academic handling of the pupils to ensure effective and appropriate impartation of thoughts and skills for holistic development.

In the third chapter, the methodology of the study was fully discussed from which it was indicated that a sample size of 100 respondents was used for the research. The composition of the respondents was 50 fifty early childhood staff (teachers, caregivers, handlers) and 50 early child hood pupils selected from sampled schools and early childhood centres from the Oforikrom sub-metro of the Ashanti Region.

The instruments used to collate data for the research were two sets of interview guides, an observation guide and a set of questionnaire. The questionnaire is found under Appendix A, while the interview guides form the Appendixes B1, B2 and the observation guide is labelled Appendix C. The questionnaires comprised close and open ended questions. One of the interview guides was designed to help elicit information from teachers when they were found busy while the other set was used to collect information from the pupils. The researcher used the observation guide during the participatory observation sessions to gather further information to compliment the already collected information from pupils and teachers and also confirm factual issues concerning teaching and learning and general life emerging from the schools. The use of the interview and observation guides was essential because it contributed to the fuller representation of pupils and teachers. It also helped in making sure that varied submissions were represented.

All the questionnaires distributed were retrieved, coded and the responses to the open ended questions on the questionnaire and the interview guides with exception of the observation guide which was used to compliment the collected information, were critically scrutinized for consistency and were also coded. The codes were accordingly fed into the computer where the Statistical Package for Social Sciences (SPSS) software was then used to analyse the data after which the corresponding frequencies and percentage tables were developed to aid reader's comprehension of the entire study and its findings.

5.1 Summary of research findings

The research sought to find out how teachers, caregivers and handlers employ music in their daily activities and the type of music/song they use. It was evident that most teachers, caregivers and handlers at the early childhood level use different kinds of songs in their work mainly for recreational purposes and sometimes is psyche pupils for a class, and pupils in one way or the other respond to the songs/music used in class by singing and dancing among other activities. However it was obvious that the challenge teachers' encounter in an attempt to adopt songs has to do with how to fittingly apply the songs in the teaching and learning process of other subjects to achieve results as far as impartation is concerned.

Furthermore, the research examined the contribution of songs and musical activities in the teaching and learning process and the response of pupils to music in their studies. Upon the analyses of the information gathered, it was comprehended that the thought of most of the teachers about music and its related activities, is to keep pupils alert and make the lesson lively, though a few of the teachers went further to mention that through the activities, for instance singing and dancing, the children are able to develop a store of vocabulary which enhance their language development and the dancing activities also make them fit physically. Yet the idea of other contributions of music and its corresponding activities such as muscle development, creativity, retention, skills development, just to mention a few, were not recognized by the respondents.

Additionally, the study sought to ascertain the teachers', caregivers' and handlers' ability to use music and its qualities in the teaching process. The information gathered showed that some of the teachers were not initially interested in music

education and therefore did not pay attention to music lessons while in school. Others stated that they had some music lessons in school but fell away due to poor tuition. As a result majority of the respondents were ill-educated or not educated musically. However, the few who claim they have had some education in music, indicated that they never had a continuous education musically and therefore have suffered some missing links which has impacted negatively on their work as early childhood teachers. The respondents further commented on the challenges they face in trying to compose and select songs for the lessons in class. Additionally, the result of the study exposed respondents' inability to effectively manipulate any musical instrument for smooth impartation of knowledge to pupils in class.

The research objective three sought to examine the expertise of the early childhood teacher in applying songs/music to aid the child's development, for instance communication, motor, cognition and socio-emotional control. The information collected with regards to the objective three, identified that respondents used music in class but the interview guide indicated some challenge of appropriate use of music in the teaching process. As a result some teachers do not see the need to frequently employ music as part of the lesson but adopt other methods which mostly render the entire process of teaching and learning very cumbersome. It was observed through the study that the major musical activities organised basically engaged the pupils in clapping, singing and dancing, probably due to lack of instruments, not much drumming and manipulation of other instruments was observed in almost all the sampled schools. On the issue of the impact of music on the pupil's emotion, respondents indicated that music creates excitement and motivates pupils but did also state that they do not have any idea regarding emotionally induced impact of music on the pupils.

The research objective and question four considered the resource situation for music making at the early childhood schools and centres sampled. Consequently, the responses which were collected from respondents through interview and observation guides as well as questionnaire, portrayed a large number of respondents reporting that they do not have musical instruments for pupils to manipulate or use in their studies. They again reported the abhorring nature of infrastructure and materials in some of the sampled schools. It was also indicated in the analyses that the few available instruments were mainly used for morning assembly and worship but not actually meant for pupils' use in their lessons. Additionally, respondents mentioned that the few available instruments are mostly not in good condition and more so they rarely take delivery of new instrument for use in the school.

5.2 Conclusions

The findings of the study, evidently exposes the fact that most teachers especially at the lower level including early childhood, basically employ music for recreational purposes and also psych pupils in class, but face a great challenge in applying songs in teaching other subjects to aid impartation of knowledge to pupils.

It is apparent from the study that majority of the respondents are aware of the fact that music contributes to the alertness of the pupils in the class but are very much ignorant of other essential attributes of music which enhance the child's development, for instance, creativity, muscle development, skill and attitude development.

The findings of the research also indicate that due to the numerous challenges some teachers' encountered whiles in school example lack of personnel coupled with the

negative impact of educational policies on music education. The situation has contributed to missing links in music studies from lower to tertiary levels and has led to ill-preparation of some of the early childhood teachers, and has comprehensively affected their delivery in the classroom.

Additionally, on the account of ill-preparation of some teachers, caregivers and handlers, they were in a position to only express the thought that songs and for that matter music is able to induce excitement and motivation but had virtually nothing to share on other emotionally induced impact of music on the pupils. Consequently, some respondents do not value the use of music though it is professed to aid motor and holistic development of the child.

The research again exposed the abhorring nature and lack of infrastructure, inadequate instruments and materials for learners, and additionally, how schools hardly procure new materials and instruments for pupils use. It was also evident that the few already acquired instruments were mostly not in the best of conditions for use in the schools.

5.3 Recommendations

Upon a careful examination of the challenges that teachers, caregivers, handlers and pupils face musically in the early childhood schools and centres, it is recommended that: Early childhood teachers must endeavour to seek assistance with regards to songs selection and preparation for musical activities for lessons, from experience colleagues, well equipped resource centres and libraries. They must as well practice and be on top of their pedagogy and confidently handle their teaching and learning materials in accordance with the Personal Practical Theory adopted in the study.

In order for the teacher to comprehensively assess pupils' attitude generally, and in particular their reaction to music as a teaching tool used in other study areas, it is very important for the head teachers to team up with educational stakeholders' and philanthropist (School Management Committee, Non-Governmental Organisations) to organize regular refresher courses, frequent workshops, seminars for teachers, handlers and caregivers at the early childhood level. This is very important particularly in the face of the recent mass transfers of teachers which has resulted in teachers of upper classes being sent to the lower and early childhood levels. This will properly equip the teachers to deliver comprehensively on their job to achieve maximum result.

Though some avenue have been created for personnel to be trained for early childhood education, the course content should include an appreciable level of musical training of some salient areas in music such as instrument playing, melody writing, some compositional techniques. This will help in making sure that the teachers are fully prepared for the teaching and learning of the children at the early childhood schools and centres. In like manner, more music teachers must be trained so that each of the levels of the educational ladder will have professional hands to handle the music course in order to give a phase lift to music as programme of study in the schools. On this, The Study Leave with pay and its quota string must be given a second look to reflect the needs of the schools and the educational system as a whole.

It is expected that with the current innovations in education where the early childhood education have been drafted into the main stream, the authorities and stakeholders of education will expedite action in making sure, that at least the early childhood school and centres attached to government schools, is provided with modern infrastructure

and adequately furnished with appropriate teaching and learning materials including musical instruments to enhance impartation of knowledge to pupils.

5.4 Suggestions for further research

In deference of the findings, conclusions and recommendations of the research as reckoned, it is recommended that similar research could be conducted in early childhood schools of other regions of Ghana, to find out the challenges confronting teachers, caregivers and handlers with their pupils in respect of use of music/songs in the teaching and learning process.

Further research could also be conducted to find out the impact of music/songs and Music education and how they could be employed to benefit the teacher and the learner in the entire teaching and learning process so as to achieve the required outcome

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APPENDIXES

THE USE OF MUSIC/SONGS IN THE TEACHING AND LEARNING PROCESS OF THE EARLY CHILDHOOD; CASE STUDY OF SELECTED SCHOOLS IN THE OFORIKROM SUB-METRO OF THE ASHANTI REGION

QUESTIONNAIRE FOR TEACHERS, CAREGIVERS, HANDLERS

1. How long have you worked at the early childhood school / centre?
 - a. 1-5 years
 - b. 6-10 years
 - c. 10 years and above
2. Which of the following is your designation as a staff of an early childhood school?
 - a. Teacher
 - b. Caregiver
 - c. Handler
3. Do you use music/songs when teaching?
 - a. Yes
 - b. no (if no why)
4. How often do you use music/song when teaching?
 - a. Very often
 - b. often
 - c. not often
5. Which of the following music/songs do you use?
 - a. Existing music/songs
 - b. self-compose music/songs
6. What is the attitude of pupils towards singing and dancing in class?
 - a. Very active
 - b. Active
 - c. not active
7. How often are pupils able to relate music/songs to lessons they are being taught?
 - a. Very often
 - b. often
 - c. not often
8. How are pupils able to recollect music/songs in class?
 - a. By creating a scene
 - b. By asking individuals to sing
 - c. by singing after teacher.
9. How often do children create an atmosphere for singing while learning?
 - a. Very often
 - b. often
 - c. not often

10. How often do pupils attempt to use their own words in singing taught songs/music in class activities?

- a. Very often b. often c. not often

11. Have you had any formal education in music?

- a. Yes (state the level)..... b. No

12. How often do you compose music/songs?

- a. Very often b. often c. not often

13. How difficult is it to compose or choose songs for lessons?

- a. Very difficult b. difficult c. not difficult

14. Do you play any musical instrument?

- a. Yes (name the instrument)..... b. No

15. How are you able to use music/song in the teaching process?

.....
.....

16. How often do you organize musical activities for pupils

- a. Very often b. often c. not often

17. What form do your musical activities take?

- a. Singing b. dancing c. singing and dancing d. singing, drumming and dancing
e. drumming and dancing f. others (please name them)

.....
.....

18. Why do you organize musical activities for the pupils?

.....
.....

19. In which way do musical activities contribute to teaching and learning?

.....
.....

20. How do musical activities help to control child's emotions?

.....
.....

21. Does your school own musical instruments?

a. Yes (name some) b. no

22. Do you have musical instruments for children use in the class?

a. Yes b. no

23. In your view, are the instruments enough for work?

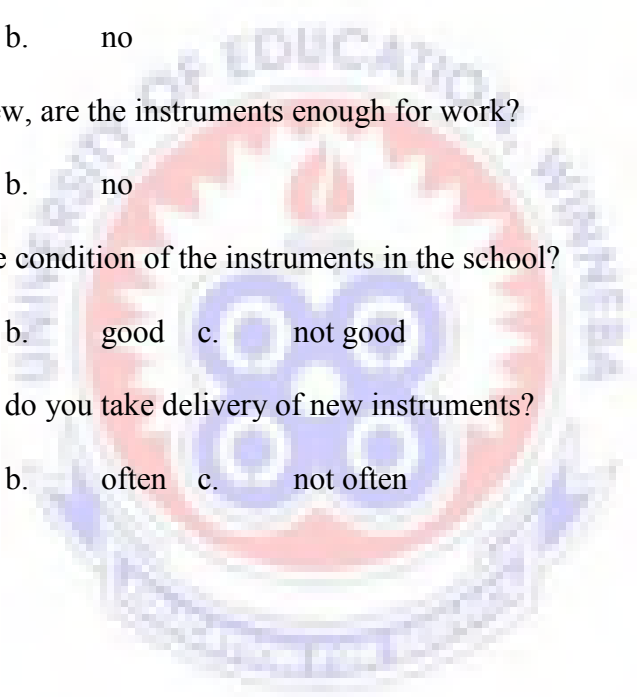
a. Yes b. no

24. What is the condition of the instruments in the school?

a. Very good b. good c. not good

25. How often do you take delivery of new instruments?

a. Very often b. often c. not often



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INTERVIEW GUIDE FOR TEACHERS/CAREGIVERS AND HANDLERS

1. What is your designation and how long have you worked at the early childhood school/centre?
2. What kind of music do you use in class (existing song or self-composed songs) and how often?
3. How have singing and dancing impacted on pupils and teaching and learning process?
4. How do pupils relate music/songs to lessons taught?
5. Have you had any formal education in music and how are you able to use music/songs in the teaching and learning process?
6. How do musical activities contribute to teaching and learning?
7. How often do you organize musical activities for pupils and why?
8. How do musical activities aid control of emotions of children/pupils?
9. What kind of musical facilities (example music room for children etc.) does your school have?
10. Mention some of the musical instruments in your school that are available to children and lessons?
11. What is the condition of the instruments, and are they enough for work in the school/centre?
12. How often do your school take delivery of new instruments and how appropriate are they to your work?

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PROCESS OF THE EARLY CHILDHOOD; CASE STUDY OF SELECTED
SCHOOLS IN THE OFORIKROM SUB-METRO OF THE ASHANTI
REGION**

OBSERVATION GUIDE

PART 1: Observing Teacher's skills in choosing and using music/songs in class

i. How did the teacher come by the music/songs used in class?

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.....

ii. How did the teacher use the music/song in teaching the class?

.....
.....

iii. How did the music/song impacted on the teaching process and the learners?

.....
.....

iv. How appropriate were the music/songs used to pupils in the class?

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.....

PART 2: Observing Pupils reaction/attitude towards the use of music in class

v. How did the teacher involve the pupils with the use of songs/music in the teaching and learning process?

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.....
vi. How did pupils relate to the music/songs and the topic taught?

.....
.....

PART 3: Observing Availability and use of instruments/materials for effective teaching and learning.

vii. Briefly describe a music activity session organized for the pupils of the school/class

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.....

viii. What kind of musical instrument did the school have, and are they enough for work?

.....
.....

ix. What is the condition of the instruments available?

.....
.....

x. How accessible are the facilities and instruments to pupils and the teachers?

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.....

PART 4: Observing Evaluation of lesson

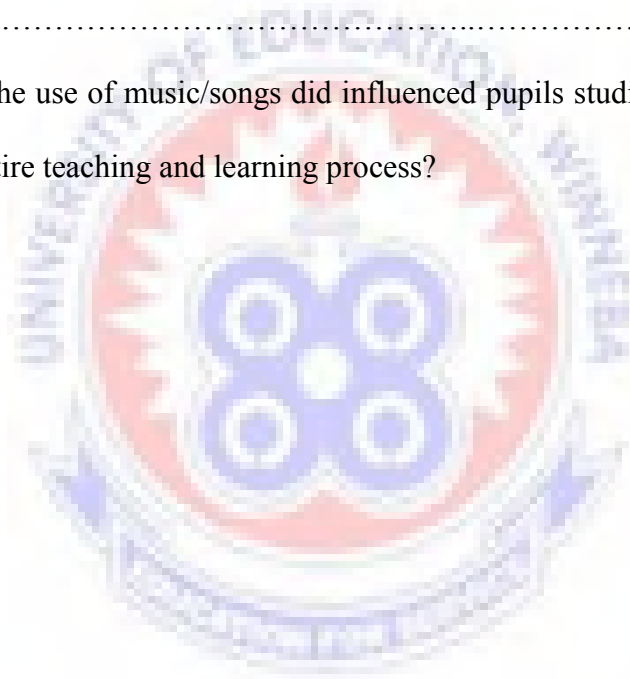
- xi. Describe the effectiveness and ineffectiveness of the teacher in the use of songs/music in the teaching process.

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- xii. How necessary is it for early childhood teachers to use music/songs in teaching other subjects

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.....

- xiii. How the use of music/songs did influenced pupils studies, teacher's work and the entire teaching and learning process?



**THE USE OF MUSIC/SONGS IN THE TEACHING AND LEARNING
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INTERVIEW GUIDE FOR PUPILS

1. Do you like music? a. Yes (what type).....
b. No (why)
1. Do you play any musical instrument (s)? a. Yes (name them)
..... b. No (why)
2. Do you sing when learning in class a. Yes b. No (why)
.....
3. Do you like singing about what you learn? a. Yes (why)
..... b. No (why).....
4. Does your teacher play musical instrument? a. Yes (what type)
..... b. No (why).....
5. Which of the class songs do like best?
.....
6. What does the song talk about?
.....
7. What are some of the actions do you do when singing?
.....
8. Which other activities do you do when singing?
.....
9. Where do you gather to play musical instruments, sing and dance?
.....

10. What are some of the instruments do you have in your school

.....

11. Does everybody get instrument to play when you meet to have musical fun?

- a. Yes
- b. No

