UNIVERSITY OF EDUCATION, WINNEBA

THE PREPARATION OF THE PRE-SERVICE MUSIC AND DANCE TEACHERS IN COLLEGES OF EDUCATION: GHANA

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DECLARATION

Student's Declaration

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

Signature: …………………………….………

Date: ………………...

Supervisor's Declaration

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

Professor Priscila Mary Dzansi-McPalm (Principal Supervisor)

Signature: …………………………….…..…

Date: ………………...

Professor Emmanuel James Flolu (Co-Supervisor)

Signature: …………………………….…..…

Date: ………………...

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DEDICATION

To my late mother, Madam Susuana Acheampong and the late Nana Hemaa-Ohemaa

Afua Brakatu I.

ACKNOWLEDGEMENTS

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ABSTRACT

The aim of the study was to examine the preparation of the pre-service Music and dance teachers in Colleges of education: Ghana. The study examined how effective the pre-service teacher preparation was in Colleges of Education in some selected Colleges of Education in Ashanti Region. The study examined the adequacy of the course content, the areas of the Music and Dance Education curriculum that need much emphasis and what are overstretched, the instructional materials and pedagogical strategies that are appropriate for effective learning and teaching of Music and Dance in the Colleges of Education, find out the special competencies student-teachers of Music and Dance lack in their preparation, and to explore interventions that can be adopted to improve Music and Dance programme in Colleges of Education. The Theoretical Framework has been conferred from the Ghana National Teacher Education Curriculum Framework (MoE-NCTE, 2017) and National Teachers Standards (GES, 2016). The researcher used mixed-methods approach and implemented the descriptive survey strategy. The instruments used were questionnaires, observation and document analysis. Purposive sampling technique was used to select sixty-four participants (fifty-two pre-service teachers, seven tutors, and five principals) in the Colleges. The research tools were field notebook, Infinix mobile phone, digital camera, video footage and voice recorder. The study revealed some of the following findings; mandatory Music content in the second semester of the first year (PRA 121) and the principles and methods of teaching the performing arts 1 (PRA 221) and (PRA 211) as elective for second year first and second semesters, the reduction of the workload on the pre-service teachers' (from a total of 89hours to 65hours) in the 2014 DBE, reduction of the duration of teaching practice by one semester, unavailability of some instructional materials and facilities, not visiting of places relevant to Music and Dance, inappropriate use of assessment strategy for learning and teaching and inadequate melodic and harmony compositional technique. The study concluded that there was inadequate content knowledge, pedagogy knowledge and pedagogical content knowledge in the pre-service Music teacher preparation. The study recommends that the methodology aspect of the course should be made core but not optional in the second year. There should be formidable content knowledge with respect to the totality of what is to be taught to and learnt by students, the one credit hour should be increased to two credit hours to enable the tutors positioning themselves very well for both theory and practical work. There should be availability of instructional materials and facilities and use in the classroom, tutors should provide links with the contemporary classroom environment in various ways that do not require recent personal teaching experience, tutors should use variety of assessment techniques to determine understanding. Again, the study recommends that composition lessons should take as its the traditional view that one learns to compose by imitation.

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

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

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

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

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

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

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

The first phase; is on-campus teaching practice requires prospective teachers to engage in peer teaching on their campuses for a semester. This peer teaching is done under the supervision of tutors in the various Colleges of Education (CoE) campuses who are subject specialists. An assumption underlying this phase is to provide occasion for the

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

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

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

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

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

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

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

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

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

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

i. Develop in each student teacher general education of academic and professional nature, as well as personal culture (principles and philosophy of life) and the ability to teach and educate others.

ii. Develop in the individual the awareness of the principles which underline good human relations within and across national boundaries, and a sense of responsibility to contribute both by teaching and by example, to social, cultural and economic progress.

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

i. Work with learners in the spirit of co-operation and professional competence.

ii. Understand human development and the diverse social backgrounds, and modern skills in pedagogy.

iii. Efficient use of social and natural resources which the local environment and technology provide.

iv. Recognition of self-development through continued learning.

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

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

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

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1.2 Statement of the Problem

Music Education in Colleges of Education deserves critical approach to prepare the products of the education system for effective practice. The quality of teaching occurring in schools is directly associated to the worth of pre-service (training or preparation) that teachers receive. This is mostly significant in the area of pre-service Music teacher preparation given the unique challenges that classroom Music teachers commonly face. The kind of preparation given to pre-service Music and teachers during their preparation does not culminate a desired outlook. The Colleges of education course outline are structured in such a way that it does not give room for proper methodology for all pre-service-teachers; the content is not enough for them to go out and put them into practice. As Music and Dance is studied in the Colleges of education, it is however, difficult to say that, it is adequate enough to equip trainees to handle the subject effectively.

There is an inadequacy of the course content, lack of learning and teaching resources (TLRs), inappropriate teaching approaches, inadequate time to carry out the classroom instructional activities and insufficient acquisition of special skills that the pre-service Music and Dance teachers need to acquire for effective practice. The result is that teacher training programme does not integrate theory and practice properly to equip pre-service Music teachers with pedagogical skills to deal effectively with real situations in the classroom. The proficient teacher, however, is the one who is competent in the subject-matter and understands how to convey knowledge by exploiting analogies and examples to communicate information and get used to the material to the interest and ability of learners. Teachers with requisite teaching skills are able to teach better than those with limited teaching skills.

In Colleges of Education, there is little or no correlation between the content of the Music and Dance Course Structure and examination requirements. Practical outcomes are stated in the curriculum but are not practiced or assessed internally or externally. This lack of skills comes as no surprise, given that the content of the Music curriculum as inherited from the British colonial system. It is based on the Cambridge Examination Syndicate, essentially irrelevant to learners in Ghanaian basic schools.

The Music and Dance course content in the Colleges of Education includes Music theory, melody writing in monotone, aural training, some Ghanaian Music personalities, Labanotation without performance that is 'dancing on a paper' as well as some traditional dances which is only theoretically assessed. In contrast, efforts in curriculum development in Ghana have focused heavily on the introduction of older forms of indigenous Ghanaian Music at our basic schools.

The Creative Arts Curriculum in Basic School stressed on the national artistic excellence. That is appreciation of one's' own culture and the culture of others. The importance of providing learning experience that enable African children to acquire knowledge, skills and understanding of traditional Music and Dance of their own environment and those of their neighbours is now generally recognised, for without this preparation, they may not be able to participate fully in the life of their communities to which they belong Nketia (1999). The study will be looking at the preparation of Pre-Service Music and Dance Teachers in Colleges of Education: Ghana.

1.3 Purpose of the Study

The study is to examine the effectiveness of the pre-service Music and Dance Teacher Preparation in Colleges of Education: Ghana. The study also examines the adequacy of the course content of the Music and Dance programme, identify the areas of the Music

and Dance Education curriculum that need much emphasis and what are overstretched, examine the instructional materials and pedagogical strategies that are appropriate for effective teaching and learning of Music and Dance in the colleges of education, find out the special competencies student-teachers of Music and Dance lack in their preparation, and to explore interventions that can be adopted to improve Music and Dance programme in Colleges of Education.

1.4 Objectives of the Study

1. To examine the adequacy of the course content of the Music and Dance programme in the Colleges of Education.

2. To identify the areas of the Music and Dance Education curriculum that need much emphasis and what are overstretched.

3. To examine the instructional materials and pedagogical strategies that is appropriate for effective teaching and learning of Music and Dance in the Colleges of Education.

4. To find out the special competencies that pre-service Music and Dance Teachers lack in their preparation.

5. To explore interventions that can be adopted to improve Music and Dance programme in Colleges of Education.

1.5 Research Questions

1. How adequacy is the course content of the Music and Dance programme in the Colleges of Education?

2. What areas of the Music Education curriculum need much emphasis and what are overstretched?

3. What kind of instructional materials and methodological strategies are appropriate for effective teaching and learning of Music and Dance in the Colleges of Education?

4. What special competencies do student- teachers of Music and Dance lack in their preparation?

5. What interventions can be put in place to improve Music and Dance programme in Colleges of Education?

1.6 Significance of the Study

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

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of Education. The findings may open up other areas for further research in Music and Dance programme in Colleges of Education.

1.7 Limitations of the Study

Among the conditions that restricted the scope of the study include the following: Access to information from the pre-service Music and Dance teachers', even though they were assured of absolute confidentiality and that the information was meant for only academic purposes. Again, the sample should have included all the Colleges of Education in Ghana so as to provide a complete image of the happenings in each College with regards to the pre-service Music and Dance teacher preparation. More so, the number of times the observation data was collected was limited. Should the data collected been more than thrice the number of occasions used in this study, a better picture of what is actually happening in the classrooms with respect to Music and Dance teaching and learning processes would have emerged. Again, the researcher's presence in the classrooms during the observation process as well as his frequent visit to the Colleges may have had reactive effects on the pre-service Music and Dance teachers' and tutors used for the observation. Also, sample taken from a large population is not representative of the whole population. The scope of descriptive research is limited to the what of research, with no information on why thereby limiting the scope of the research.

1.8 Delimitation

The study covers Colleges of Education in Ghana and is further restricted to both private and public Colleges of Education in Ashanti region. The delimitations imposed by the researcher in this study were determined by a desire to better gain an understanding of the development of pre-service Music and Dance teacher preparation

in Colleges of Education. The participants of the study were the Principals, Tutors and the pre-service Music and Dance teachers. The time period for the data collection was confined to eight weeks. The researcher used Mixed research paradigm and implemented descriptive survey research design. The study was about the preparation of pre-service Music and Dance teachers in Colleges of Education: Ghana.

1.9 Operational Definitions

Assessment: A regular process through which the growth and achievements of a learner or learners is calculated or judged in fulfilment with specific quality criteria.

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

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

Continuing/Continuous Professional Development (CPD): A lifelong learning process by which teachers develop, uphold and improve their personal and professional virtues towards getting better their knowledge, skills and practice.

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

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

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

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

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

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

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

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

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

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

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

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

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

Portfolio assessment: Assessment based on the systematic collection of learner work (such as written assignments, drafts, artwork, and presentations) that represents competencies, very good work, or the learner's developmental development. In addition to examples of their work, most portfolios include reflective statements prepared by learners. Portfolios are assessed for evidence of learner achievement with admiration to recognised learning outcomes and standards.

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

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

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

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

Technological Pedagogical Content Knowledge (TPCK also called TPACK): A framework that integrates pre-service Music teachers' understanding of educational

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technologies and their pedagogical content knowledge to produce effective teaching with technology.

1.9 Abbreviations

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

1.10 Organisation of the Study

This research study is presented in five chapters. Chapter One is the introduction which discusses the background of the study, research setting, statement of the problem, purpose of the study, objectives, research questions, significance of the study, limitation, delimitations, definition of terms, abbreviations and the organisation of the study. Chapter Two deals with theoretical frameworks, the reviewing of related literature relevant to the study; the views, findings and suggestions made by earlier researchers on the topic for the study reviewed to support points raised in the study.

Chapter Three outlines the methodology including location and participants, sources of data, Data collection procedures, credibility, transferability, dependability conformability, triangulation and data analysis procedures. Chapter Four deals with the

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

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

This chapter presents the theoretical framework and reviews literature relating to the pre-service preparation of Music and Dance teachers in Colleges of Education. Boote and Beile (2005) state that 'Good' research is good because its highpoints on our shared understanding. To advance our shared understanding, a researcher or scholar needs to comprehend what has been before, the strengths and weakness of present studies, and what they might mean. A researcher cannot achieve substantial research without first bearing in mind the literature in the field. The clarity of the problem is possible with the orderly understanding of the knowledge generation in the area of research. The literature makes available the source of data and statistical technique appropriate to the solution of the problem. Literature enables researchers to progress their own investigation and to attain at the proper perspective of the study. Reviewing related literature helps you to develop a conceptual framework to guide your study.

During the analysis and discussion stage of research, the findings will be linked with the framework to find out whether they support, challenge or advance existing knowledge. The review also establishes an exposure to or familiarity with the existing knowledge in the area of study. It also informs the methodological choices. Literature helps to decide on the methodology to employ for the study. Literature will be reviewed under the following sub-topics: the course content of the Music and Dance programme, the areas of the Music and Dance Education curriculum that need much emphasis and what are overstretched, examine the instructional materials and pedagogical strategies that are appropriate for effective teaching and learning of Music and Dance, the special competencies that pre-service Music and Dance Teachers lack in their preparation and

the interventions that can be adopted to improve Music and Dance programme in Colleges of Education.

2.1 Theoretical Framework

The preparation of the pre-service Music and Dance teacher in Colleges of Education is the teacher education programmes that are planned to furnish prospective pre-service Music teachers with the knowledge and skills to teach Music in the classroom. The Theoretical Framework has been conferred from the Ghana National Teacher Education Curriculum Framework (MoE-NCTE, 2017) and National Teachers Standards (GES, 2016). The theoretical framework emphasis on the subject and curriculum knowledge that is subject knowledge for teaching content, progress in learning in subjects, common misconceptions in subjects, student teacher's development and learning in subjects in diverse contexts and cultures and subject's specific assessment of student's teachers. The Technical and specialist committees chaired by Prof. Mohamed Salifu and included experts from: MoE, GES, UCC (Prof. Frederick Ocansey), UEW (Prof. Damain Kofi Mereku), UG, UDS, NTC, NCTE, NAB, NCCA, Colleges of Education, USAID Learning Project, and co-opted Civil Society representatives. Through the National Forum, the following were involved: facilitators, tutors, pre-service teachers, learners, district and regional Directors of Education, Development Partners (DP), teacher unions, academics, private universities offering teacher education programmes, NGOs, and Colleges of education MoE-NCTE, 2017 pg.7).

Ghana's educational system was much-admired to be one of the best in Sub-Saharan Africa in the 1960s. However, over time the education system declined and many reform efforts were put in place to address this issue. While this was going on, a parallel reform took place in the teacher training institutions to address acute shortages of qualified teachers experienced by the system.

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Teacher education and in-service education and training for basic and secondary schools are undertaken by initial teacher education institutions (ITE) in Ghana. The present reform in teacher education, especially in the Colleges of Education is to prepare more qualified teachers who has been called into play by increased enrolment but without the concomitant increase in the quality of teacher education.

2.2 Rationale for the Curriculum Framework

Any future curriculum must be easily reached in terms of the four pillars and the cross-cutting issues and should openly replicate how they relate to each other to set up efficient engaging inspirational facilitators MoE-NCTE (2017).

> This framework is for the initial training of all facilitators at the pre-tertiary level. All material incorporated in revised curriculum requirements to be justified in terms of how it will hold up the pre-service Music teachers in becoming a more efficient facilitators (pg. 7).

There is a greater demand for growing the number of competent facilitators required in an increasing school system. The practice of teacher education is curved more by a technical-rationalist approach that requires teachers to put into practice specific prearranged rules or actions as an alternative of being shaped by a research-based thinking paradigm. Each of the Colleges providing initial teacher education has a different set of standards for assessing who a 'good teacher' is. This tends to prepare teachers with varied levels of competence, issues of equity, gender and inclusion are not part of the day-to-day discourse in teacher education. Inadequate space is provided for encouraging the development of transversal skills, of problem solving, critical thinking, creativity, collaboration, communication and innovation. The skills in entrepreneurship, digital literacy required for output in the twenty-first century, distance learning and sandwich programmes do not include supported and assessed student practicum's, school observation and on-campus teaching practice (OCTP) and be likely to be theory

focused (MoE-NCTE, 2017 pg. 12).

Assessment in this mode is also more quantitative and does not hold up critical thinking and higher-order skills. In addition, two decisive policy documents set the stage for the reform of teacher education in the country.

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

These three domains and aspect incorporate what pre-service Music teachers should value, know and do, and interconnect with one another to build up a teacher competent enough to teach at the end of their pre-service teacher preparation, as illustrated in the Venn diagram below where the fusion of the three domains represents this capability (NTSfG. P:15).
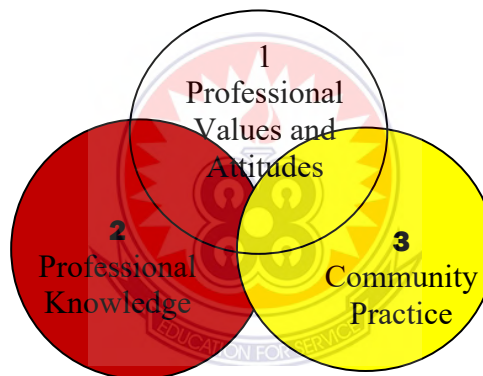
Figure 1: The Three Domains of Teaching Standards
Picture by the researcher

2.3.1 Professional values and attitudes, knowledge and practice

The pre-service Music teachers are expected to critically and jointly reflects to improve learning and teaching and to improve their personal and professional development through lifelong learning and continuous professional development. They should display effective growing leadership qualities in the classroom and wider school. The pre-service Music teacher should have extensive knowledge of educational frameworks and curriculum to exhibit awareness with the education system and key policies guiding it and to develop complete knowledge of the official school curriculum including

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learning outcomes and to achieve secure content knowledge, pedagogic knowledge and pedagogical content knowledge for the school and grade they teach. They pre-service Music teachers should understand how learners develop and learn in varied contexts and applies this in their teaching and take accounts of and compliments learners' cultural, linguistic, social-economic and educational backgrounds in their planning and teaching. In managing the learning environment, the pre-service Music teachers should plan and deliver varied and challenging lessons, showing a clear clutch of the planned outcomes of their teaching and to carry out small scale action research to get better practice. They should also, create a safe encouraging learning environment and to manage behaviours and learning with small and large classes. The pre-service Music teachers should learn how to employ an instructional strategy that will encourage learner participation and to promote critical thinking.

They should also, pay learn how to pay attention to all learners especially girls and learners with Special Education Needs (SPN), ensuring their development and to employ instructional strategies suitable for multigrade, multilingual and multi-age classes and how to set an important task that encourages learner teamwork and leads to determined learning. The pre-service Music teachers should also, learn how to explain concepts clearly using examples familiar to learners, produce and use a variety of learning and teaching resources including ICT that enhances learning and put together a variety of assessment modes into teaching to support learning.

The pre-service Music teachers should also, learn how to pay attention to learners and to give constructive feedback, identifies and remedies learners' difficulties or misconceptions. Also, how to refer learners whose needs lie outside the capability of the teacher and also to keep meaningful records of every learner (portfolio assessment).

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They should also, report learner's community's progress clearly to parents and to show the awareness of national school learning outcomes of learners and use objective criterion referencing to assess learners (NTSfG. P:18).

2.3.2 Community of practice

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

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

2.4 Ghana's Teacher Education Philosophy

The teacher education in Ghana aims at producing teachers instilled with professional skills, attitudes and values, and depth and breadth of content knowledge as well as the spirit of enquiry, innovation and creativity that will allow them to fine-tune to changing circumstances, use comprehensive approaches and ascribe in life-long knowledge. The pre-service Music teachers are needed to have a desire for teaching, management and leadership skills.

Again, to reproduce on their practice, and attach with members not only in the school community but also in the wider centre of population, and to act as agents of change.

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

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

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

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

The pre-service Music teachers should understand the comprehensive literacy demands of the subjects they teach and are able to hold up learners in developing the relevant literacy to study each subject efficiently and to use innovative approaches to develop and use suitable literacy materials in the classroom. They should also learn how to integrate technology into language teaching in L1 (Ghanaian language) and L2 (English), use suitable and contemporary approaches to teach and to assess the literacy skills of learners (both in L1 and L2). They should conduct (classroom) research in both L1 & L2 learning and teaching (MoE-NCTE, 2017 pg. 23).

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

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

the pedagogical methods in the context of the school and the learner. Pedagogical Content Knowledge ensures:

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

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

strategies and the ability to apply the strategies for the use of information technologies (MoE-NCTE, 2017 pg. 30).

The Supported Teaching in School placements which is the fourth pillar is designed to smooth the progress of pre-service teachers to put together up and relate their professional values and attitudes, knowledge and practice so that they are able to acquire standards in a manner suitable to a beginning teacher (MoE-NCTE, 2017 pg. 30). The makeup of Supported Teaching in School placements needs to replicate the guidance to the National Teachers' Standards requiring 'School practicum components must provide comprehensive guided periods of teaching'.

In addition, the placements need to be planned to mirror how the three domains of the Teachers' Standards interconnect with one another bringing together what pre-service Music teachers should know, value and be able to do by the end of training (MoE-NCTE, 2017 pg. 30). More so, the pre-service Music teachers should be abreast with the standards of community practice as directed by lawful and moral teacher codes of conduct in their development as a professional facilitator. Should Involve positively with colleagues, learners, parents, School Management Committees (SMC), Parents-Teacher Associations (PTA), Professional Learning Communities (PLC) and extensive public as part of a community practice and progresses a positive teacher distinctiveness and acts as a good role model for learners and the entire community. The pre-service Music teachers should distinguish their role as dormant agent of change in school, community and country (MoE-NTSfG. Pg: 16).

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

The pre-service Music teachers will be expected to learn how to integrate core and transferable skills in teaching the content of the different subjects, in pedagogical approaches used in the classroom and during supported student practicum. The cross-cutting issues in the framework are: professional values and attitudes, equity and inclusivity, assessment strategies, core and transferable skills, Information Communication Technology (ICT), other issues - specialism, assessing student teachers, CPD and quality assurance strategy.

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

2.7 How to Achieve Equity and Inclusivity in Music, Dance and Drama Classroom

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

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including tertiary education. The pre-service Music and Dance teachers need to be prepared to sympathetically bring and include girls in the classroom learning and teaching process.

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

2.8 Assessment strategies in Music, Dance and Drama Classroom

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

The pre-service Music and Dance teachers need to know how to use the information from their assessments to support their planning for differentiation, scaffolding, inclusivity, equity and identifying and making provision for the needs of all learners in the ages, subjects and contexts, which they are training for. The pre-service Music teachers therefore, ensures that they are well equipped with identifying the needs of all

learners and are conversant with the essentials of assessment and testing (MoE-TR(s) Pack; Creative Arts & Design pg. 119).

2.8.1 Assessment for Learning (AfL)

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

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

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

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

2.8.2 Assessment as Learning (AaL)

Assessment as Learning progresses and supports students or learners' sense of ownership and effectiveness about their learning through reflective practices. This form

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of self-assessment helps in building the capabilities of learners to realise deeper understanding of their own learning and what they are taught. It comprises portfolio, journal entries, projects, check list and questionnaire (Black and William, 1998). In AaL the tutors serve as model and teach the skills of self-assessment, guide pre-service teachers in setting their own goals, and monitoring their development towards them, provide examples and models of good practice and quality work that reflect curriculum outcomes and work with students to develop strong criteria of well-thought-of practice.

2.8.3 Assessment of Learning (AoL)

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

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

2.8.4 Reporting College-Based Assessment (CBA)

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

For performance assessment, the pre-service Music teachers should offer the opportunity to show how they will analyse problems and device an appropriate means that best work for them. There should be adequate learning and teaching resources that the pre-service teachers need to validate their understanding of concepts. The use of project works and group assignments will help the pre-service Music teachers to showcase their abilities in Creative Arts (MoE TR(s) Pack; Creative Arts & Design pg. 120).

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

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

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

Classifying the elements of Music for instance rhythm, texture, pitch, melody, harmony, and form (5mins). Brainstorm how to use the elements in composition (10mins). Discuss how to apply the elements of Music in composing a piece of Music (15 mins).

Apply knowledge and skills developed for composition and creative expression of ideas (10 mins) (MoE-TR(s) Pack; Creative Arts & Design pg. 17).

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

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

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

2.9 Teacher's Lesson Plan

In order to promote effective teaching, the content of the lesson must be organised in such a way that the instructional objectives be attained Lefrancois (1988). Tamakloe et al. (1996) add that "in most cases the success of any lesson depends upon the quality of

its plan" (p. 31). There are certain key elements that necessarily must be considered in any well-prepared teacher's lesson plan. These include the content standard, strand, sub strand, indicators, performance indicator, exemplars, phases (Sequence of Presentation), core competencies, closure and evaluation. The observation of lessons also assessed how the teachers' lesson had been planned. Tamakloe, et al (1996) affirms that a lesson plan with clear, measurable and achievable objectives gives the teacher a definite target to aim at and a definite criterion for measuring or evaluating student learning and consequently maximise implementation. Taba (1962) states that to achieve the set objectives of an educational programme, there must be appropriate selection of content. Tamakloe, et al (1996) state that in evaluating a lesson, the teacher asks a series of questions, which are directly related to the objectives stated in the lesson plan. They add that the teacher notes in the plan the questions he or she intends using in the evaluation. Finally, the observation of lesson assessed the degree to which the teachers studied adhered to the content description of the Music and Dance programme. One other important aspect of a teacher's lesson plan is closure. Here, the teacher indicates that he or she will summarise the main points of the lesson and welcome questions from students.

2.9.1 Phases of the lesson plan

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

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

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so that pre-service Music teachers become faster at accessing these vital concepts.

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

2.9.3 Phase 2: Main (new learning including assessment)

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

2.9.4 Phase 3: Plenary or reflection

The pre-service Music teacher should be aware that the plenary or reflections phase is a fantastic chance to reflect and to recap and consolidate the learning that has happened in the day's lesson. They can also be used to set up ideas that will be visited in the next lesson. The plenary or reflections phase forms a bridge for continuous learning.

The pre-service Music teacher should note that an effective plenary usually occurs at the end of a lesson but can also be used at other points in the lesson if suitable. It brings the whole group to participate, is used by the teacher (and to an extent by the learners) to check on learning so far and to make out any misconceptions that need to be

corrected. It also, directs the pre-service Music teachers to the next phase of learning and helps them understand not only what they have learnt, but also how they learnt it (Teacher's Resource Pack (Creative Arts & Design BS 7) pg. 74-75).

2.10 A Brief History of Ghanaian Education System

The history of Ghana education system dates back to centuries. Over the centuries, Ghana's education has had different goals ranging from spreading the gospel to creating an elite group to run the colony. In 1957, the education system inherited from the British education system has undergone a series of transformation, academic to be more in tune with the nation's manpower needs. The current structure of education system in Ghana encompasses of twelve years (12) basic education from (Basic 1-SHS 3) and is free and compulsory. The curriculum for (B1-B9) is Standards-Based. The Common Core (CCP) runs from Basic 7 through Basic 9 which places learner at the heart of every classroom and ensuring that every learner receives quality education. The Curriculum provides a set of core competencies and standards that learners are to be abreast with, understand and demonstrate as they progress through the curriculum from one content standard to the other and from one phase to the next. The Colleges of Education in Ghana has an even teacher training approach. They are located in all regions of Ghana and has a national focus. It utilises the generalist and subject-training approaches. The generalist teachers for KG and (B1-B6) while specialist teachers for (B7-B9) as well as school attachment program or internship.

The standards stipulate what learners are likely to know, understand and be able to do by focusing on their social, emotional, cognitive and physical development. It offers an education of the heart, mind, hands and hi-tech in relative to the learner's lifetime values. It also, indicates the well-being, physical development, meta cognition and

problem-solving abilities. This will yield character-minded learners who can play pivotal roles in dealing with the increasing challenges facing Ghana and the global society. The CCP covers the following learning areas: Creative Arts and Design, languages (English, Ghanaian Languages, French, and Arabic), Mathematics, Science, Career Technology, Social Studies, Computing, Religious and Moral Education (RME) and Physical and Health Education.

2.11 The Content of Music in Colleges of Education

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

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

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

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

These definitions put knowledge as "contents of mind". Knowledge may also be described as an organised body of information, facts, information and understanding shared by people in a particular field, that is specialist or musical knowledge. Skills is the acquired abilities to do something well.

Some musical skills are listening, score-reading, performing, aural, composing and singing. Attitude has to do with a way of thinking or behaving towards something or somebody. Attitude may be favourable or unfavourable. Musical attitude has to do with people's "approach" to Music. Values 'are the worth of anything or action which demand human attention' (Onwuka, 1996:141).

Musical actions call for attention because of their worth or the satisfaction, which they give. Content is considered as the totality of what is to be taught to and learnt by students (members of the society). It is the sum total of the socio-political knowledge skills, attitude and values to be learnt by students.

2.12 The Music and Dance Curriculum that need Much Emphasis and what are Overstretched

2.12.1 Instructional time and classroom management

The quality education hinge on having sufficient time for learning and teaching. Colleges need a sufficient number of days and hours for teaching and well-trained teachers to carry quality lessons, so that the pre-service Music teachers' engagement and learning is recognised. The factors that influence instructional time include: school schedules, teacher issues, classroom management, time-on-task. and the pre-service and

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in-service training and support, and the organisation of a school-wide corrective system. It includes classroom management and time-on-task. The classroom management skills are evidence-based deterrence and interference strategies used by facilitators to create an environment that ropes and facilitates student learning, while improving the quality of instructional time and student time-on-task.

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

The successful pre-service training equips Music teachers' to be effective in their use of instructional time, behaviour management skills, strategies to enhancing suitable behaviours, and maximising classroom organisation. These skills are evidenced when there is a flow to teacher instruction, when several sources of pre-service teachers' learning are tapped into (including visual, auditory, and kinesthetics), and when pre-service Music and Dance teachers are provided opportunities to reflect, encode, and respond during lessons.

Teacher skills and aptitudes that improve the use of instructional time and classroom management should be strengthened through the pre-service Music teacher training and a supportive school environment. The pre-service Music teachers necessitate a sense of collegial support as well as autonomy, flexibility, and ability to be creative when

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delivering lessons according to their needs. The pre-service Music teachers are also more effective in using instructional time when they are committed to improving their capabilities through continuing professional development opportunities. Intended instructional time is usually specified in College or education policies or system. Note that the planned instructional time may be very unlike from the actual instructional time students receive. The lessening of the capacity on the pre-service teachers' (from a total of 89 hours to 65 hours) in the 2014 DBE affected Music and Dance on both pre-service and in-service preparation. This is because one credit hour was allotted Music and Dance instead of two credit hours. Music is a practical oriented subject and cannot be taught in abstraction therefore, demands adequate time for pre-service teacher preparation.

2.12.2 Learning and teaching resources (LTR(s)

The learning and teaching to satisfy the demands of the 21st century environment requires the use of variety of instructional materials and resources. These will include both the physical and virtual. Perhaps most of all these instructional materials are the Curriculum and the Curriculum Framework which will be the ultimate guide for the learning and teaching of the Music and Dance. Two groups of instructional resources can be identified. These are the Environmental and the Supportive. The Environmental resources include materials and supplies that students or learners can move around and use in different ways both inside and outside, as well as labelled, consistent storage spaces for materials and supplies so that the pre-service Music teachers can readily find the needed items.

The supportive instructional materials are mainly equipment in the virtual form and include such resources such as E-books, images and videos stored in formats such as

slides, transparencies, compact disc (CD), pen drives. Image essays, activity sections for all grade levels, and resources section for both students and teachers.

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

2.12.3 Audio visual aid

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

2.12.4 The basic principles in using audio visual aid

In using audio visual aid as media in class, there are some considerations that should be carefully planned by the tutor. The brief of these points in turn are suggested by Bavantappas, et al (2003). Select the materials that are important to the lesson. Use video or short film or drama which relate to the topic to provide integrated activities such as listening and observing, composition or performance to arouse the interest of the pre-service teachers. Video or short film selected should not be too long or too short. The appropriate duration may be five to ten minutes. If it is too long, it will spend much time that may affect the other materials or activities which will be provided in the class such as analysis of the text, the language focus or practice section. If the short film or video is too short, it will be difficult for the student to understand whole plot. Hence, the time limit should be considered when choosing the video or short film. Teacher can choose a little part of the video which really relate to the material in the class so that it can make full use of students' interest Bavantappas, et al (2003).

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

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2.13 Methods or Strategies for Teaching Music and Dance

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

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

The choice of an appropriate teaching method depends on the information or skill that is being taught, and it may also be influence by the attitude and enthusiasm of the pre-service Music teachers. (Snyder, 2003; Stinson, 2007). However, the primary method mostly used in teaching Music and dance is demonstration (Choksy, 1981). Demonstrations allow the pre-service Music teachers to personally relate to the presented information. Rauscher and Zupan (2000) postulate that Music and Dance teacher to use the Demonstration or "doing" method to teach skills. Demonstrate, step-

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by-step, the procedures in a job task, using the exact physical procedures if possible. Why demonstrating, explain the reason for and the significant of each step. To be effective, plan the demonstrative so you will be sure to show the steps in the proper sequence and to include all steps. The direct demonstration approach is a very effective method of instruction, especially when trainees have the opportunity to repeat the procedures (Snyder, 2003; Stinson, 2007). The mistakes and reinforcement of proper procedures, you can help them learn the task more quickly.

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

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

Lecture is a teaching method where an instructor is the central focus of information transfer. Typically, an instructor will stand before a class and present information for the students to learn. Sometimes, the instructor will write on the board or use an overhead projector to provide visuals for student. They are expected to take note while

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listening to the lecture. Generally, very little exchange transpires between the instructor and the students or learners during a lecture. However, the Standards Based Curriculum heavily emphasis on effective learner participation during teaching and learning process.

2.13.1 Engaging students to create own compositions

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

2.13.2 Composition of Art Music by Imitation

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

The pre-service Music teachers must have a solo-instrument available for example, atɛntɛbɛn, trumpet and keyboard. The pre-service Music teachers must also have video, tape or tape recorders for recording and playing back of pieces in class. Amu composed many choral Music among which is the three periods of compositional styles found in

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Amu's works. The third period however is of significance because his rhythm followed the speech pattern and the melodies also followed the speech contour. The scale used is the major scale considering the Amus's piece, Asɛmyidika. In this song, Amu employed lot of repetitions and the lyrics here dwell on patriotism. Pappoe also, composed a lot of Music in Ga language his mother tongue. Pappoe Music centers on the various themes like religion and patriotism. Similar to Amu and Nketia, he also follows the speech pattern and speech contours. Ahekoo! uses adapted sequences and pre-service Music teachers can use this model in their compositions as well.

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

2.13.3 Harmonisation of Melody

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

2.13.4 The necessary skills in creating a Pop Song

In groups the pre-service Music students will be assisted to undertake the following activities. a. Select a theme (secular or sacred) for the song. b. Develop the lyrics. The

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main objective for writing a song lyric is to give details and have a good time of the song's overall theme from end to end story, exposition, and symbolism. A good lyric also reflects the musical arrangement of a song. It should be noted that, a song lyric is unlike a poem.

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

e. The verse-Brdige Song (AABB)

f. The Verse-Chorus Song (ABAB)

g. The Verse-Chorus-Bridge (ABC)

h. Produce melody to fit the lyrics through experimentation and improvisation.

e. Explore chord progressions (i.e., I, IV, V and any other cords) that work out the song (using the MIDI Keyboard if possible).

f. Explore rhythm styles that could be used for song (on the MIDI Keyboard).

For examples, highlife, blues, soca, reggae, latin rock, hip-life, rock, jazz and rhumber.

2.13.5 Pop Music Song Sections

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

The verse provides some basic information about the song's setting, mood, and characters. Here, the singer offers very important facts from a personal point of view, either as a caring narrator or witness, or as a character in the story itself. During the first

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verse, you should attempt to involve the listener in the circumstances and musical setting of the song- and to generate increasing interest in its result. The verse intended to show the way into the chorus or bridge, both musically and lyrically. Each succeeding verse normally features the same Music with a diverse set of words. The second verse advances the story line, conditions, or emotional development of characters in the song. The final verse brings the story to an end. Sometimes the first verse is recurrent as the final verse to carry the story complete circle (Mereku, Addo and Ohene-Okantah 2005).

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

A break section usually occurs during the middle of a song, where it provides a brief way out from the body of the song (like a bridge section). The break sometimes uses the chord pattern of the verse or chorus. Instrumentation break plays a necessary role in the arrangement of your song. Many of today's songs is made up of a short instrumental introduction. Occasionally, a pop hit may use a vocal intro (example, spoken intro or hummed intro at the beginning); Tag, some songs attribute a short section at the end.

This tag (or coda) may serve up to "cap off" the song's ending. More often the tag is a repeating fade-out of the hook line itself. An example is' Baabia Obia Wuo by "Oboɔ ba J.A. Adofo" where the tag which is in effect the hook line itself. "Baabia Obia Wuo" is recurring to end the song. There should be effective collaboration between the pre-service Music teachers and the language tutors to bare the fundamentals of poetry.

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

2.13.6 Parameters for composition

a. Repetition - stating the motive at the same level

b. Sequence - stating the motive another level higher or lower

c. Retrograde - crab walk, that is stating the motive from the end to the beginning (Right to left).

d. Variation - making alteration to the motive but as much as possible maintaining its identity.

2.13.7 Using Kodaly Pedagogy for scale singing

Introduce Diatonic Scale in C major and to see how the notes relate to the sol-fa system. The Kodaly concept is another approach to Music education that "strives to achieve as Play the John Curwen Hand-signal Game on solfa-fa with learners. Creative Arts and Design Curriculum B7. Pgs 9-10. John Curwen Hand-Sign Game (Land, L.R, and Vaughan, M.A. (1975). Pp. 180-181. The Kodaly concept encompasses two key

elements; it is a philosophical approach to teaching Music and it is a unique course of sequential musical instruction (Bacon, 1993).

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

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

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

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

Curwen devised hand signs to help bridge the gap between the concrete aural experience of pitches and their abstract representation in musical notation. The hand signs give a visual representation of each note's function within the major scale and are

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used extensively in Kodaly pedagogy. As one changes pitch, not only does the sign change, but its position moves up or down accordingly. For example, starting with low 'doh' at waist level and moving higher to high 'doh' with the arm extended over the head. The position of low 'doh' can be brought higher for melodies that move above and below 'doh' (Mereku, Addo and Ohene-Okantah 2005).

2.13.8 ii. Meter or Time Signature

a) 2/4 means two crochet beats in bar.

b) 3/4 means three crochet beats in a bar.

c) 4/4 means four crochets beats in a bar.

d) 6/8 means six quaver beats in bar.

2.13.9 iii. Melodic Movement

a) Stepwise- moving to the next note or degree.

b) Leaping- moving to a note other than the adjacent ones either way (that is 3rd. 4th. 5th. 6th. 7th. or 8ve)

c) Oblique- moving on the same plane (no movement).

d) Melodic Decoration

e) Passing note- a note that fills an interval of a 3rd. Example, d: r: m)

f) Auxiliary- a note above or below a given note. Example, d: r: d),

g) Chord note that belongs to a chord. Example, I- II and V).

h) Solfa Name m: f: s: l: t: d: r: m: d: r: m: f: s: l: t: d

i) Chord Labels I -II- III -IV- V- VI- VII- I.

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

The central belief of Suzuki, based on his language acquisition

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

From the viewpoints of Reynolds; Long and Valerio (2011) Conversional Solfage Method is the deriving influence from both Kodaly methodology and Gordon's Music Learning Theory; Conversational Solfege was developed by Dr. John M. Feierabend, chair of Music Education at the Hart School the University of Hartford.

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

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

2.14 Playing of the Recorded Music in Music and Dance Lessons

Gordon E. (1971) postulates that student's progress through an eight-stage process that begins with aural and oral experiences with Music and ends with theoretical understanding. One of the basic components of the Music Dance programme is "Listening and observing" which improves the students' perceptual ability in terms of

"tonal differentiation" for analysis and critique.

It is one of the Dalcroze Ear-training approaches (Ear-training solfege). Gordon believes in the assertion that of "sound before symbol) and therefore coined the term "audition" to refer to the goal of Music instruction: inner hearing Music in the mind when it is not physically present. The Music and Dance programme stresses on the "Aural or Oral" approach in teaching as a strategy. Cudy and Upitis, cited in Colwell, (1992) opines that Music and Dance programme demands that the learners' aural perception be developed. In other to attain this, the teacher ought to engage the students in various forms of listening exercises after which some specific questions are asked to guide the learner's study from what they listened to.

2.15 Using Singing and Dancing in Teaching Music and Dance

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

2.16 Students' Engagement in Aural Exercise

Manford (1996), states that Music should be used in teaching Music. That is Music promotes the total development of a learner. The Kodaly (1973) approach to Music instruction is that Music belongs to everyone and therefore pre-service Music and

Dance teachers should be allowed to participate fully in aural exercise. Gordon E.E. (1971) expresses similar sentiment that aural approach creates mental alertness in learners.

2.17 Ghanaian Contemporary Art Compositions

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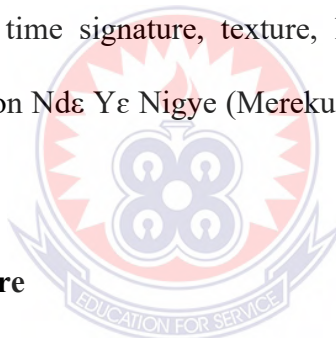
2.18 Popular Music Culture

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

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melody, composer or arranger, mood, and other issues (Mereku, Geroge & Michael 2005 pp. 70-71).

2.19 Displaying and sharing of Music, Dance and Drama performances

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

2.20 Appreciation and Appraisal

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

2.21 Classroom Drama

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

2.21.1 Formal production of Music, dance and drama

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

2.22 Suggested Process or Steps for Appraising and Appraisal

The pre-service Music teachers should be abreast with the guideline for appreciating and appraising own and or others' compositions and perform recognition and enjoyment of the good qualities of someone's performances. They should also, identify the correct vocabulary to be used for appreciating and appraising Music, dance and drama, agree on what to use the appraisal report for and how to share to it. The pre-service teacher should agree on the approach or method (manual or digital) to be used in recording or documenting the appraisal process, fix a day for the appreciating or appraisal or jury, appreciating and appraise own and or others' performances. Again, for Dance and Drama the pre-service Music teachers should consider the following guidelines, reflect and refine own work using the feedback from the appraisal and aesthetic appreciation report and send findings or report of your research to the class by giving a presentation.

2.23 Content and Methodology for Teaching Traditional Music

One of the challenges of teaching traditional Music is the content of the curriculum. Problem lies with the difficulties pre-service Music teachers face in translating the content of the curriculum into classroom practicalities in an integrated form. A closer

look at the content of the curriculum indicates that none of the components as Music, Dance and Drama is linked to another. Each of the components be it Music, Dance and Drama is considered as an independent entity and treated distinctly. In fact, the structure of the curriculum presents no difficulty in separating Music from dancing and drama in a socio-religious context (Flolu & Amuah, 2003, p. 41). Music and dance are joined together which cannot be separated.

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

2.24 Folk Music

Folk Music is a traditional Music which deals with everyday life of the people. Boamajeh and Ohene-Okantah (2000) explain that folk Music is associated with the daily life of a group of people. Folk Music reflects many situations and emotions and it has wide appeal among groups and nations. It is often related to the activities of the people, such as work, play, ceremonies or it may be used principally for entertainment. Folk Music varies with the country and the times. Many factors affect its style, language, locations, political and social climate, kind of work, traditions and the way Music are used. Art Music flourishes and often folk Music takes on some of its

characteristics and vice versa. Boamajeh and Ohene-Okantah (2000) further assert that folk Music, which is a rich heritage created by the people, must be used in educating students of Music education, especially at the first stages of Music education which is the basic schools.

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

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

Specific musical types have thus been created for the different occasions and events in traditional society in which most members of the community participate. The materials of Music, that is the Music instruments employed are most usually found from their immediate surroundings. In other words, the Music instruments are oftentimes indigenous to the locality. While the communicative elements go further to give the

Music as belonging to the people of the community in question. Every people's culture Music is built on instrumental resources and expressive elements such as rhythms, melodies, forms and structures, tone qualities and textures among others. Beyond these, Music being part of the culture of a people presumes a cultural input (that is each society or group of people makes a special contribution in the shaping of their Music and for purposes which they define). It is on these grounds that the society claims the right to that Music as being distinctively theirs. The pre-service Music teachers need to know about the background of the people to whom the musical type performed belongs, the knowledge of the instruments involved and the personnel performing the traditional Music: The people, Instrumentation or ensemble and Personnel.

2.25 The Historical Background of the Ensemble

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

2.25.1 Instrumental practice of the ensemble

Knowledge of the instruments employed by a performing group in respect of a Music type is of great importance. One must be able to get acquainted with and to identify instruments by their proper names, from the perspective and language of the natives. The roles assigned to each of the instruments must also be known; for instance, the

instrument in charge of the time line, that is the basic rhythmic pattern that helps to identify the dance or musical type, up to the master drum or any other instruments whose duties include directing the musicians and dancers. Voice parts-Solo or Cantor(s) and Chorus-must also be recognised (Boamajeh and Ohene-Okantah 2000).

2.25.2 The composition of the people making the Music

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

2.26 What Teachers should know in a Music classroom

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

2.27 Song Repertoire

Pre-service Music teachers' need a diverse repertoire including:

1. Story-telling songs.

2. Songs of various dance forms (Adowa, Agbadza).

3. Festival songs (Homowo, Aboakyer).

4. Lullabies.

5. Children's game songs.

6. Songs of rite- of -passage (outdooring, funeral).

7. Work songs.

8. Ghanaian art compositions.

9. Contemporary popular Music (highlife, reggae, hip-life).

10. Contemporary gospel Music (highlife, reggae, hip-life).

2.28 Instrumental Skills (Drumming)

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

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

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2.29.1 Master drum improvisation techniques

In African percussive pieces, the composer must be conscious of the improvisational techniques in such lead drumming. Very well-adjusted procedure of rhythmic themes, patterns and timbre (tone colour) is very essential to this type of composition. Locke (1992) describes them as: Repetition- repeating a Music thought, Segmentation-isolating and repeating a shorter motive from within a longer phrase, Connection - joining shorter motive into longer phrase by filling in musical silence, Culmination - preceding a short motive with a lead-in figure, Idea Substitution - maintaining a rhythmic character of a phrase, but varying one of the figures within it, Stroke Substitution - change stroke type without changing timing, Syncopation - playing a note at a delayed or anticipated moment, Ornamentation - using grace notes or brief rolling figures and Omission - silence and leaving out an expected note. What then do we discern as being ways of employing African Music education settings? Two broad areas come to mind: (i) creations that take cognisance of cultural conservation; and (ii) new art form or a new traditional genre (Mereku Addo & Ohene-Okantah 2005).

2.30 The Dagaa Gyile *(Xylophone)*

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

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culture. The famous xylophonist in Dagaare culture is referred to as 'Goba' (Mereku Addo and Ohene-Okantah 2005).

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

2.30.1 The sitting position

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

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2.30.2 Keys and tuning systems

The most popular size of the Gyile is the fourteen-key xylophone. In this discussion, I shall look at this particular gyile. All the keys (wooden slabs) have got names in Dagaare. As an instrument in pentatonic (a scale of five notes), the keys can be divided into three octaves. Mitchel Strumpf (1975) in his research revealed that the gyile is tuned to Eb (E flat) three octaves higher. The names of the wooden slabs are given below with their equivalent Western keyboard notes (Mereku Addo and Ohene-Okantah 2005).

2.30.3 Care and maintenance of Gyile

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

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

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

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2.30.4 Playing the Gyile

Exercises you might want to engage yourself in include: hemiola rhythmic exercise, playing slabs in 3rd, 4th, 5th and 2nd, playing sequences and playing melodies. A lot of Gobas interviewed asserted that learning to play the Gyile should as much as probable be by ear (hearing and playing) and not looking at the keys and playing. However, notation below is being used at this preliminary level. The following are three Gyile pieces notated for your private practices (Mereku, Addo and Ohene-Okantah 2005).

2.30.5 African Music instruments classification

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

2.30.6 The evolution of Atɛntɛbɛn

Atɛntɛbɛn, an aerophone, originated from Twereduase in the Kwehu traditional area. It is made from the bamboo plant. Originally, the instrument had four holes and was played horizontally. It was played as an ensemble of several 'Atɛntɛbɛn' instruments

that formed the Atɛntɛ Orchestra. Ephraim Amu, a famous musician in Ghana, expanded the range of the instrument by adding more holes on the instrument. Ephraim Amu, a famous musician in Ghana, expanded the range of the instrument by adding more holes on the instrument. The compass of the instrument is now two octaves. It is now played as a solo instrument and also in ensembles and also in popular Music. Art Music compositions involving the 'Atɛntɛbɛn' and the piano have been composed by some Ghanaian composers notably Amu and Nketia. The pieces that it played included osekye, mpankye and atɛntɛ (Mereku Addo & Ohene-Okantah 2005).

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

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

2.30.7 Buying your Atɛntɛbɛn

When buying your 'Atɛntɛbɛn' what you have to look for is how the holes has been bored but not the size of or circumference of the bamboo, or the thickness of the bamboo cane is not the case. The holes must follow the curve of the fingers. Like the clarinet or saxophone, the inside flesh of the fingers of the 'Atɛntɛbɛn' must cover the holes like pads. If you press your fingers against the holes, you should see the holes drawing circles on your fingers against the holes. Also, you should see the holes drawing circles on your fingers. Large bores are not good since your fingers not completely close the holes. You can have an obvious feed-back when you blow through the Atɛntɛbɛn for the first time.

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

2.30.8 Care and how to Hold Atɛntɛbɛn

Always dip your instrument into water for about 60 minutes before playing in order to get a pleasant tone. Get a case for the instrument to protect it from getting dry as well as gathering dust. Once a while, you can remove the mouthpiece and wash out the instrument with detergent in lukewarm water. The Left Little Finger and the Right Thumb do not cover any hole. Your Right Thumb, your Left 2nd. Finger (Index Finger)

and your lips hold the instrument firmly into position. Try and lift all your fingers off the holes and reposition them again. Do this exercise and slowly increase your speed. All your fingers all the time have to cover all the holes. Another exercise is to try lifting off your fingers one after the order (Mereku, Addo and Ohene-Okantah 2005).

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

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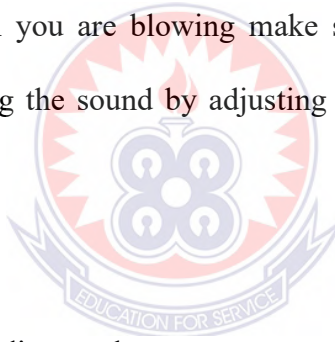
2.32 How to Play Piano

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

2.32.1 Learning to play a melody on the piano

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

2.32.2 Fingering - where to put all your fingers

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

However, having a solid foundation as the nuts and bolts stage is also tangled with such goals. For example, paying shut attention to which fingers to use on specific keys when starting to learn a piece will ensure that problems are avoided later on relating to phrasing, rhythm, tone, and accidental notes. Just like the hands are mirror images of one another, so are the numbers used to name them.

The thumbs are numbered 1; the index fingers are given 2; the middle fingers are also given 3 whiles the ring finger and the pinky finger are numbered 4 and 5 respectively. Numbers are written next to the notes when you read piano score.

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2.32.3 How should you hold your hand when playing piano?

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

3.33 Dancing

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

2.34 Engagement of Students in Dance Drama as part of Instructions

The natural behaviours of learners of childhood- singing, saying, dancing, playing, along with improvisation and creative movement which forms the Child's creative ability, frequently referred to as elemental Music making, games, chants, and songs in its original form. Elemental Music was pre-intellectual and exploratory, with Music, movement, and speech interrelated and overlapping (Gordon E.E. 1971). Like

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drumming and dancing, students need a fair knowledge of how to plan a simple drama. The pre-service Music teachers in groups, will select one of the following topical or emergent issues: energy saving, flooding, plastic waste, sakawa (cyber fraud), corruption, ozone layer depletion, kidnapping, rape, galamsey (illegal mining), covid 19 pandemic, political rivalry and illegal mining upon which classroom dramatisation will be based.

2.34.1 Planning a drama

The groups will be guided through the following: work together to select interconnected characters, environments, and situations, create dialogue to tell stories, formalise improvisation by writing down or recording, construct designs to communicate locale and mood using elements such as (energy, space, Music, colour, line, shape, texture) and aural aspects using a variety of sound sources. The pre-service teachers should choose and safely organise available materials that propose scenery, properties, lighting, sound, costumes and make up). All decisions collated and put together in a short report as the drama (play) and such pieces should be rehearsed in future for class dramatisation. The Pre-service Music teachers require a varied collection of African literature including: learner's musical games, folk tales, animal trickster, prose narratives, riddles and proverbs.

2.34.2 Educational Activity

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

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2.34.3 Artistic and Aesthetic Values

Adinku cited by Ablordey (2013) postulates that, because of the immature awareness of learners in the public schools, the artistic and aesthetic values of movements must be introduced to learners through dance. She suggests that games, dance and Music that learners perform on their own during their recreational periods, must be prearranged and concentrating by dance and movement experts for full understanding of effects. The pre-service Music teachers require knowing the social context and the rules and regulations in the performance of traditional Music in order to teach the learners. Essandoh (2007) explains these:

2.34.4 Social Context

A number of specific musical types have been created for the unlike occasions and events in traditional society in which most members of the community contribute that a pre-service Music teacher should be well of. A number of these occasions are prearranged communal labour, ceremonies of the life cycle such as puberty, marriage and death, chieftaincy affairs, recreation and festivals. These are some of the examples of the social contexts in which Music making in traditional society get their meaning. On the other hand, some musical types for specific purposes may be seen and heard in entirely different contexts.

In such situation, knowledge of the social life, aspects of their system and social organisation may add to an understanding of the Music for the given occasion. For instance, "Ompe" is a recreational dance of the Fantes. Its performance at a funeral can be explained with reference to one or more of the following: the deceased might have belonged to the group, a member of the bereaved family might have belonged to the Ompe (Moses) group, the group would have been invited by either the bereaved family

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or some well-wisher to grace the occasion, the group can volunteered their presence as a social duty (that is to be part of the function) and or the group may be performing in line with the African belief that life must be asserted even in the face of death. In other words, life goes on in spite of the community losing one or more of its members. Mourning therefore, must be interspersed with some merry-making (joyful Music, dancing, drinking and feasting) so as to wipe away one's sorrow.

2.35 Steps in Writing Percussion Piece

The pre-service Music teachers should decide on the time line to use by either choosing from existing ones or creating your own. To recapitulation, timeline is four-bar rhythmic pattern looped over and over again. It is usually written for one idiophone. However, it is not unusual to use two or three idiophones. They should also create the first contrasting pattern to the timeline for the highest-pitched membranophone. This pattern must complement the former. Again, the pre-service Music teacher should create a new contrasting theme against the highest-pitched drum for the medium-pitched drum. They must also complement the former. If you intend to add other medium-pitched instruments, which is usually the case, their themes must be also both complementary as well as supplementary in themselves as a unit.

In several Ghanaian musical cultures, the use of the donno (hourglass drum) is a commonplace. Other medium-pitched drums are also employed. The pre-service Music teacher should note that If your lowest-pitched drum is not the master drum of the ensemble, then remember its patterns shall have to reciprocate the master drum. This means you will have to skip the bass drum pattern for the creation of the master drum pattern to be able to accomplish this. It must be noted that if the timeline and the supporting drum pattern do not change in the piece, the composer will be repeating a

four-bar pattern all along in the score. It is unnecessary writing out all these repetitions.

The pre-service Music teacher should be noted that the Master drumming is mostly performed by improvising. The master drummers either use existing themes they have learnt or those they have invented themselves. Some of the themes contextually have specific roles. They may be for launching new ideas, inviting dancers into the arena, ending signals and cuing for a special movement. The percussion piece begins with the timeline, followed by the supporting drums.

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

2.36 Technology and the Creative Process

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

With computer software and hardware support in Colleges of Education, the pre-service Music teacher's musical imagination will be changed, their inventive potentials will be sharpened and this can result in demystifying the creative process. Achieving this will not only make composition lessons very interesting and inviting, but will also win a lot of souls for the discipline at a time many think Music in the curriculum is becoming an

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educational frill. If the College can afford, one or more Music workstation could be set up in the Music room for pre-service Music teachers.

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

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

2.37 Creating a Dance

In creative dance as in composition, it is suggested that pre-service Music students work in groups. The facilitators or the teachers set the parameters.

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

2.37.1 Creating Music to go with Movement Sequence

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

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2.38 Content and Methodology for Teaching Traditional Music

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

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

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

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

2.39 Challenges that Music teachers face in teaching Music, Dance and Drama

The methodology used by tutors to teach the pre-service Music and Dance teachers about traditional Music is also one of the challenges confronting the teaching of traditional Music in Colleges of Education. The emphasis is laid on learning through oral tradition and practice assisted by texts and mnemonics rather than stated theory or written notation. In the classroom situation, some aspects of this learning process can be reduced for the materials of Music be presented and acquired in a more systematic manner than it is done in traditional communities. In transferring part of the learning process from the community to the classroom, it is important that in the early stages, the teacher does not completely brush aside the traditional methods of learning (Nketia, 1999. p. 4). The tutor can utilise the traditional methods of learning to enhance the learning process, particularly in the area of movement and rhythmic perception, text-tune relationships and acquisition of performance skills.

The practice of borrowing or sharing is something that the tutor can emulate. While drawing on the musical materials of the community in which the College is located, the tutor may also introduce to the pre-service Music teachers some of the songs, musical instruments and dances cultivated by other communities in the country or outside the country. This approach is very important in Colleges in urban areas where pre-service Music teachers belonging to different ethnic communities attend the same Music classes. The practice of borrowing or sharing is the fulfilment of the rationale of the Standards Based Curriculum as our 'students or learners becoming global citizenry'.

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In order to fully understand how best to begin a process on integrating traditional Music within the educational system, we must firstly, begin with the tradition itself. How is the Music passed on in its own natural context? Is it just 'picked up' as part of a socialising process, or are there specific situations that are set aside for the transmission of culture? Is it only by studying the natural received process of transmission that we can come to any real understanding on how best to approach this Music in a College setting (Suilleabhain, 2003)? Answers to these questions will help the pre-service Music and Dance teachers to understand traditional Music.

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

Nketia (1999), states that since the tutor may not be competent in every aspect of the Music, he or she must be prepared to bring experts from the community to help him or her and also ensure that his or her class is given the opportunity to observe musical events in community life. The pre-service Music teachers grow up in a globally oriented socio-cultural environment and have lost interest in the playing of indigenous instruments (Herbst, 2003).

Tutors must be clear at every stage of their work of what they want to do, where they want to go, and what they need to bring to the classroom in order to achieve their goals, otherwise they may find themselves floundering or devoting the time allotted to Music for singing and dancing and nothing else (Nketia, 1999, p. 70). Nketia (1999) postulates that the curricular and the pedagogical decisions taken by the tutor involves in laying strong foundation can be effectively be applied if he is guided by a philosophy of Music education that takes problems and issues, for such philosophies are generally intended to clarify the basic premise or set of ideas from which goals, objectives and principles

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for the systematic teaching of Music in formal setting could be derived.

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

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

That the pre-service Music teachers should use written sources to prepare for lessons instead of engaging themselves in an oral approach to learning" (Miya, 2003, p. 15). Younge (2011), states that there were seven steps to teaching any African Music and Dance which pre-service Music teachers are supposed to know. The recommended

steps below aimed at fully discussing the components of the curriculum when any traditional musical type is being studied.

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

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

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

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

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

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

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

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

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

2.40 Specialism in Music

Nelson (1993) states that "the historical pattern of Music as a specialism has led to a situation in Colleges of Education where the majority of primary facilitators have been neither encouraged nor motivated to develop confidence in this area. Mills (1991) suggested that Music is often taught by specialists or professionals because many non-specialist facilitators lack confidence in their ability to teach Music and Dance to learners and that many Music curriculum designers have not developed an ability to raise the confidence of non-specialists Music facilitators in Colleges of Education. It has been suggested by many scholars that Music is historically viewed as a specialist subject due to its complex nature which I agree with totally. I think that Music is also a subject like Social studies, English, Mathematics, Economics and others and cannot seen as very special which needs only specialists to teach or handle.

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If our Metro, Municipal, and District cultural officers and coordinators will embark upon effective in-service training, monitoring and evaluation, and provision of adequate learning and teaching resources (LTR(s), classroom facilitators will be able to handle the subject with an absolute confidence. Another, reason for the lack of confidence in teaching has been suggested by Odam (1979) who notes that Music challenges facilitators to reveal areas of knowledge and skill which in many are sources of severe feelings of inadequacy, and until recently few facilitators of Music have been properly equipped in skills, materials, or education theory and practice to adjust or cope with the enormous problems raised by these unusual circumstances.

Also, the existing pre-service training does not prepare teachers with a fair knowledge of the elements of Music, and for that matter, the Music and Dance Programme. Mereku (2001), asserts that Music facilitators in the field are complaining bitterly because their preparation did not give them opportunities to view Ghanaian Music cultures with the understanding demanded by the Music and Dance Programmes neither have any in-service programme been organised for them.

This unbridgeable lapse together with an unavailability of instructional resources, as specified in the curriculum, as well as the absence of Music textbooks in the schools and the subject being not externally examinable (BECE) for an extremely important outlook. Thomas (1997) cited in Des (1991) asserts that only a small proportion of primary facilitators have any qualification in Music education. I know that the majority of primary school facilitators are non-specialist musicians, who range in skill between those who are highly talented and those who are too embarrassed to do anything practically.

Odam (1979) points out that there are many degrees of non-professionalism or specialism in Music, and according to him, there are facilitators who confident and enjoy Music teaching as well as others who lack confidence and enthusiasm but teach Music dutifully because they are required to do so. It is questionable whether this will produce effective Music teaching in the classroom. Any aspect of Music education or other subject that is dutifully but unenthusiastically yielded in the classroom is unlikely to serve useful purpose. Binns (1994) advocates teaching Music with joy and enthusiasm (p.116), and Struthers (1994) strongly agree that personal motivation is an essential aspect. Grossman, Willson and Shulman (1989) suggest that teachers may try to avoid teaching material they are unfamiliar with.

The aim of this study is the pre-service Music and Dance teacher in the Colleges of Education. Mills (1989) researched the attitudes of pre-service to Music. Her findings suggest that pre-service Music teachers' general initial level of confidence in their ability to teach Music is low in comparison with other subjects. According to her, students think they need to have musical skills customarily associated with Music specialists, that is, playing piano, fluent Music reading an inside-out knowledge of the classics-if they are to be effective professional teachers in Music. Many pre-service Music and Dance teachers according to Mills (1991) attribute their low confidence to an inability to emulate the teaching style of the Music facilitators they remember from their own primary education.

Facilitators speak of what perceive to be their own musical inadequacies; perhaps they do not play the piano, or perhaps they are not confident singers. Mills argues that while the students could more positively measure their capabilities, they measure their musical competencies by what they cannot do, and notes the essence of having musical

self-esteem and of developing this in learners. Mills asserts that low confidence in Music does not, of itself, mean that a pre-service Music and Dance teacher will not become an effective facilitator of Music, and further notes that everyone has a curriculum area in which they are least confident.

She however suggests that, pre-service teachers with low confidence in Music can avoid teaching it to an extent would be possible in Mathematics, for instance (Gifford, 1993) suggest that pre-service teachers see their ability to teach Music largely in terms of their personal Musical skills; and that a traditionally oriented and developmental skill-based Music education course may not be the most appropriate way of training primary teachers', noting that 'Music education programmes currently operating do little to enhance confidence, skills, and valuing. Lawson, Plummeridge, and Swanwick (1994), investigate the extent to which teachers feel they have the expertise to teach Music, and how they are managing Music in the National Curriculum.

The question of subject specialism and generalist teaching in Music arose frequently, and many respondents argued the lack of time or ability to meet requirements. Despite some feelings of inadequacy, non-professional Music teachers need to be enthusiastic about the subject if they are to teach it effectively. Now why does Music inspire lower confidence levels in other curriculum areas? Lack of knowledge about the curriculum requirements; lack of time to prepare Music lessons; not enough space on the timetable, lack of priority for Music, lack of personal musical experience, pre-service teachers' perception and attitude, and lack of adequate resources are some of the challenges pre-school teachers face in teaching the subject.

These challenges were also t identified by Van Niekrik (1997) in South Africa, Mills (1989) in England and SERCARC (1995) in Australia. Lack of time and lack of priority for Music education, lack of teacher confidence and skills as well as the inadequacy of training institutions to train pre-service Music and Dance teachers effectively in Music education were also identified by Roulston (1997), lean (1997) and Mc Pherson (1997) respectively. These challenges are similar to Mereku (2001) assertion that teacher education and preparation is fundamentally about excellence teaching and learning.

2.41 Summary of the Review of the Related Literature

The review of the related literature promotes functional, practical work of Music teachers as an appreciated professional in a community of subjects and pedagogical content knowledge. Again, Music teachers should plan and use distinguished collaborating instructional strategies and resources. More so, they engage their learners, who attains higher learning outcomes for all, particularly learners who are more defenceless, those with disabilities, girls and those who need cognitive contest, and who uses assessment effectively in achieving those outcomes and application of I.C.T as a pedagogical tool to enhancing learning and teaching process.

The above challenges stated by the various authorities therefore indicate that there is a gap in knowledge and my study is going to fill that gap. The review emphasised the three domains and aspect include what pre-service Music teachers should value, know and do, and interrelate with one another to shape up a teacher accomplished adequate to teach at the end of their teacher preparation.

The study examines the adequacy of the course content, the areas of the Music Education curriculum that needs much emphasis and what are overstretched, kind of instructional materials and methodological strategies that are appropriate for effective

learning and teaching of Music and Dance, the special competencies that pre-service Music Dance teachers lack in their preparation and to explore the interventions that can be adopted to improve Music and Dance programme. This research focuses on the pre-service Music and Dance teacher preparation in Colleges of Education: Ghana.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

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

3.1 The Study Area

A	-	Map of Ghana
B	-	Map of Ashanti Region
●		The study area
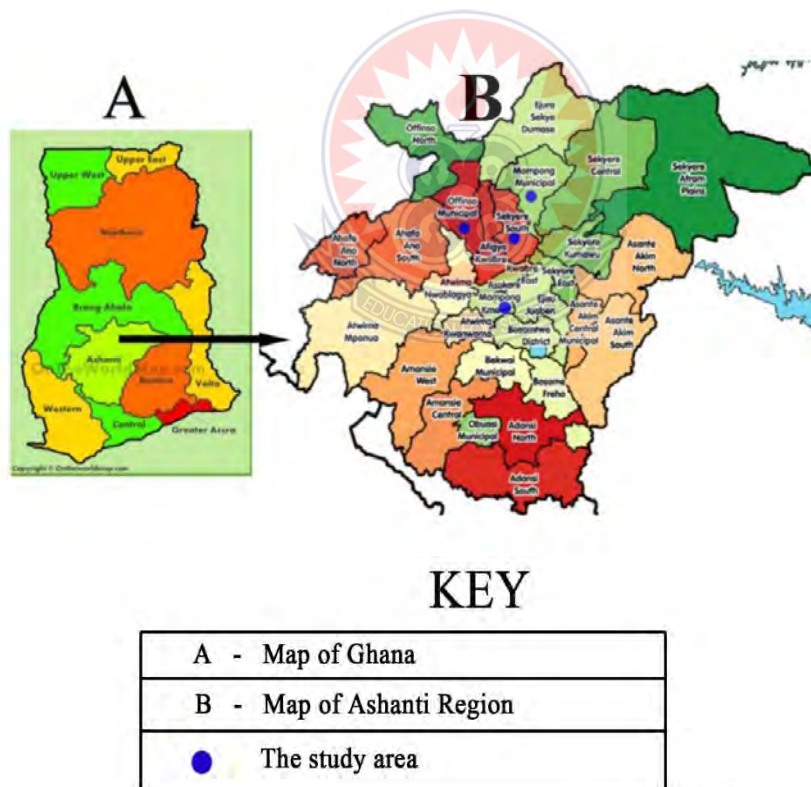
Figure 2: The Map of Ashanti Region

Picture by the researcher

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The figure1above indicates the locations of the study area. That is Offinso College of Education-Offinso-Municipal, St. Monica's College of Education-Mampong Municipal, Agona College of Education-Sekyere South, Wesley College of Education and Jackson College of Education (St. Louis College of Education Center)-Kumasi Metropolitan Assembly (KMA).

3.2 Provision of Basic Infrastructure

The physical state of the Colleges' buildings was fantastic. Supportive facilities like furniture and equipment are adequate. Some of these Colleges buildings need proper maintenance and rehabilitation. Apart from Offinso College of Education that have a designated Music and Dance laboratory the rest of the Colleges studied do not have such facilities. Again, apart from Juckson College of Education- St Louis College of Education Center, the rest of the Colleges studied do have a separate room or auditorium for performances.
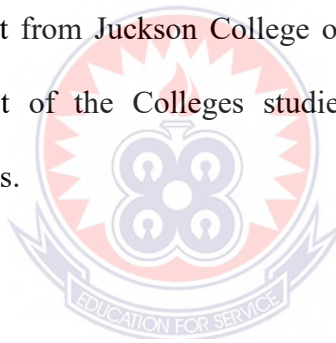
3.3 Research Paradigm

The paradigm for the study is mixed-methods. This approach seeks both complementarily and development which is the two reasons commonly cited for undertaking a study with a mixed-methods focus (Greene, Caracelli & Graham, 1989).

A complimentarily design incorporates "qualitative and quantitative methods, which are used to measure overlapping but different facets of a phenomenon, yielding enriched, elaborated understanding of that phenomenon" (Greene, et al 1989, P. 258/23) the different methods used ensure that depth and breadth are possible, with each method providing unique and rich data to answer the research questions.

Mixed Methods comes in different forms easily situated to the research objectives. Quantitative research examines variables that typically vary in quantity (size, magnitude, duration, or amount). However, the alternative is known as qualitative research, which is typically a narrative report (i.e. a written discussion of the observations) Frederick J. G &., Lori-Ann B.F 2009:148). The results, or data, obtained from these measurements were summarised, analysed, and interpreted using standard statistical procedure.

3.4 Research Design

The design employed for the study was descriptive survey. The descriptive survey deals with the collection of data to answer questions or test hypotheses concerning the present status of the subject being studied. Descriptive research can be used to look into the background of a research problem and get the required information to carry out further research. Descriptive research describes a population, situation, or phenomenon that is being studied. It focuses on answering the *how, what, when, and where* questions of a research problem, rather than the *why*. This is mainly because it is important to have a proper understanding of what a research problem is about before investigating *why* it exists in the first place.

Many scholars have acknowledged the importance of the descriptive research in the field of education (Ary, et al, 1990; Best and Kahn, 1989; Gay, 1987). These scholars agree on the view that the descriptive research method presents prospects for researchers to gain indispensable insight into the current status of phenomenon with respect to variables or conditions in a situation. Researchers are able to unearth the nature of the factors involved in a situation, determine the degree in which factors exist and discover the link or relationships that exist between them.

3.5 Descriptive Analysis

The analysis employed for the study was explanatory, dominantly characterised by the collection and analysis of predominantly quantitative data (to provide a general picture of the research area) followed by the collection and analysis of qualitative data (to refine, extend or explain the general picture).

The questionnaire provided a broad picture of the pre-service Music and Dance teachers' preparation in Colleges of Education (research questions for tutors and students) and observations were used to investigate a deep level tutors' and students' perceptions relating to the same research questions, but this time in an exploratory, qualitative way.

A development design uses sequential data collection techniques" where the first method is used to help in form the development of the second" (Greene, et al, 1989, p.260). This study is built sequentially from the structured and semi-structured questionnaire, documentary analysis and observation of lessons. The flexibility of this development design means that new findings can be explored as the study progresses. Information gleaned from the questionnaires, documentary analysis and observations of lessons informed and assisted in the design. From the above, it is argued that within the context of this study, the use of a mixed methods design is appropriate, as it provides both the flexibility (development) and depth and breadth (complimentarily) to examine the preparation of the pre-service Music and Dance Teachers' in Colleges of Education.

3.6 Population of the Study

Population is the entire aggregation of cases that meet a designated set of criteria. It also describes all the elements that meet the criteria for inclusion in a study. Frederick & Lori-Ann (2009:128), posit that it is the entire set of individuals of interest to a

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researcher. Although, the entire population usually does not participate in a research study, the results from the study are generalised to the entire population. The target population for the study was made up of all tutors and students of Music and Dance in both private and public Colleges of Education in Ashanti Region of Ghana.

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

Table 3.1: Sample and Sampling Procedure

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

Source: Researcher field survey 2017

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Table 3.2: Age distribution of the sampled tutors and students

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

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

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

3.7 Sampling Technique

The researcher adopted purposive sampling technique, also called judgment sampling, for the study because it is the deliberate choice of a participant due to the qualities the

participant possesses. It is a non- random technique that does not need underlying theories or a set number of participants. The researcher decides what needs to be known and sets out to find people who can and are willing to provide the information by virtue of knowledge or experience. This involves classification and selection of individuals or groups of individuals that are capable and well-informed with a phenomenon of interest. In addition to knowledge and experience, and note the importance of availability and willingness to participate, and the ability to communicate experiences and opinions in a coherent, communicative, and contemplative manner. The idea at the back of purposive sampling is to focus on participants with particular characteristics who will better be able to assist with the relevant research.

3.8 Selection of Tutors

All Music and Dance tutors in the selected Colleges were included in the study as it was the researcher's intention to afford the tutors in the selected Colleges equal and independent opportunity to be included in the study. The purposive sampling technique was used to select the College tutors. The selected tutors from the Colleges were: Offinso College of Education (2), Wesley College of Education (2), St. Monica's College of Education (2) and Agona SDA College of Education (1). In other to avoid duplication in selecting tutors, no tutor was chosen from Jackson College of Education because same tutors at St. Monica's were the facilitators during the time of the study. The study was made up of fifty-two (52) pre-service Music and Dance students and seven (7) tutors. All Music and Dance tutors during the time of the study were males.

3.9 The Data Collection Instruments

In an effort to integrate multiple perspective analysis and to provide adequate support data, the framework for collecting data in the study was by singular effort of the

researcher through non-participant observer field-based approach. The instruments used in collecting data were questionnaire (for the principals, tutors and students), classroom observation, and document analysis.

3.9.1 Questionnaire

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

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

However, the questionnaire could be an effective tool to assess user's knowledge and perception of the characteristics and basic strategies of an innovation through the use of both open and close-ended questions. To elicit information from tutors and students,

two sets of questionnaires were used in addition to an observation guide. The questionnaire for tutors is in eight sections (Appendix A). Section I contained items aimed at gathering information about the availability of teaching or learning materials and other facilities as well as their degree of use. Section II contains items aimed at gathering information about the techniques used in teaching or learning Music and Dance.

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

The administration of the questionnaire for principals both tutors and students started on the 12th - 21st April, 2018. The researcher explained the consent of the study to the respondents in one classroom at each College and assured them of an absolute confidentiality in the publication of the results of the study. The questionnaires were

designed and distributed by hand to all the respondents in the sampled Colleges. Completed questionnaires were collected immediately by the researcher. Follow ups were made to retrieve questionnaires from the late respondents. In fact, the clarity of items did not necessitate the need for further clarification. The personal administration ensured that where such clarification was required the respondents received it.

3.9.2 Observation

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

The observation of lessons started on the 4th - 18th December, 2017 before the administration of questionnaires. In each College, the observation lasted for 60 minutes

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

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

3.10 Observation Scheduled for the Colleges

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

3.11 Documentary Analysis

Document analysis is a system of qualitative research in which documents are construed by the researcher to give voice and sense around an assessment topic. Document analysis is an important research tool in its own right, and is a supportive part of most schemes of triangulation, the combination of methodologies in the study of the same phenomenon (Bowen, 2009).

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

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

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

reason why the researcher critically analysed the course structures (2005, 2014, 2015) of the Diploma in Basic Education (DBE) of the Colleges of Education to know the effects that a change brought.

3.12 Data Collection Tools

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

3.13 Piloting of Instruments

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

3.14 Validity of Instruments

The course content validity of the instrument, appropriate developmental processes was used to design them. Questionnaire items for students were constructed from the suggested Music and Dance course content (course outline) following guidelines suggested by Deolbold and Van Dalen (1979) and Nwana (1992). The questionnaire

items for tutors and the observation guide on the degree of implementation were the modified version of those used by Amoa (1998) and Twumasi (2001) for their research respectively. An extensive use was also made of the relevant literature on factors affecting successful implementation of an innovation as well as factors influencing successful pre-service preparation and learning to design the additional questionnaire items. Both sets of questionnaire items were vetted and approved by supervisors of the researcher for their content and face validity.

3.15 Methodological Triangulation

When collecting data for the study, more than one method was used on the same topic. This is a way of assuring the validity of research which involves different types of samples as well as methods of data collection. The purpose of triangulation is to overcome the weakness or intrinsic biases and the problems that come from single method, single-observer, and single-theory studies and to increase the credibility and validity of the results.
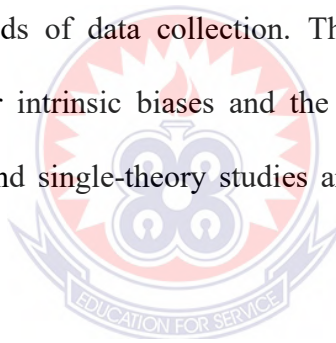
The methodological triangulation is essentially a strategy that will aid in the elimination of bias and allow the dismissal of plausible rival explanations such that a truthful preposition about some social phenomena can be made (Campbel &., Fishe, 1959; Denzin, 1978; Webb, Schwartz, &., Sechrest, 1966). Also, triangulation perceived to be a strategy for improving the validity of research or evaluation. Triangulation is supposed to support a finding by showing that independent measures of it agree with it or, at least, do not contradict it (Miles &., Huberman, 1984, p. 253).

The advantage of a quantitative approach is that it is possible to Measure the reactions of great many people to a limited set of questions, thus facilitating comparison and statistical aggregation of the data. This gives a broad, generalisable set of findings

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presented succinctly and parsimoniously. By contrast, qualitative methods typically produce a wealth of detailed information about a much smaller number of people and cases. This increase understanding of the cases and situations studied but reduce generalisability, because qualitative and quantitative methods involve differing strengths and weaknesses, they constitute alternative, but not mutually exclusive, strategies for research. Both qualitative and quantitative data can be collected in the same study (Patton, 2002, p.14).

The advantage of a quantitative approach is that it is possible to measure the reactions of a limited set of questions, thus facilitating comparison and statistical aggregation of the data. By contrast, qualitative methods typically produce a wealth of detailed information about cases. In order to seek convergence and corroboration, qualitative researchers usually use at least two resources through using different data sources and methods. The purpose of triangulating is to offer a confluence of evidence that breeds credibility (Bowen, 2009). The corroborating findings across data sets can reduce the influence of possible bias by examining data collected through different methods. Also, combining qualitative and quantitative sometimes included in document analysis called mixed-methods studies which is the paradigm used for the study.

On 24th - 31th December, 2017 the researcher did "triangulating" that is the researcher related the information or data given to him by one respondent, if that is the same to another respondent and also the same to several respondents. The researcher also conducted "member checking" that the researcher took his written documents to the respondents to see if everything written by the respondents to the researcher was precisely what was on paper by the researcher for his data. The end result after triangulation showed no biases in the responses of the respondents.

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3.16 Ethical issues Associated with the Research

All research aims were made clear to respondents before they assisted in the research. An informed consent was obtained prior to participant involvement. When reporting findings, pseudonyms were used to protect privacy and no details that could result in the identification of respondents (quantitative) and are included in the report (qualitative).

3.17 Questionnaire Design

The responses of the items on the various scales in the different sections of the instrument were assigned numerical values and scored accordingly. Section I of the questionnaire for tutors assessed the availability of learning and teaching materials and other facilities and the degree of their use. The numerical value of 1 was assigned to 'Not available' and 2 were assigned to 'Available'. With regards to their degree of use, the numerical value of 1 was assigned to "Never", 2 to "Occasionally", 3 to "Frequently" and 4 to "Always". Still on learning and teaching materials, Section III of the Observation guide contains items designed to verify the availability of these learning and teaching resources. The numerical value of 1 was assigned to "Not available", 2 was assigned to "Available but not adequate", 3 was assigned to "Available and adequate". For all items in the instrument requiring "Yes" and "No" responses by the respondents, the numerical value of 1 was assigned to 'NO' and 2 was assigned to "Yes".

To examine items on the aims and objectives of the Music and Dance programme in Section IV of the questionnaire for tutors; and item number 32 on the observation guide which was designed to examine the degree to which tutors adhered to the content description of the Music and Dance programme. To assess the type of techniques used

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by tutors in teaching the Music and Dance programme, the numerical value of 1 was assigned to "non-use" of a particular method and 2 was assigned to "use" of a particular technique. This scoring key applied to both tutors' and the pre-service students' questionnaires.

To examine whether the tutors used the integrated approach in teaching Music and Dance programme, the numerical value of 1 was assigned to "Never", 2 was assigned to "Sometimes", 3 was assigned to "Often" and 4 to "Always". However, item number 13 on the questionnaire for tutors which is the same section as the other items on the integration aspect of the Music and Dance programme has the numerical value of 1 assigned to "Performance", 2 assigned to "Composition", 3 assigned to "Listening and Observing", 4 assigned to "Performance and Listening and Observation", 5 assigned to "Composition and Listening and Observing", and 6 assigned to "All the three sections".

To ascertain the type of attitude shown towards the learning and teaching of Music and Dance in the Colleges by the principals, other members of staff and the pre-service teachers, the numerical value of 1 was assigned to "Very Negative", 2 was assigned to "Negative", 3 to "Positive" and 4 to "Very Positive". Items on the questionnaire that required respondents to rank their views on certain statements had the numerical value of 1 assigned to "Strongly Disagree", 2 assigned to "Disagree", 3 assigned to "Agree" and 4 to "Strongly Agree".

To examine which areas of emphasis were covered by the grading schedule and the other instruments used to assess pre-service Music students' work, the numerical value of 1 was assigned to "Not covered" and 2 to "Covered". To determine the sort of academic or professional attainment the tutors of the Music programme had, the numerical value of 1 was assigned to "Not attained" and 2 to "Attained". To assess the

Music tutors' performance in actual classroom situation, the numerical value of 0 was assigned to "Absent", 1 was assigned to "Weak", 2 was assigned to "Fair", 3 was assigned to "Good" while 4 and 5 were assigned to "Very Good" and "Excellent" respectively.

The assessment of the tutors' lesson plan had the numerical value of 0 assigned to "Absent", 1 assigned to "Weak", 2 assigned to "Fair", 3 assigned to "Very Good" and 4 to "Excellent". To assess how long Music tutors taught the subject, the numerical value of 1 was assigned to "Less than 1 year", 2 was assigned to "1-2 years", and 3 was assigned to "2-3 years". To measure the number of times Music tutors taught a dance in Music lesson, the numerical value of 1 was assigned to "1-2", 2 was assigned to "3-4", 3 was assigned to "5-6" and 4 to "7-8". The same values were used to find out the number of times tutors engaged the pre-service Music teachers in any form of drama.

3.18 Data Analysis

This section describes the techniques or tools used in analysing the data as a mixed research. Data collected from questionnaires and observations were descriptively analysed. The choice of the tools for analysing the data was made based on the statement of the problem, objectives and the research questions of the study. Analysis of data on interacting with participants was made based on the research questions. The data collected from the participants and classroom works were edited to ensure that the responses were consistent. Dey (1993) opines that once data is gathered, reading and interpretation are the starting points for meaningful analysis.

The responses were carefully coded, assembled, described, analysed and interpreted in explanatory form to bring out meanings and to attain some degree of validity by doing some triangulation or cross checking with some of the participants. Pictures were used

at appropriate places to give more details to the discussion provided in the next chapter. The process involved identification of themes and patterns derived from analysing the data, the researcher was very mindful of the need to be guided by the research questions, the overall design of the research and the nature of the data collected. This brought into action a thoughtful balance between generating themes from the data and applying preconceived themes to the growing data. The data obtained from the respondents were analysed using frequencies, percentages and tables.

CHAPTER FOUR

RESULTS /FINDINGS

4.0 Overview

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

The responses accrued from the questionnaires and observations were processed and subjected to descriptive statistics using Statistical Package for Social Sciences (SPSS) Windows 16.1 Software Package. The results of the statistical analysis were presented in Tables. The values are frequencies and percentages.

Table 4.1: Academic Qualification of Tutors

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

Source: researcher field survey (2019)

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The tutors' academic and professional training have a bearing on the pre-service preparation as the teacher is considered the dominant actor in the learning and teaching process (Gross, et al, 1971) and (Fullan, 1982). Touching on the professional achievement of the tutors teaching Music and Dance in the Colleges studied. Table 4.1 indicated that (2) tutors representing (29%) do have Bachelor of Education (BE.D) in Music, (4) tutors representing (57%) responded that they have Masters in Music Education and (1) tutor representing (14%) also responded that he was having Masters in Subject other than Music, whiles none of the tutors was having a PH.D that represents zero.

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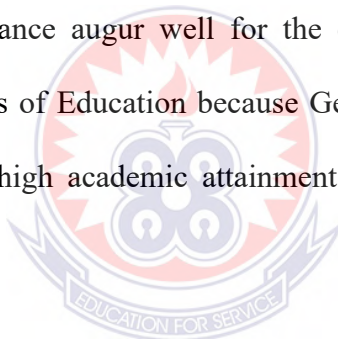
4.1 Analysis of Research Question one in relation to the course content of the Music and Dance programme in Colleges of Education

4.1.1 Documentary analysis of the diploma in basic education curriculum for the colleges of education

4.1.1.1 The course outline for performing arts education

The course outline as prescribed by the Institute of Education University of Cape Coast for the Colleges of Education in Ghana is designed to cover three semester duration of Music education programme. Music content is compulsory in the second semester of the first year of their training (PRA 121) and the Principles and Methods of teaching the Performing Arts 1 (PRA 221) and (PRA 211) as elective for second year first and

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second semesters respectively. It is obvious that, the pre-service Music and Dance teachers who did not take the methodology in the second year may lack confidence and competences to implement the course outline after pre-service preparation. The following are the prescribed course outline for the three semesters programme with its objectives and contents. The model of training for the diploma in basic education is structured in three-year that is six semester programmes. The pre-service teachers devote part of their time on campus and on the field. On campus, they take the content and pedagogical content knowledge and on the field is where the actual practice takes place.

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

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

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

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

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

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

Table (4.3) revealed that seven tutors representing (100%) responded about the irrelevance of some topics like (labanotation). They described it as *dancing on a paper*. That it is only theoretically assessed. The table 4.3 indicated that seven tutors agreed that they have clear understanding of topics and are also, conversant with the dictates of the topics in the curriculum.

Quashigah, Eshun and Mensah (2013: pgs. 84-85) state that teachers need to be reminded of their primary function which is to facilitate learning and if this will be possible, they have to be familiar with the major objectives and content in their subject areas and to practice formulating objectives in all the domains of learning for specific topics following the different classifications by Bloom (1956), Krathwohl (1956) and

Taba (1962). This is because, if objectives are formulated in all domains of learning, it will not be difficult for the teachers to assess the students in the three domains. That is inabilities to comprehend the body of content knowledge impede effective teacher preparation.

4.2 Analysis of Research Question in relation to Objective Two (The area of the Music and Dance Education Curriculum that need much emphasis and what are overstretched)

4.2.1 Analysis of content areas that need much emphasis

The Generalist trainees are also given the alternative to choose from one of the following content areas as their elective area: Music and Dance, Physical Education, Vocational Skills (either, sewing, catering or Art Related), Literature in English, Agricultural Science, Ghanaian Language and Culture and Religious and Moral Education. This alternative does not go well with Music and Dance as few pre-service teachers' considered Music and Dance as an option. On-Campus teaching practice is taken in the first semester of the third year together with other contents and professional education courses. All methods of teaching courses in the various content areas including English and Mathematics are taken in the second semester of second year to prepare trainees for their teaching practice. Off-Campus teaching practice and project work are taken in the second semester of the third year.

The duration of teaching practice was reduced by one semester in the 2014 DBE Curriculum. In order to lessen the workload on the trainees (from a total of 89 hours to 65 hours) most of the courses were made one credit hour. For example, each of the elective content and general studies courses was allotted one credit hour. The 2014 Curriculum was reviewed by experts and issues were raised about the content and the

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structure of the curriculum. The reviewers' reports called for the need to re-look at the structure and the content of the DBE curriculum (Bediako & Nti, 2016).

4.2.2 Analysis of Content areas that are overstretched (Practical Activity Courses)

Quality education depends in part on having sufficient time for teaching and learning. The practical courses like Music and Dance and Physical Education are also planned to prepare the trainee for efficient handling of the subjects at the basic level. The first year of the training is used mainly to put up trainees' content knowledge. Pedagogy and additional content courses are also taken in the second year. Trainees spend the whole of the third year for teaching practice, project work and two professional courses. Trainees take up to 89 credits hours from 41 courses in order to graduate. Assessment is both formative and summative. Continuous assessment constitutes 40% of trainees' assessment while external examinations (End-of-Semester) constitute 60%.

Table 4.4: College Tutors Comments on Statutory Obligation Activities

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

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

Again, Table (4.4) revealed that six tutors representing (68%) and one tutor representing (14%) responded to Agree and Strongly Agree respectively to General singing during worship. This finding goes to confirm the fact that little is reserved for Music activities in the Colleges. Table (4.4) revealed that whereas two representing (29%) of the tutors were of the view that cultural display is encouraged in Colleges, while five (71%) indicated their Agreement to that effect. About the encouragement of singing competition in the Colleges, all the seven tutors representing (100%) registered their displeasure that such an activity had ever happened in the various Colleges. As the teacher quality is connected to the quality of learning occurring in the Colleges, it is necessary to provide the pre-service Music and Dance teachers with the skills and knowledge in other to be well motivated in class (Mereku 2001). If pre-service Music and Dance teachers are not sufficiently prepared, then their teaching is likely to suffer. Consequently, this will affect their perceptions of the value of the subject and their quality of learning. The reduction of the duration of teaching practice by one semester in the 2014 DBE Curriculum in order to lessen the workload on the trainees (from a total of 89 hours to 65 hours) where mostly each of the elective content and general studies courses was allotted one credit hour greatly affected Music and Dance because of its practicality in nature.

4.3 Analyses of Research Questions in Relation to Objective Three

(What kind of instructional materials and methodological strategies are appropriate for effective learning and teaching of Music and Dance in Colleges of Education)

Table 4.5A: Instructional Materials in the Colleges of Education

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

Table 4.5(A) revealed that apart from Wesley College of Education that had a Ruled Marker Board, the rest of the Colleges do not have a Ruled Markerboard. The table showed that there is availability of course outline, student textbooks, student workbooks, tutors manual and Music apparatus (wall pictures) were available in all the selected Colleges. Again, the table indicated that Jackson College of Education (St Louis College of Education Center) do not have Music Manuscript books and students journal. The students ruled lines in their note books. This made them consume a lot of time in creating staff for their work.

The availability of the Music Apparatus in the Colleges was very encouraging for it will build the level of concentration during teaching and learning process. Fullan (1982, 1991) contends that the success or failure of an innovation will by and large depend on

the quality and availability of instructional materials, as these materials will meet the important needs in the learning situation.

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

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

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

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

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

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

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

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

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

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

As the Music and Dance programme is culturally oriented, the use of certain Music instruments in handling the programme is inevitable. Table 4.5(D) revealed the availability of one Atumpan in all the Colleges except Jackson College of Education St Louis College of Education Center. From the table only Wesley College of Education, St. Monica's only have one Brɛkɛtɛ each, the rest of the Colleges do not have. The table revealed that no College have Vʊga. The table revealed the availability of Apentema at

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the following Colleges of Education Offinso (1), Wesley (1) and St. Monica's (1). Apart from the three Colleges no other College have that drum. From the table no College have Asivʋi and Gungun drum. The table revealed one each of the following drums Dondo or Dnno or Luŋa, Petia and Kwadum at the following Colleges of Education: Offinso, Wesley and St. Monica's the rest of the Colleges do not have any of such drums. Again, the table indicates that no College have Mmenson and Wia but the availability of Atɛntɛbɛn is very encouraging at the following Colleges of Education Offinso (8), Wesley (3) and St. Monica's (10).

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

Wesley College of Education have Bass Drums (1), Side Drum (1), Cymbals (1), Tambourines (2), but no College have Glogiespel and Triangles. The rest of the Colleges do not have any of such matching instruments. Gross, et al (1971) maintains that unavailability of required materials is a barrier to effective pre-service preparation. (Bavantappas 2003, Francis M. 1997, Lorreta E. 2003, and Neerajas 2003), agree that instructional materials whether environmental or supportive are the planned educational materials that appeal to the senses of the people and quicken learning facilities for clear understanding. It enriches the tutors own teaching to make teaching and learning more concrete as an instructional role in itself. It brings far things home and lives into learning and teaching process.

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

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

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

Again, table 4.6(E) revealed that the following Colleges of Education have one each of the following facilities for Music performances: Music Room and Big Hall for massed singing; Offinso College, Wesley College, St Monica's. Agona College of Education

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has a big Hall for massed singing but do not have a Music Room. Jackson College of Education St. Louis College of Education Center do not have any of these facilities.

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

4.4 Appropriate methodological strategies for effective learning and teaching of Music and Dance in Colleges of Education)

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

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

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

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

Table 4.6A: Engage students in listening to recorded Music in the classroom

(Aural exercise)

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

Table 4.6(A) revealed that out of six tutors representing (86%) responded that they engage students in listening to recorded Music in the classroom as an efficient and enabling approach in teaching and enforcing the specific aims of the objective of the course structure of the College of Education. Also, one tutor representing (14%) responded Non-Use of listening to recorded Music as an activity in the classroom. Gordon E. (1971) posits that student's progress through an eight-stage process that begins with aural and oral experiences with Music and ends with theoretical understanding. One of the basic components of the Music and Dance programme is "Listening and observing" which improves the students' perceptual ability in terms of "tonal differentiation" for analysis, appraisal and appreciation. It is one of the Dalcroze

Ear-training approaches (Ear-training solfege). Cudy and Upitis, cited in Colwell, (1992) opines that Music and Dance programme demands that the learners' aural perception be developed. In other to attain this, the facilitator ought to engage the students in various forms of listening exercises after which some specific questions are asked to guide the learners' study from what they listened to.

Table 4.6B: Engage students in dance drama

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

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

Table 4.6C: Engage student in drumming and dancing

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

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

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

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

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

Table 4.6(D) revealed that all the seven tutors studied representing (100%) unanimously responded they engage their pre-service Music and Dance teachers in creating their own

Art Music composition. From the table there is no abstention and that represents Zero percent. These figures showed an extensive amount of work is being done by the Music and Dance tutors in the area of Music Composition. According to MDP, (1999) another important aspect of the Music and Dance programme is that the student's teachers be directed to create their own compositions to foster the art of creativity in them.

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

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

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

Folk Music is a traditional Music which deals with everyday life of the people. Boamajeh and Ohene-Okantah (2000) explain that folk Music is associated with the daily life of a group of people. Folk Music reflects many situations and emotions and it has wide appeal among groups and nations. It is often related to the activities of the people, such as work, play, ceremonies or it may be used principally for entertainment. Folk Music varies with the country and the times. The data in Table 4.6(E) showed that five respondents representing (71%) do not use folk tunes to demonstrate the basic concepts of the programme in question. But the remaining two respondents representing (29%) do use folk tunes to illustrate the basic concepts in teaching Music and Dance. Thus, as a sizeable number of the tutors of the programme do not use folk tunes to help their pre-service Music and Dance teachers understand the basic principles of Music

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and Dance. Thus, a quiet number of them use folk tunes in teaching the Music and Dance. The findings context Mansford's (1986) assertion, that Music is used in teaching Music. The very idea that most of the pre-service Music and Dance teachers studied are not even being engaged in singing Ghanaian folk tunes is unhealthy and goes contrary to Kodaly's (1973) Music education basic assumption which supports the use of folk tunes in teaching Music.

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

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

The data in Table 4.6(F) revealed that all the seven tutors studied representing (100%) unanimously responded that they engage their pre-service Music and Dance teachers in using Western method of teaching Music Rudiments and Theory of Music in the Music and Dance lessons. These figures showed that an extensive amount of work is being done by the Music and Dance tutors in the area of using Western Method of teaching Music lessons (Rudiments and Theory of Music).

The pre-service Music and Dance teachers should get to know the use of conventional symbols, that is, Music notations-Semibreve (whole note), Minim (half note), Crotchet (quarter note), Quaver (one sixteenth note), Semi-quaver (one-sixteenth note), and their respective rests, Time Signatures, Key Signatures, *Italian* Tempo Markings, Dynamics Indications, the Basic Chord progression, Melody, Harmony writing, the difference between Bar and Bar lines, Scale writing, the pitch range of the various Music instruments and the basic rules governing Melody and Harmony writing. These

constitutes the rudiments of the western theory Music. Table 4.6G: Use Kodaly Pedagogy for scale singing

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

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

The Kodaly concept encompasses two key elements; it is a philosophical approach to teaching Music and it is a unique course of sequential musical instruction (Bacon, 1993). The Kodaly method is highly structured and sequenced, with well-defined skill and concept hierarchies in every element of Music. These sequences are both drawn from and closely related to child development - the way in which young children progress naturally in Music – as shown through research (Choksy, 2001).

Table 4.6(G) revealed that all the seven tutors studied representing (100%) unanimously responded that they do not engage their pre-service Music and Dance teachers in using Kodaly pedagogy for scale singing. From the table, there is as abstention and that represents Zero percent.

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

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

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

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

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

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

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

Table 4.6(I) revealed that out of seven tutors studied two tutors representing (29%) responded that they prepare teaching and learning resources. While five tutors representing (71%) reported that they do not prepare learning and teaching resources for lessons. Okeke (1990) urged teachers or tutors to produce their own aids in order to teach effectively. Everybody can be involved in the production of these alternatives – the tutors, learners, parents and all stakeholders in education. The practical nature of the Music and Dance programme in one way or the other calls for the assistance of the resource persons during the learning and teaching process. Little (1981) states that the use of resource persons enables "teachers and administrators teach other than the practice of teaching".

The question of whether teachers fall on resource persons who are knowledgeable to assist in teaching some topics they find it difficult or uncomfortable to handle. The response indicated that one tutor representing (14%) responded that he falls on resource persons but six tutors representing (86%) responded that they do not fall on resource persons who are knowledgeable to assist in teaching some topics they find difficult to

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teach. The tutors responded that they cannot cater for such a cost because their principals are also not ready to afford that.

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

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

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

Table 4.7A: Lessons Observation at Colleges of Education

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

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

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

Table 4.7B: Classroom atmosphere and situational factors

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

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

Again, table 4.7(B) indicated the democratic atmosphere whether favourable or not. The five lessons observed representing (50%) showed a weak democratic atmosphere, two lessons representing (20%) was Good and three lessons representing (30%) was Very Good. This do not place the pre-service Music and Dance teachers at the center of the learning and teaching process.

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

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the lesson. The absence of this, therefore, means that the pre-service teachers would miss the full impact of the lesson.

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

Again, Table 4.7(B) revealed that seven lessons representing (70%) the tutors showed weak assessment procedure, two lessons representing (20%) showed Good assessment procedure. While one lesson representing (10%) indicate Very Good assessment procedure. All the ten lessons observed, the dominant assessment procedure was questioning and answering. Only two lessons that demonstrated the sense of practicality. Most of the lesson's objectives do not follow directly with assessment till the close of the lessons (summative assessment). This will prevent differentiation for remediation.

Most of the lessons observed have poor introductory sections and also, lacked reflection(s) as a medium of assessment. In all the ten lessons observed the lessons outcomes were not read to the student teachers before the start of the lesson. The pre-service teachers whatsoever were put into groups, no brainstorming, no think-pair-share, and demonstrations. Majority of the lessons observed were tutor centred. The table revealed that four lessons representing (40%) of the Black Board (BB) summary was Good, and another four lessons representing (40%) was Very Good. While two lessons representing (20%) presents an Excellent (BB) summary. The tutors managed

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(BB) summary or the maker board effectively, date, strand, indicator, and performance indicator were written on the chalkboard; all phases including assessments were on the maker board; writing is legible; gives students time to write down core points into books and cleaned board at the end of the lessons.

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

From the table, in all the ten lessons observed five lessons representing (50%) showed good situational factors; and another five representing (50%) was Very Good. There was an adequate furniture that was in good condition with spaces for passage and demonstration of what was taught but (99%) of the lessons were taught in abstraction, apart from the practical session of 'how to blow trumpet' 'piano skills' and 'atɛntɛtɛn fingering'. The positive situational factors, develops effective tutor and student teacher participation.

Table 4.7C: Tutors' Lesson Plan during Observation Process

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

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

These include the Topic, Objective(s), Subject Matter, Sequence of Presentation, Evaluation and Closure. The observation of lessons also assessed how the tutors' lesson had been planned. In the table, **"W"** stands for Weak, **"G"** for Good, **"VG"** for Very Good and **"E"** for Excellent. Table 4.7(C) showed that all the ten lessons observed representing (100%) indicated clear and absolute topics relating to the objectives set.

Again, the set objectives of the lessons observed representing (100%) showed clarity, measurability and achievability of the objectives was very good. Mankoe (1997) and Tamakloe et-al (1996) affirm that a lesson plan with clear, measurable and achievable objectives gives the teacher a definite target to aim at and a definite criterion for measuring or evaluating student learning and consequently ensures innovation that enhances effective pre-service preparation.

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

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

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

From the table, closure: Five lessons, representing (50%) of the lessons observed was weak, three closures of (30%) was good and two closures representing (20%) indicated very good. Generally, the closure of the lessons observed was quite good. The observation of lesson assessed the degree at which the tutors studied adhered to the content description of the Music and Dance programme.

Table 4.7(C) presents data gathered from the checklist on the degree to which Music and Dance tutors of the target population used subject content knowledge, pedagogical knowledge and pedagogical content knowledge.

Table 4.7D: Area of students' assessment by Tutors

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

As students' assessment for learning (AfL), assessment as learning (AaL)-formative; and assessment of learning (AoL)-summative purpose, the findings imply that those aspects of the programme are not being given enough attention.

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

However, with Valuing (Aesthetic) and Creativity, the data in Table 4.7(D) painted a different picture. From the table, the data indicated that the assessment procedure of nineteen students representing (37%) do not cover aesthetic while thirty-three students representing (63%) covers aesthetic. On the part of creativity, thirty-nine pre-service Music and Dance teachers representing (75%) indicated that their assessment did not cover creativity but thirteen pre-service Music teachers representing (25%) responded

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covered. Assessment serves as a form of motivation for students to learn. Assessment as a form of motivation, determines an extent when students study and how they study. Therefore, if the assessment practices are not much enhanced will definitely affects the learning and teaching process and for that matter teacher preparation.

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

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

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

Struthers (1994) recognises the danger that Music may not be given equal status with other subjects when links are formed between curriculum areas. Mills (1991) asserts that the importance of musical validity: subject-specific development cannot take place through haphazard encounters in other areas. Links between Music and other subjects, therefore, are not advantageous. Largely, the performing arts include Music, Dance and Drama. These three art forms-Music, Dance and Drama-drive together in most of the performances organised by the African indigenous people. The Music (a combination of

an organised sounds and silence) offers the basis for a dance. The relationship between Music and Dance, in the African performance context, is so strong that barely would you perceive musical performance without dance.

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

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

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

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

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

Table 4.8(C) revealed that all the seven tutors studied, four respondents have had twice supervision, two responded once and one tutor responded thrice. The question of 'nil' and 'more than three' they responded no. Arthur (1999) argues that effective

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supervision and monitoring promotes an innovation. The literature indicates that supervision, whether internal or external, is necessary for successful innovation. Arthur (1999) states that for maximum preparation of pre-service Music and Dance teachers, there must be effective supervision and monitoring.

Table 4.8D: Student's comments on their satisfaction on pre-service Music and Dance preparation

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

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

Similarly, in the question of whether the pre-service course is relevant to their needs, the table revealed that ten students representing (19%) responded 'Yes', sixteen students representing (31%) responded 'Yes Mostly', while twenty-six respondents representing (50%) responded 'not really'. The College is not a chance arrangement but

rather students experience certain planned practises to promote intellectual, personal, social and physical development of students. Prior to determining what the outcomes of teacher education should be, it is necessary to determine what teachers should know and be able to do (Cochran-Smith, 2002).

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

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

This problem is in consonance with the Mereku (2001), findings that Music and Dance teachers in the field are complaining bitterly because their preparation did not give them opportunities to view Ghanaian Music-cultures with the understanding demanded by the Music and Dance programme. Lewy (1977) opines that the conditions under which the curriculum is being carried out are important to the success of an innovation. This calls for an examination of both tutor's variables as well as external variables, which include

size of classroom, availability of various facilities and learning and teaching resources'

as well as the geographical location of the College.

4.8 Analysis of Research question in relation to objective four

(What special competencies do student-teachers of Music and Dance lack in their preparation?)

Table 4.9: Pre-service Music and Dance Teachers Comments on their competencies

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

In the Table (4.9), **SA** stands for Strongly Agree, **A** for Agree, **D** for Disagree, and **SD** for Strongly Disagree. Concerning whether the pre-service Music and Dance teachers can sing folk songs of their community, Table (4.9) revealed that out of the total number of fifty-two pre-service Music and Dance teachers, eight students representing (16%) agree to that effect. Ten students representing (19%) registered their disagreement and thirty-four respondents representing (65%) strongly disagree that the pre-service Music and Dance teachers can sing folk songs of their community. Thus, as

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a sizeable number of the students of the programme do not use folk tunes to help them understand the basic principles of Music and Dance.

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

The question of the pre-service Music and Dance can sing very well, Table (4.9) revealed that no student responded whether they strongly agree or agrees to that. Thirty students representing (58%) registered their disagreement to that effect while twenty-two students representing (42%) responded that they strongly disagree that the pre-service Music and Dance teachers can sing very well. Kodaly (1973), states that singing forms, the basis for learner's Music education, as that is the only cheap way by which every learner can express himself or herself musically. Singing improves literacy knowledge of learners.

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

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

Another requirement of the Music and Dance programme is that students are taught the various dances in their communities and other parts of the country. Students are therefore, to be taught to play the various instruments of a particular dance being studied as well as its accompanying manipulative skills. Pre-service Music and Dance teachers' do not have to be master drummers though, but they need to have a fair knowledge about drumming (Mereku & Ohene- Okantah, 2010). The pre-service Music

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and Dance teachers should not necessary be professional dancers as well but must have fair ideas with some of the dance movements to enable them facilitate effectively during learning and teaching process.

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

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

Concerning pre-service Music and Dance ability to play *Gyile* (Xylophone). Table (5.6) revealed that no student responded either strongly agree or agree representing zero percent. Twenty-nine pre-service Music and Dance teachers out of (52) students representing (56%) registered their disagreement as able to play Xylophone. Also,

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twenty-three students representing (44%) strongly disagree that they can play *Gyile* (Xylophone). The table (4.9) above indicates that the pre-service Music and Dance teachers will lack the basic skills of playing *Gyile* with respect to the sitting position, keys and tuning systems, Care and maintenance of Gyile and skills of playing *Gyile*.

The question of the pre-service Music and Dance teachers can play piano.

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

Table (4.9) revealed that seven students out of fifty-two pre-service students representing (13%), strongly agree that the pre-service students can write melody. Five students represent (10%) agree that students can write melody. Ten students representing (19%) disagree that students can write melody. Again, the table (4.9) revealed that thirty pre-service Music and Dance teachers representing (58%) strongly disagree that they can write melody. Tillman (1989) and Webster (1988) state that creative thinking fosters the art of composition in students of Music. Composition lessons at this level could take as its the traditional view that one learns to compose by imitation. Models (Ephriam Amu, J.H. Kwabena Nketia and J. Pappoe-Thompson) are chosen as springboards for the students, and an imitation of the originals is made (Mereku, Addo & Ohene-Okantah 2005).

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

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

4.5 Analyses of Research Questions in Relation to Objective five (To explore interventions that can be adopted to improve Music and Dance programme in Colleges of Education)

Table 4.10A: Students responses to Interventional strategies that could be adopted to address the challenges in the teaching of Music and Dance programme?

Types of interventions	Responses		Frequency	Percentage
In-service Training or professional development for tutors	Yes	52	52	100%
	No	-	-	-
There should be provision of learning and teaching resources in the colleges	Yes	52	52	100%
	No	-	-	-
Music programmes that require students Participation should be organised periodically	Yes	52	52	48%
	No	-	-	52%
Other general tutors should be encouraged to participate in Music programme	Yes	25	-	48%
	No	30	-	58%

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

On the question of the availability of the instructional resources in the Colleges of Education, the table 4.10(A) revealed that fifty-two students' respondents representing

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(100%) unanimously accepted the claim that there should be provision of the learning and teaching resources during learning and teaching process. Bishop (1989) states that the task of effective learning and teaching process can be said to involve two main processes; first, changing the attitudes of policy makers, administrators, teacher trainers, supervisors, teachers, parents and ultimately (the sole goal of the process) learners; secondly, providing the materials and administrative means to make this possible. He further states that, if there is to be change and improvement in education and for that matter teacher preparation, there must be adequate resources. Fullan (1981), (1991), intimate that the success or failure of an innovation will by and large depend on the quality and availability of materials. For Mankoe (1997), instructional materials aid students to learn rather than aiding the tutor to teach.

Concerning the Music programmes that require students' participation, table 4.10(A) revealed that all the fifty-two respondents representing (100%) vehemently showed their approval. This confirms the earlier findings about the lack of pre-service practicum experience on table (4.8) item 'C'. The teacher quality is linked in extricable to the quality of learning occurring in Colleges (Darling Hammond, 2000b). Regards to the other general tutors' participation in Music programme, Table 4.10(A) revealed that twenty-five respondents representing (48%) subscribed to that but thirty pre-service Music and Dance teachers' representing (58%) indicated their disapproval.

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

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

Table 4.10(B) revealed that out of seven tutors, two tutors responded that they do receive support from their principals. While five responded that they do not receive any assistance from their principals. However, with the question of the kind of support that Music and Dance tutors receive from the principals? The responses were not different from what was revealed on tables (4.5 A, B, C and D and 4.8B) because those questions were responses from the tutors concerning the availability of the learning and teaching resources. One of the Colleges principal responded that because they have many study canters all over the country the administration cannot provide these resources. However, when it is requested by a tutor they try as much as possible to do what they could but the resource material will be returned afterwards by the tutor. Gross, et-al (1971) perceives lack of tutors' motivation as one of the factors militating against an innovation. Pratt (1980) adds that there should be tangible results to urge tutors during learning and teaching process. The literature indicates that support whether internal or external, is necessary for successful pre-service teacher preparation. Berman and McLaughlin (1977) note that projects which have the support of the principal are more likely to fare well than those which lack support as their action showed whether a change should be taken seriously or not.

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

4.6 Discussions

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

4.6.1 Analysis of Research Question one in relation to the course content of the

Music and Dance programme in Colleges of Education

Music education is a process in which a human being becomes aware of and subtle to Music, develops an understanding of its function and meaning and enjoys being involved with it in a discerning way. It is not limited to any one mode of making Music,

performing Music, listening to Music, or knowing (in a sensory way) about Music. Music is an art and education in the arts is a complex and unique process (Hoskyns, 1996: 144). Hoskyns' posits that scope to Music education provides a view of the 'stuff' or content of Music education. Content of Music comprises: those facts, observation, data, perceptions, discernments, sensibilities, designs and solutions, drawn from what the mind of men have comprehended from experience and those constructs of the mind that reorganise and rearrange those products of experience into lore, ideas, concepts, generalisations, principles, plans and solutions (Saylor and Alexander, 1966:166).

4.6.1.1 Documentary analysis of the diploma in basic education curriculum for colleges of education

4.6.1.2 The course outline for performing arts education

The course outline as prescribed by the Institute of Education University of Cape Coast for the Colleges of Education in Ghana is designed to cover three semester duration of Music education programme. Music content is compulsory in the second semester of the first year of their training (PRA 121) and the Principles and Methods of teaching the Performing Arts 1 (PRA 221) and (PRA 211) as elective for second year first and second semesters respectively. It is obvious that, the pre-service Music and Dance teachers who did not take the methodology in the second year may lack confidence and competences to implement the course outline after pre-service preparation.

4. 6.1.3 Model of training for diploma in basic education (DBE)

It is a three-year (six semesters) programme. The pre- service Music teachers spend part of the time for their training on campus and part on the field (Out-Component). The programme employs the synchronised model of pre-service teacher training. (Tatto,

Lerman & Novotna, 2010). The training provides training in subject matter contents and pedagogy or professional education concurrently. The training is not terminal; trainees are given contents up to level 200 at the University level to enable them further their education at the Post Diploma level. The pedagogy related courses expose trainees to Primary and Junior High School pedagogies.

4.6.1.4 The structure and the content of the diploma in basic education curriculum

Currently two programmes are running in the teacher training Colleges. The Old Programme, which uses the 2005 Curriculum and the New Programme, which uses the 2014 Curriculum. Objectives of the 2005 Curriculum was to: Train a generalist teacher who would be able to teach at both Primary and J.S.S. levels. Produce teachers who have a clear clutch of planned outcomes of their teaching activities, who are skilled in monitoring, diagnosing and suitably providing equal chance to all learners. Support close working relationship between Teacher Training Colleges and local schools through the "Out" programme (Bediako & Nti, 2016).

4.6.1.5 Areas covered in the 2005 Curriculum are

Content Courses: the pre-service Music students are expected to take at least seven foundation subjects (English, Mathematics, Ghanaian Language and Culture, Integrated Science, Environmental and Social Studies, Pre- Vocational Skills and Religious and Moral Studies, Technical Skills and French). However, Technical Skills and French are options offered by specific Teacher Training Colleges. Students offering French are exempted from Integrated Science or Vocational skills while those taking Technical Skills are exempted from social studies. The Educational and Professional studies courses are designed to meet trainees' professional needs. They include teaching practice (both On-Campus and Off-Campus) Methodology courses: Methods of

teaching primary and Junior High School contents (in all areas, including Music and Dance) and the study of Primary and JHS curricula.

4.6.1.6 Challenges with the 2005 curriculum

Workload on trainees affected their performance. Some trainees had problems in teaching subjects such as mathematics and science at the Junior High School level. Generalist taking Technical could not use their knowledge in Technical at the primary school level since it is taken only at the JHS level. To address the problem with Mathematics and Science teaching at the JHS level, ten of the Colleges of Education were chosen as Mathematics and Science Colleges and a particular curriculum designed for them in 2008. A separate curriculum was also developed to train prospective Early Childhood teachers (Bediako & Nti, 2016).

4.6.1.7 The 2014 diploma in basic education curriculum

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

The 2015 Curriculum

A. The new DBE Programme has the following options: General, Science and Mathematics, Technical, Vocational, French and Early Childhood Programme,

First Year First Semester Courses

No.	Course Code	Course Title	Credits
1	EPS 111	Principles and Practice of Education	2
2	FDC 111	English Language Studies	2
3	FDC 114	Integrated Science 1	2
4	FDC 119	Religious and Moral Education	1
5	FVA 111	Vocational Skills (Arts Related)	1
6	FDC 112	Mathematics (Number and Basic Algebra)	2
7	FDC 118	Social Studies	1
8	FDC 113	Ghanaian Language and Culture	1
Total			12

First Year Second Semester Course

No.	Course Code	Course Title	Credits
1	EPS 121	Child & Adolescent Development and learning	2
2	FDC 121	English Language	2
3	FDC 122	Mathematics (Geometry & Trigonometry	2
4	FDC 124	Integrated Science	2
5	FDC 128	Social Studies	1
6	PRA 121	Music and Dance	1
7	PRA 122	Physical Education	1
8	FVH 121/122	Vocational Skills (Sewing/Catering	1
9	GNS 121	HIV/AIDS Education	1
10	FDC 123	Ghanaian Language and Culture	1
Total			14

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1 (a) Core Content - English, English literature, Mathematics and
Science
(b) Elective Content – For example Social Studies

2 General Education Courses

3 Methods of Teaching Courses (English, Mathematics, Science
and Elective area)

4 College Courses – Information Literacy Skills and HIV/AIDS

It should be noted that in addition to the College Courses all students will take the
following courses: (1) Physical Fitness and Wellness (2) Computer Literacy courses.

4.6.1.8 Issues relating to the Colleges of Education Curriculum

Relevance of the DBE Curriculum to the level at which prospective pre-service
teachers' will be teaching in the Basic Schools: Orientation of pre-service teachers to
Basic School Curriculum through the study of Primary and Junior Secondary School
syllabus (including English Syllabus and Maths Syllabus).

Orientation of trainees to general methods of teaching at the Primary and Junior High
School levels (EPS 211Principles and Methods of Teaching in Basic Schools).
Exposure of trainees to methods of teaching Basic School topics or contents (including
Music and Dance English and Mathematics). This is done through Methods of teaching
courses and Teaching Practice (On-Campus and Off-Campus). The reduction of the
workload on the pre-service teachers' (from a total of 89 hours to 65hours) affected
Music and Dance on both pre-service and in-service preparation. This is because one
credit hour was allotted instead of two credit hours. Music is a practical oriented subject
and cannot be taught in abstraction therefore, demands adequate time for pre-service
teacher preparation.

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4.6.1.9 Segregation of the training – Separate training for Lower Primary, Upper Primary and Junior High School teachers:

This discussion is not new. It came up strongly in the report of a Committee set up by the Vice-Chancellor of the University of Cape Coast in 2013 to look at teacher education programmes organised by University of Cape Coast and come out with ways of improving the programmes. It is suggested that a study is led to determine the opinions of pre-service and in-service teachers as well as tutors before such a programme is implemented in Ghana. Co-operated views are significant for a successful implementation of such a programme. The actual supposition under this viewpoint is that rather than being inert recipients of products developed by experts, the implementers are probable to be lively shapers of curriculum change to meet local needs, rather than a linear sequence from researcher and developer to the tutors (implementors).

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

The general and the specific aims and that of the specific objectives was unanimously agreed to be well stated and that yielded hundred percent rating. Gross, et al (1971), Mortimore, et al (1988), and Weatherly (1979) found that problems related to clarity are inhibiting factors to an innovation. Tutors need to be reminded of their primary function which is to facilitate learning and if this will be conceivable, they have to be acquainted with the aims and the general objectives in their subject areas and to practice formulating objectives in all the domains of learning for specific topics. This is because, if objectives are expressed in all domains of learning, it will not be problematic for the tutors to assess the students in the three domains.

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

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

4.6.2 Analysis of Research Question in relation to Objective Two (The area of the Music and Dance Education Curriculum that need much emphasis and what are overstretched)

4.6.2.1 The Curriculum areas that needs much emphasis

The Generalist trainees are also given the alternative to choose from one of the following content areas as their elective area: Music and Dance, Physical Education, Vocational Skills (either, sewing, catering or Art Related), Literature in English, Agricultural Science, Ghanaian Language and Culture and Religious and Moral Education. This alternative does not go well with Music and Dance as few pre-service teachers' considered Music and Dance as an option. On-Campus teaching practice is taken in the first semester of the third year together with other contents and professional education courses. While the Off-Campus teaching practice and project work are taken in the second semester of the third year.

The duration of teaching practice was reduced by one semester in the 2014 DBE Curriculum. In order to lessen the workload on the trainees (from a total of 89 hours to 65 hours) most of the courses were made one credit hour. For example, each of the elective content and general studies courses was allotted one credit hour. The 2014 Curriculum was reviewed by experts and issues were raised about the content and the structure of the curriculum. The reviewers' reports called for the need to re-look at the structure and the content of the DBE curriculum (Bediako & Nti, 2016).

4.6.2.2 The Curriculum areas that are overstretched (Practical Activity Courses)

Quality education depends in part on having sufficient time for teaching and learning. The practical courses like Music and Dance and Physical Education are also planned to prepare the trainee for efficient handling of the subjects at the basic level. General Studies Courses: Communication and Study Skills, HIV/AIDS Education and Introduction to Information Technology are geared towards the trainee's personal development. The first year of the training is used mainly to put up trainees' content knowledge. Pedagogy and additional content courses are also taken in the second year. Trainees spend the whole of the third year for teaching practice, project work and two professional courses. Trainees take up to 89 credits hours from 41 courses in order to graduate. Assessment is both formative and summative. Continuous assessment constitutes 40% of trainees' assessment while external examinations (End-of-Semester) constitute 60%.

4.6.2.3 The College Tutors Comments on Statutory Obligation Activities

Generally, the study indicates that there is insufficient time allocation for Music and Music activity. This was due to the reduction of the duration of teaching practice by one semester in the 2014 DBE Curriculum in order to lessen the workload on the trainees

(from a total of 89 hours to 65 hours) where mostly each of the elective content and general studies courses was allotted one credit hour greatly affected Music and Dance because of its practicality in nature.

The study indicates that General singing is done during worship, cultural display is not encouraged in Colleges, and encouragement of singing competition in the Colleges is not adhered to. As the teacher quality is connected to the quality of learning occurring in Colleges, it is necessary to provide the pre-service Music and Dance teachers with the skills and knowledge in other for them to be well motivated in class (Mereku 2001). If pre-service Music and Dance teachers are not sufficiently prepared, then their teaching is likely to suffer. Consequently, will affect their perceptions of the value of the Music and Dance as a subject and the quality of learning and teaching.

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

4.6.3.1 Instructional Materials in the Colleges of Education

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

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The Student Journals which is an editorially self-governing magazine for students around Colleges to give students a stage to voice their sentiments regular and to comment on articles submitted on many topics, ranging from education and politics to culture and sports. College journal also assists students to keep track of what they have learned throughout the year and also multitasks as a fantastic organisational tool. Students journal help students track their questions, assignments, interesting things that they have learned, and notes about their own thoughts and reflections throughout the year. Lack of student's journal in one of the Colleges means that the pre-service teachers in that very College will lack access to necessary information and also be deprived of earring their views on vital or an emergent issue.

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

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

The availability of DVD, CD, Television set, Computer and Music software in the four Colleges assist their aural and visual perceptions and imaginations during learning and teaching process and those without them facilitate basically in abstraction which is not actually helping the pre-service Music and Dance teachers. The availability of the

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visual and audio visual as resource avoid mere memorisation of facts, figures and concepts. It will enable the pre-service teacher's ability to interact with them and apply knowledge innovatively to solve everyday problems.

Unavailability of Audio and Audio-visual aids is not in line with the goals of the Ghana's National Teacher Education Curriculum Framework (More-NCTE, 2017) and National Teachers' Standards (more-GES, 2016), which also aims at developing individual sense of initiative, creativity and the capability of adapting to rapid social and technological changes and also, not promoting the '4Rs' (Reading, wRiting, aRithmetic and cReativity as well as the '4Hs' (Head, Hand, Heart and Hi-tech) as a dominant goal of NCTE. The availability of Audio and Visual Aids promotes the eye and the mind co-ordination, facilitates comprehension during learning and teaching process.

4.6.3.3 The availability of western instruments in Colleges of Education

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

The western Music instruments may be required when teaching pitches, melody and harmony writing, aural exercises, identification of key and time signatures, scale writing and its identification and elements of Music such as tone-colour. The objectives of the Music and Dance programme is that by the end of the course, the student teacher will be able to 'develop skills of discriminatory listening and observing'. The question is, what student's teachers are to listen and to observe? And how are they to listen and to observe? Absence of pre-service Music teachers' knowledge about these western Music instruments is detrimental to their preparation as a competent and motivated class room teacher as suggested by Mereku (2001).

4.6.3.4 The availability of African and marching Music instruments

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

The study revealed that as a result of inability of the Music and Dance tutors to teach the pre-service teachers on many traditional dances most of traditional Music instruments are lacking in their Colleges. The findings indicate that four Colleges have atumpan drum, only two Colleges have brɛkɛtɛ, three Colleges have Apentema, no College has Asivʊi, Vʊga and gungun drum, three Colleges have donno or dondo or luŋa, petia, kwadum and Apentema. Out of the five Colleges observed no College

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owned mmenson. Four Colleges have twenty-three atɛntɛbɛn which is encouraging but as to the degree of its use was not inspiring.

4.6.3.5 The western instruments found at the three Colleges studied

Trombone   **Trumpet**

Organ

Figure 3: Western Music instruments (Trombone, Trumpet, Organ)
Picture by the researcher

4.6.3.6 The availability of facilities in the Colleges of Education studied

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

Figure 4: Mini-Music studio at Offinso College of Education
Picture by the researcher

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

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

A Music recording studio is a specialised facility for recording, production**,** and mixing of Music. This can be for spoken words, vocals, instrumentals, or any other form of recording. The pre-service Music teachers must be able to observe and evaluate musical

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imagination and conceptual modelling in our students. To give pre-service Music and Dance teachers a better understanding of the creative thinking process in our Colleges, our greatest potential is what Music technology holds for us today (Mereku, Addo & Ohene-Okantah, 2005, pp.22).

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

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

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digital literate, and culturally and globally sensitive citizens who are life-long teachers with a keen interest in their personal development.

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

However, all the five Colleges studied have a shady place for dancing and drumming as well as availability of electricity to enable them use any electric Music instruments or equipment or gadgets or do performances when the need arises. Again, the study indicates that Offinso College of Education, Wesley College of Education and St. Monica's College of Education have one each of an Auditorium but Agona College of Education and Jackson College of Education (St Louis College of Education Center) do not have such facility. Agona College of Education though, do not have auditorium but they open a partitioned classroom for massed singing on every Friday morning in the hours of 6am-7pm to learn and sing hymns which is basically Seventh Day Adventist tunes (SDA) tunes. For Jackson College of Education (St Louis College of Education Center) such an activity is not practised at all, rather than wanting for such facility. It is advantageous for institutions to have an auditorium because such facilities are furnished with efficient lighting systems, articulated amplification system, perfect seating arrangements, stage for performances, dressing rooms, projector screen, decent wash rooms and good security systems for Music and Dance performances.

4.6.3.8 Appropriate methodological strategies for effective learning and teaching of Music and Dance in Colleges of Education

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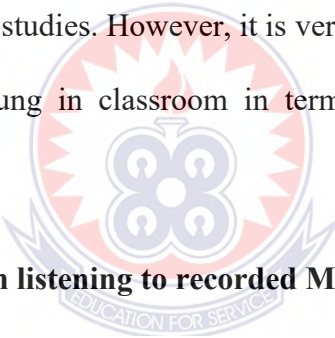
4.6.3.9 Use of singing in teaching Music and dance

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

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

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Nevertheless, singing is not all that Music education entails (Costanza and Russell, 1992).

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

4.6.3.10 Engage students in listening to recorded Music in the classroom (Aural exercise)

Six tutors responded that they play recorded Music for students to listen. Only one responded that he does not play recorded Music in the class room. Meaning that he is not fulfilling the objectives of the Music and Dance programme about the students' indiscriminate listen. The tutor responded that those students are not assessed aurally. This is unacceptable way of Music and Dance teacher preparation. Gordon E. (1971) postulates that student's progress through an eight-stage process that begins with aural and oral experiences with Music and ends with theoretical understanding. One of the basic components of the Music and Dance programme is "Listening and observing" which improves the students' perceptual ability in terms of "tonal differentiation" for

analysis, appraising and appraisal. It is one of the Dalcroze Ear-training approaches. (Ear-training solfege). Cudy and Upitis, cited in Colwell, (1992) opines that Music and Dance programme demands that the learners' aural perception be developed.

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

4.6.3.11 Engage students in dance drama

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

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

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

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

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Dance drama will assist the pre-service Music teachers about the significance and meanings of meaningful gestures involves in using the body as an expressive instrument to communicate feelings and ideas in patterns of movement or are expressive instrument for communication. The following are some of the gestures in traditional Music and dance; Hands raised, spread side and steadily moved to vast on the chest as in Fɔntɔmfrɔm dance means all belongs to me used by chiefs to indicate the extent of their sovereignty. Arms cross over the chest means protection. Back of the right palm struck against the left open palm means I am pleading with you exhibited by either a female or male dancer dancing before the master drum, the chief or a prominent figure at the dancing arena. Hand stretched forward means to receive or ready to give. Raising two fingers at a dancer means support. Biting a right thumb means regret. Point to north, south, east and west means own all the land. Running or dancing in an elderly person's arm means you are my support or I depend on you. Pointing a right hand to the sky means looking up to God. Two Palms placed on top of the head is a sign of sorrow or defection or a sign of dejected. Locking two separate fingers of both hands means love and two palms placed at the back of the neck means my load is heavy. Engagement of the pre-service Music teachers to dance drama ensures inclusivity in class because of the shared responsibility involves such as communication collaborations, critical thinking, creativity and innovation, personal development and leadership and culturally literate in a classroom situation.

4.6.3.12 Engages student in drumming and dancing

The study indicated that four tutors engage their students in drumming and dancing. While three tutors responded Non-Use of drumming and dancing as an activity in the Music classroom. Similar to drumming, pre-service Music and Dance teachers 'call for a fair knowledge of how to do Ghanaian dances. Pre-service Music and Dance teachers'

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must be able to differentiate between Ghanaian dances by name when dance movements are being made, be familiar with Ghanaian dances when drumming is being done, make out Ghanaian dances when a song is being sung with a time line, show simple uses of movements and gestures.

The Pre-service Music and Dance teachers' do not have to be master drummers, but they need to have a fair knowledge about drumming. Pre-service Music teachers' should be up-to-date with African instruments by name and classification, understand tuning systems and what instruments could be substituted with another, be able to internalise rhythmic patterns so as to be able to keep time lines, be able to display the technique of playing a high-pitched supporting drum, be able to create the technique of playing a medium-pitched supporting drum and be conversant with master drum technique, which instrument should be tilted, hanged at shoulder or neck, using stick and hand, two sticks or hand stick technique when playing. Like drumming, students need a complete knowledge of how to do Ghanaian dances. Students must be able to: distinguish between Ghanaian dances by name when dance movements are being made, recognise Ghanaian dances when a song is being sung with a time line, establish simple usages of movements and gestures say, in Asafo, Sikyi, Damba and Agbadza, be able to clarify simple symbolic gestures in dance, be able to use various forms and structure, shapes and systematise them into a series of movements to create a dance; in other words the pre-service teachers must be able to explore and create a dance.

4.6.3.13 Engage students in creating their own compositions

All the seven-tutor studied unanimously responded that they engage their pre-service Music and Dance teachers in creating their own Art Music composition. These figures showed an extensive amount of work is being done by the Music and Dance tutors in

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the area of Art Music Composition. According to MDP, (1999) another important aspect of the Music and Dance programme is that the student's teachers be directed to create their own compositions to foster the art of creativity in them.

4.6.3.14 Composition of Art Music by Imitation

Composition lessons at this level take as its the traditional view that one learns to compose by imitation. Models (Ephraim Amu, J.H. Kwabena Nketia and J. Pappoe-Thompson) are chosen as springboards for the students, and an imitation of the originals is made. The pre-service teachers are given a chance to develop ways of writing Music by himself or herself and in working situations with other people. Composition lessons are also intended to help them gain new confidence in their own ideas. Pick up tips, tricks and skill; share ideas and experiences, and explore their creativity. The pre-service Music teachers should be able to read simple Music on the staff or in solfa notation. The pre-service Music and Dance teachers must have access to solo-instruments such as atɛntɛben, trumpet, and keyboard or piano. They must also have cassette recorders for recording and playing back of pieces in class for discussion (Mereku, Addo & Ohene-Okantah, 2005).

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

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

4.6.3.15 Harmonisation of Melody

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

4.6.3.16 The pre-service Music and Dance teachers Skills in creating a Pop Song

The pre-service Music and Dance teachers will be assisted to undertake the following activities, selection of a theme (secular or sacred) for their song and development of *lyrics*. The main objective for writing a song lyric is to give details and have a good time of the song's overall theme from end to end story, exposition, and symbolism. A

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good lyric also reflects the musical arrangement of a song. It should be noted that, a song lyric is unlike a poem. Also, decide on the song form to use either, Ballard (AAA), verse-bridge Song (AABB), the verse-Chorus Song (ABAB) and the verse-Chorus-Bridge (ABC).

How to produce melody to fit the lyrics through experimentation and improvisation, explore chord progressions (i.e., I, IV, V and any other chords) that work out the song (using the MIDI Keyboard if possible) and explore rhythm styles that could be used for song (on the MIDI Keyboard). Example, highlife, blues, soca, reggae, lartin rock, latin roch, rhumber and jazz. The pre-service Music and Dance teachers record their compositions by using any ICT device either phone, video, projector, camera for appreciation and appraisal as clearly indicated in the Standards Based Curriculum and the Common Core Curriculum.

4.6.3.17 Pop Music Song Sections

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

4.6.3.18 The Verse of the pop Music

The *verse section* of the song more often than not provides some basic information about the song's setting, mood, and characters. Here, the singer offers significant facts

from a personal point of view, either as a caring narrator or witness, or as a character in the story itself. Throughout the first verse, you should try to engage the listener in the circumstances and musical setting of the song and to create increasing interest in its result. The verse should be projected to show the way into the *chorus or bridge*, both musically and lyrically. Each succeeding verse normally features the same Music with a diverse set of words. The second verse advances the story line, conditions, or emotional development of characters in the song. The final verse brings the story to an end. Sometimes the first verse is recurrent as the final verse to carry the story complete circle.

4.6.3.19 Chorus section of pop Music

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

Some songs feature an *instrumental section*. Although, most musical interludes are shaped as an addition by a song's arranger or performers, a few are central to the structure of a song. An instrumental break may take place at the song's beginning, middle, or end. It is more often than not intended to show the way neatly to, or from a vocal song section. A break section usually occurs during the middle of a song, where it

offers a brief way out from the body of the song (like a bridge section). Sometimes the break uses the chord pattern of the verse or chorus (Mereku, Addo & Ohene-Okantah, 2005). The pre-service Music and Dance teachers do not feel obliged to use an instrumentation break for it plays an essential role in creating of song.

Although, extensive vocal introductions are generally a thing of the past, many of today's songs include a short instrumental *introduction*. Occasionally, a pop hit may use a *vocal intro* (example spoken *intro* or *hummed intro* at the beginning); Tag, some songs attribute a short section at the end. This *tag* (or coda) may serve up to "cap off" the song's ending. More often the tag is a repeating fade-out of the hook line itself. An example is Tagoe Sisters' *Mewɔ Yesu* where the Tag which is in effect the hook line itself, "*Mewɔ Yesu a"* is recurring several times to end the song (Mereku, Addo and Ohene-Okantah 2005).

4.6.3.20 Composing your lyrics

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

4.6.3.21 Parameters for composition

The following are the parameters for composition: *Repetition*–stating the motive at the same level, *Sequence*–stating the motive another level higher or lower, *Retrograde*–*crab walk,* that is stating the motive from the end to the beginning (Right to left),

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Variation–making alteration to the motive but as much as possible maintaining its identity (Mereku, Addo & Ohene-Okantah, 2005).

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

The data in Table (4.6K) showed that five respondents do not use folk tunes to demonstrate the basic concepts of the programme in question. But the remaining two tutors do use folk tunes to illustrate the basic concepts in teaching Music and Dance. Thus, as a sizeable number of the tutors of the programme do not use folk tunes to help their pre-service Music and Dance teachers understand the basic principles of Music and Dance. The findings context Mannford's (1986) assertion that Music is used in teaching Music. The very idea that most of the pre-service Music and Dance teachers studied are not even being engaged in singing Ghanaian folk tunes is unhealthy and goes contrary to Kodaly (1973)'s Music education basic assumption which supports the use of folk tunes in teaching Music. Folk Music is a traditional Music which deals with everyday life of the people. Boamah and Ohene-Okantah (2000) explain that folk Music is associated with the daily life of a group of people. Folk Music reflects many situations and emotions and it has wide appeal among groups and nations. It is often related to the activities of the people, such as work, play, ceremonies or it may be used principally for entertainment. Folk Music varies with the country and the times.

Presenting folk Music in class assists the pre-service Music students in creation and adaptation where a folk song created is rarely known to its community, and thus the obscurity of the creative process was once considered a major standard of folk Music identification. It has become clear, however, that folk songs and other pieces are the result of individual creation. The study of folk Music in class presents transmission, variation and colloquial discussions of folk songs (or tales) among the

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pre-service teachers in class. The terms such as *irregular* and *form* are used to highpoint the variances in ways of singing the same song (or telling the same story). In the practical literature about folklore, the terms *version*, *variant*, and *form* may be used to express degrees of relationship. Thus, for example, several quite alike presentations by one singer might establish a version of a song.

Presenting folk Music in class will enable the pre-service Music teachers to establish how compositional patterns or process of folk Music differs little from that of popular and classical Music. For example, the composer may create new songs by drawing together lines, phrases, and musical motifs from existing songs, possibly combined with entirely new ones and with normal opening or closing formulas. The characteristic musical structures, scales, and rhythms of folk Music are also obtained in the other types of Music of the same culture. In the older traditions of folk Music, rhythm and metre mainly hinge on the metre of the poetry. Rhythmic construction is carefully connected to singing style. Singers in the older, decked styles often ensue from inflexible metric performance for melismatic (that is, single syllable sung to a series of notes) and other sensitive effects. Generally speaking, instrumental Music is more methodically metric than is vocal Music. Folk songs are important in education because of the historical and cultural contributions you can give students. There is something delightful about dancing to a song people were performing hundreds of years ago. On top of this, there is an expressive quality to the songs that have caused them to stick around for so long.

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

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

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

Music theory can include an examination of aesthetics in Music as well as concentrating on how Music is created, analysed and notated. This means Music theory inspires the growth of a contextual understanding of the pieces you study or listen to together with a greater clutch of how they are put together and written down. In its

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simplest form Music theory allows the student to read notes on staves and interpret them to their respective instruments. This means not only understanding the names of notes on staves but their duration and how they are to be played. This latter element is as vital as knowing which note to play and for how long as it greatly affects the complete of the tone from a short 'staccato', or sharp 'accent' through to a pushed 'tenuto' note.

4.6.3.24 Use Kodaly Pedagogy for scale singing

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

Kodaly believes that musical instruction should reflect the way that learners learn naturally. Just as one learns to speak first and then read and write later, so the sound should be taught first before symbols. The developed inner ear will then be able to recall the sounds when they are presented later as symbols (Choksy, 1981). He also advocated that musical skills should be carefully sequenced into patterns that reflect an understanding of learner development (Mereku, Addo and Ohene-Okantah 2005). The use of Kodaly Pedagogy for scale singing first and foremost, because the method is based on singing, and every student possesses a voice, no exclusive equipment is

needed. Direct admission to the world of Music is available without the technical problems linked with the playing of an instrument. Moreover, singing without the assistance of an instrument is a powerful pedagogical tool that, in the hands of a good tutor, can lead to an extremely established musical ear.

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

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

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

Educational trips for pre-service Music and Dance teachers deliver an opportunity for total involvement in the natural environment and social situation. On such excursions, the pre-service Music and Dance teachers practices his or her social skills, critical thinking abilities and collaborations outside of the measured class situation. Being able

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to enquire specialists about their specific area of study on the spot necessitates intelligent. He or she is intelligent to learn real-world lessons.

4.6.3.26 Resourcefulness of Music and Dance Tutors by the Colleges

The question of whether teachers fall on resource persons who are knowledgeable to assist in teaching some topics? The study indicated that one tutor falls on resource persons but six tutors responded that they do not fall on resource persons who are knowledgeable to assisting in teaching a lesson that demand assistance. Further questioning revealed that only the theoretical aspect of the lesson is adhered to. Upon interrogation about the set-up of Mini studio at Offinso College of Education, the researcher realised that they seek assistance of a student who is well versed in Music recording studio who also assist in teaching his own colleagues. The implication is that the pre-service Music and Dance teachers will absolutely be deprived of acquiring specific pedagogical content knowledge and pedagogical skill during preparation if no assistance is sought from the resource person. Inviting more experienced person to assist in the teaching and learning process, confirms the teaching pedagogies as enshrined in the Ghana National Teacher Education Curriculum Framework (MoE-NCTE, 2017) and National Teachers' Standards (MoE-GES, 2016).

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

themselves in other to facilitate the students Music technological enhancement. Such attitude is positive achievement for enhancing teacher preparation.

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

4.7 Lessons Observation

4.7.1 Observation lesson at Wesley College of Education on the 14th December, 2018 within the hours of 7am-9am about the introduction to Labanotation

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

as Kinetography Laban which is a scheme of movement notation acknowledged and used by many choreographers throughout the world.

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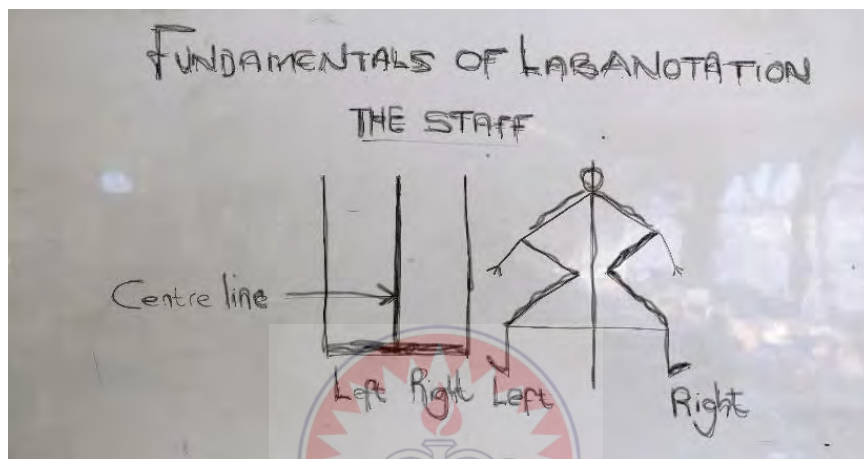

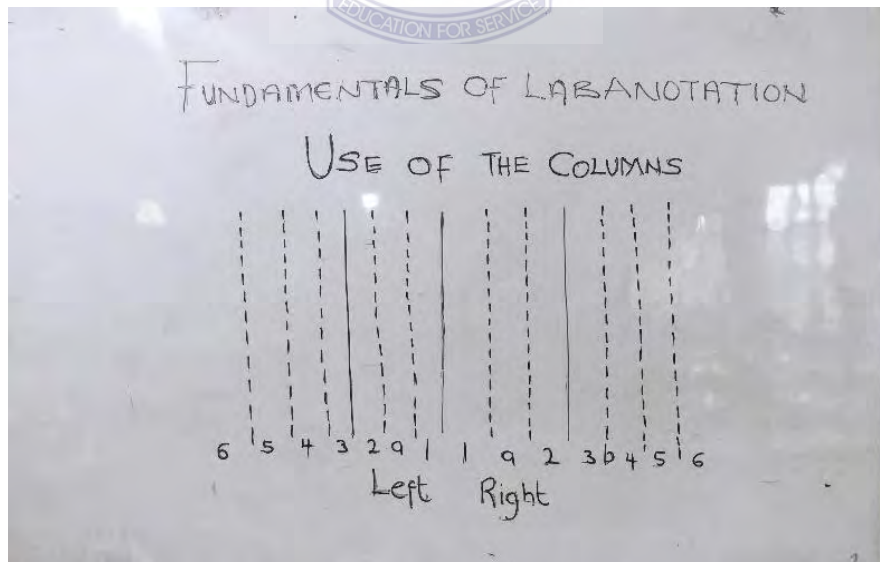**Figure 5: The Staff of Labanotation**
Picture by the researcher

Figure 6: The Columns of the Labanotation Staff
Picture by the researcher

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He described the 1st Column: Supports, 2nd Column: Leg Gestures, 3rd Column: Body, 4th Column: Arms and their used with the pre-service teachers. He also, discussed the directional symbols and the statement of the time signatures. He explained that every movement begins from a central point. For example, if you want to go to the front space of your classroom, you begin from your seat (which is the central point). Then you initiate your movement in the direction of the front of the class by standing up, moving away from your seat and heading towards the front of the class. Before the initiation of the move to the front of the class, you were in "place" in your seat. Hence, every movement starts from what is referred to as "place" in Labanotation.

Figure 7: The place Symbol
Picture by the Researcher
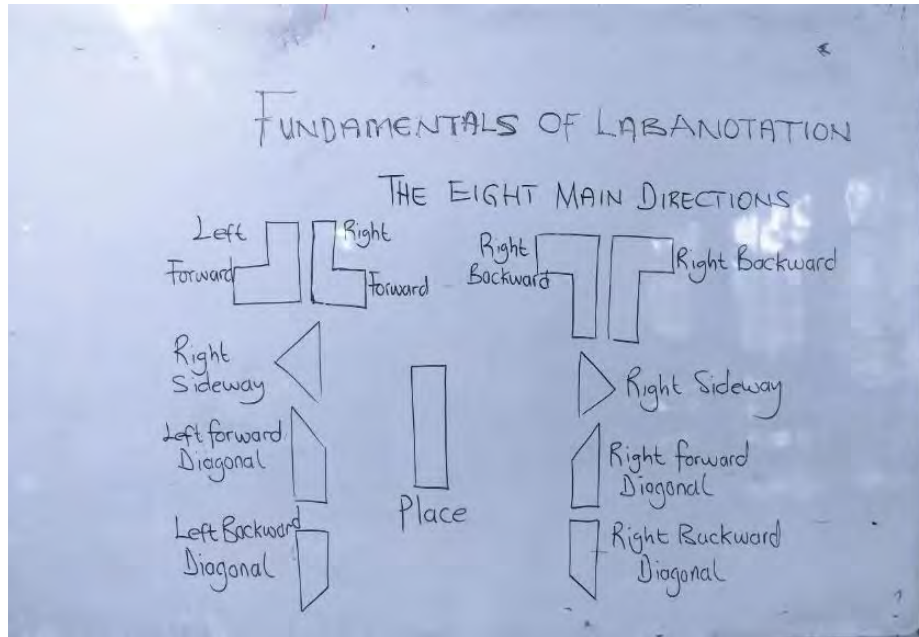
Figure 8: The eight main directional symbols

Picture by the researcher
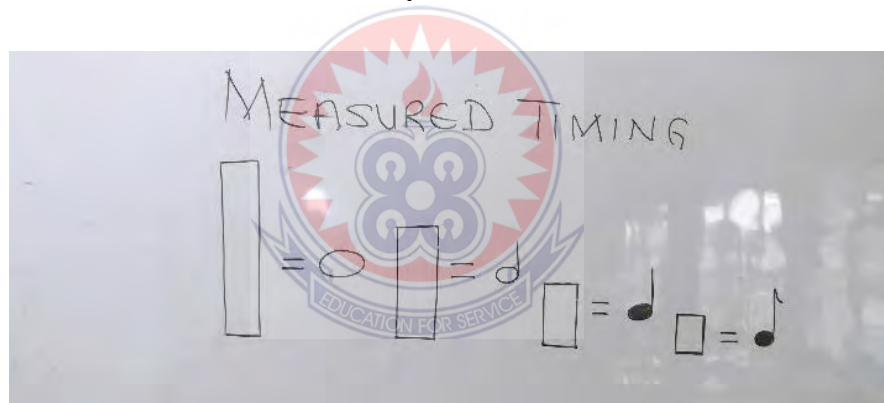
Figure 9: The Measured Timing

Picture by the researcher

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

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Figure 10: The Statement of the Time Signature

Picture by the researcher

Figure 11: The Three Levels of the Labanotation

Picture by the researcher

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

1   Left backward sideway

2   Right sideway diagonal

3   Left forward

4   Place low

5   Left diagonal high

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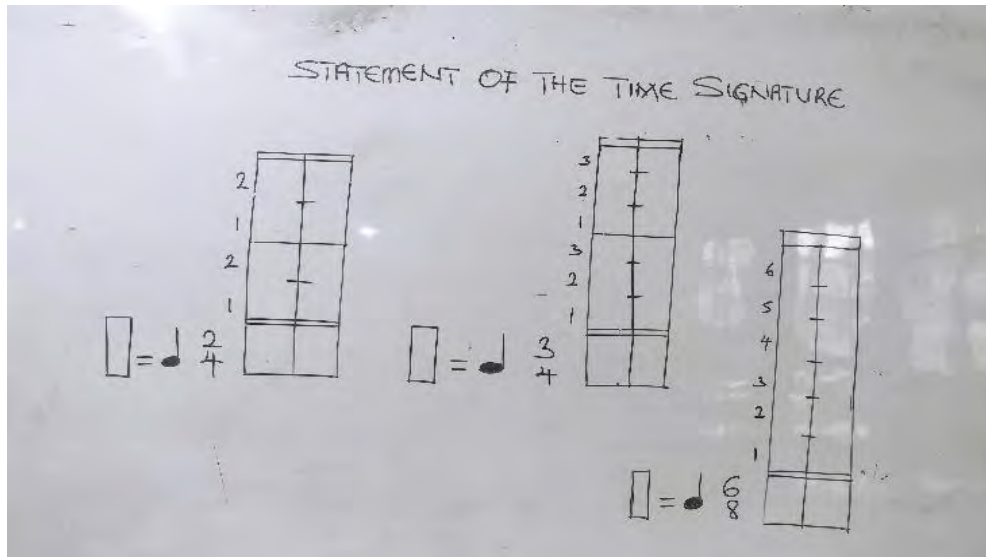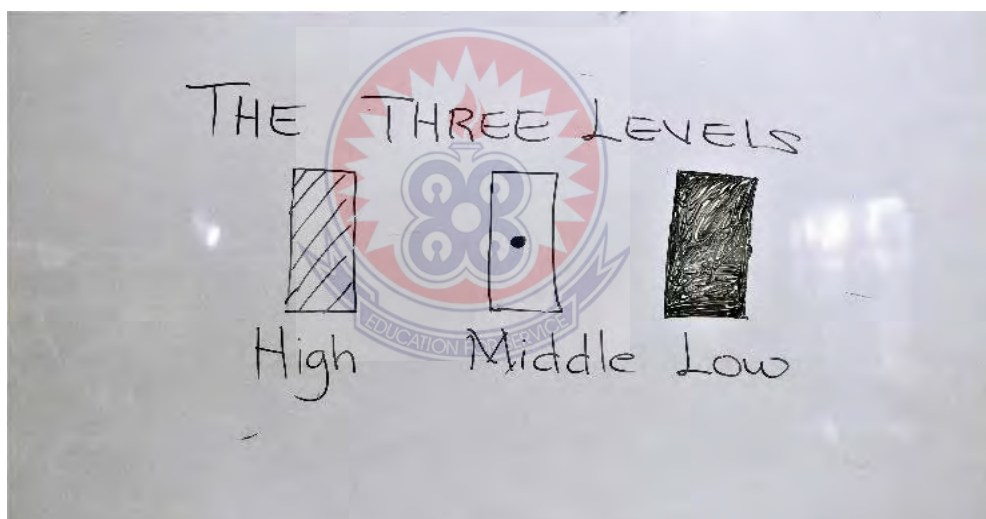The tutor showed mastery of the subject, Very Good blackboard illustrations and motivating linkages. The tutor stated lesson outcomes that are relevant but not specific that was (introduction to Labanotation symbols). The tutor demonstrated subject knowledge but does not indicate techniques to ensure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

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

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

The researcher observed the second lesson in 'B' class with the total number of thirty students. All the pre-service Music teachers were present during the observation. At the phase one of the lesson, the tutor showed a video of one of the class performances recorded a fortnight ago (Atɛntɛbɛn Music) as an ice breaker. He recapped the relevant

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previous knowledge (RPK) by asking the students to distinguish between walking, running and dance movements. The student's attention was drawn to the lesson outcomes. The tutor asked the students to describe the movement as dance element. One of the students responded that it is the 'up and downs' when dancing. Another student said that it is a 'body response to rhythm'. The tutor congratulated them for their contributions. However, the tutor streamlined the first answer that we execute both locomoto and nonlocomoto effectively when dancing.

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

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

laws governing weight, balancing and motion come into play when body movements are affected.

The tutor subjected the pre-service Music teachers into these activities: He played a Music for the students to listen to. Played the Music again and allowed them think of the body movements that go with the Music (Performance time: 2 minutes). He asked the students teachers to create two sets of movement patterns. Label them as 'A' and 'B'. As you play the Music, perform Movement 'A' 30 seconds and switch on to movement 'B' for 30 seconds and back to 'A'. (Performance time: 1 minute 30 seconds). Create more movement patterns. Include all the body movements you can think of-such as jumping, skipping, limping, swaying, twisting, bending. Perform the movement patterns created to go with the Music. (Performance time: 3 minutes). The tutor re-echoed that a dance is made up of body movements of locomotor and nonlocomotor movements. In groups of six, the tutor asked the pre-service teachers to compose a movement pattern to depict a story based on the given theme (*galamsey*-illegal mining).

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

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

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

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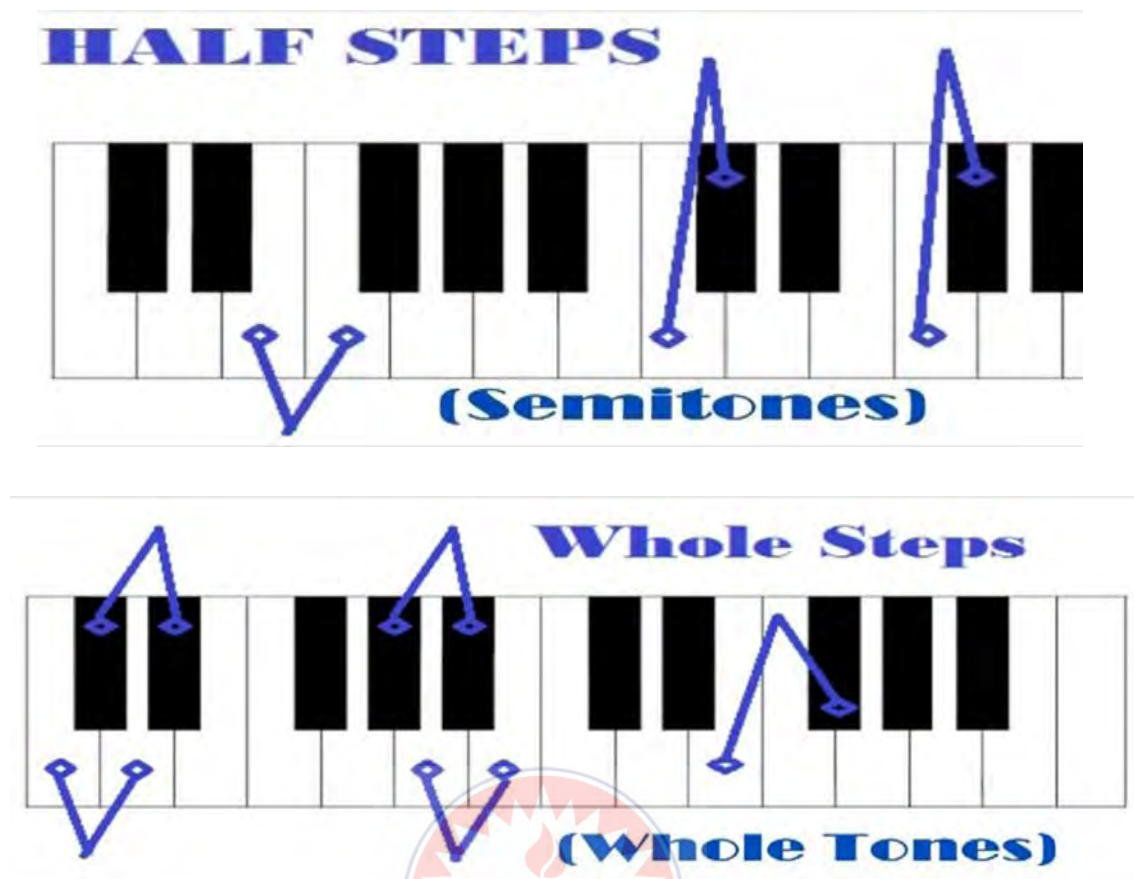
Figure 13: The half and the whole tones
Picture by the researcher

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

Step 2: Learning note values on the piano

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

Step 3: Beat

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

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

Figure 14: Music notes and their relative values
Picture by the researcher

Step 4: Bars and tempo in practice

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

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

Example of bar line or double bar line or measure
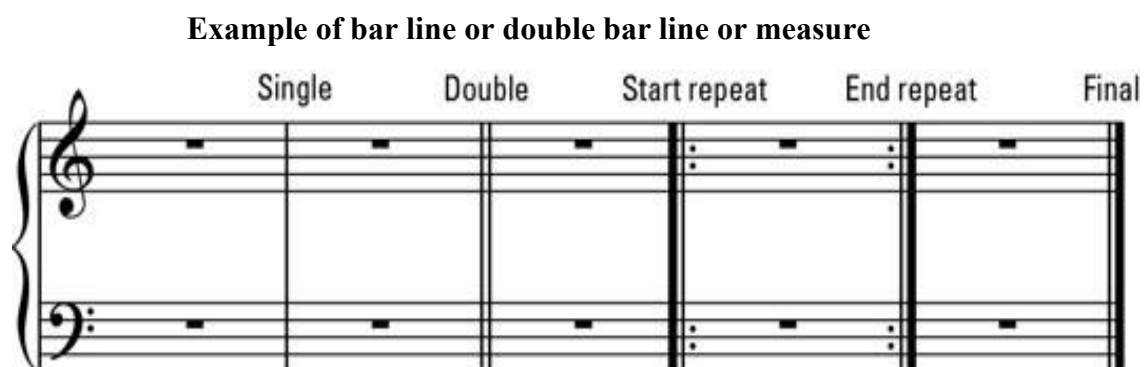
Figure 15: The differences and similarities between

Bar and Double Bar Lines
Picture by the researcher
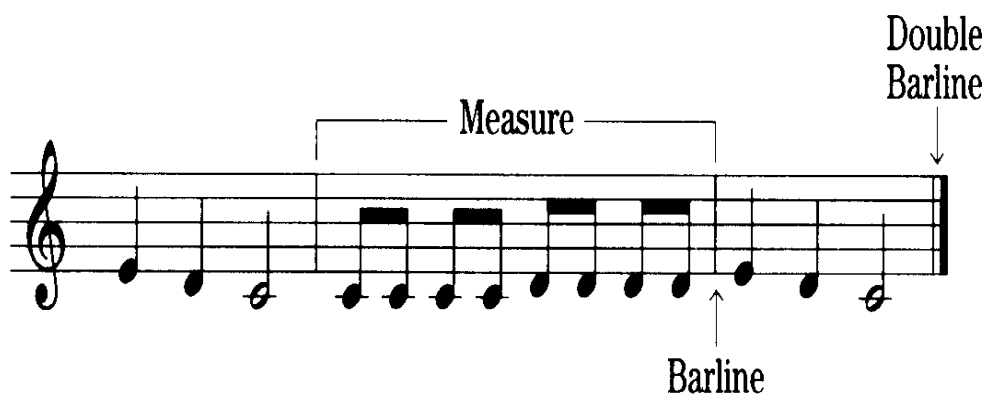
Figure 16: Music Notes and their Relative Values

Picture by the researcher

Step 5: Learning to play a melody on the piano
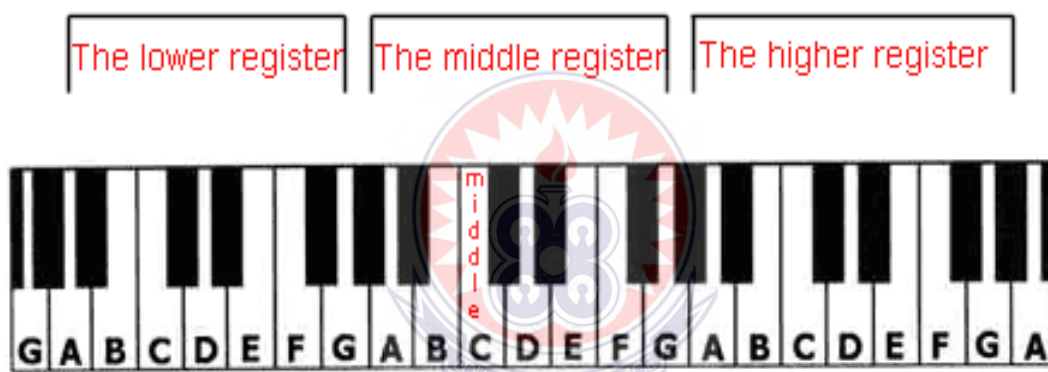
Figure 17: The various registers on the Keyboard manual

Picture by the researcher

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

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Tempo in Music

Italian Tempo Markings with respect to Common Abbreviation, English Definition and

Description and Recommended beats per minute (bpm) was heighted.

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

Step 6: Fingering – where to put all your finger

Figure 18: Fingering position
Picture by the researcher

Why is it a good thought for you to learn piano finger numbers and piano finger placement? It stands to cause that since there are eight notes in an octave and we only have five fingers, it would be helpful to use all five fingers as an alternative of one to play the keys more efficiently. In this sense studying, piano finger placement unlocks the chance for you to carry out a piece with the least amount of bodily effort so that you can set your minds on loftier goals such as musical expression, phrasing, and interpretation. However, having a solid foundation as the nuts and bolts stage is also tangled with such goals. For example, paying shut attention to which fingers to use on specific keys when starting to learn a piece will ensure that problems are avoided later on relating to phrasing, rhythm, tone, and accidental notes. Just like the hands are mirror images of one another, so are the numbers used to name them. The thumbs are given the number 1; the index fingers given 2; the middle fingers given 3; the ring fingers given 4; and the pinky fingers given 5. When you read piano scores, you will notice numbers written next to the notes.

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

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

4.7.4 Observation of lesson on African Music instrument Classification at St. Monica's College at Asante Mampong on the 13th December, 2018, within the hours of 7am-9am

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

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

There are two types of idiophones: The primary idiophones and the secondary idiophones. Primary Idiophones: These are held in the hand and played as part of the Music ensemble. These include adawura, nnawuta, trowa, gyile, frikyiwa, akasae and pempensiwa. For Secondary idiophones the tutor clarified that they are attached instruments such as buzzers at the wrist of the performer or to the body of the dancer at the ankle, the knee, or the wrist; depending on the type and source of the movement. The following are the examples of the kinds of primary idiophones: Idiophones struck together: Castanets. Struck Idiophones: Bells, Xylophones. Friction or Scraped Idiophones: Milk tins. Shaken Idiophones: Rattles, Metal rattles. Plucked or Tuned Idiophones: Sansa or Mbira. Stamped Idiophones: Beams. Stamping Idiophones: Sticks example, stumps of bamboo.
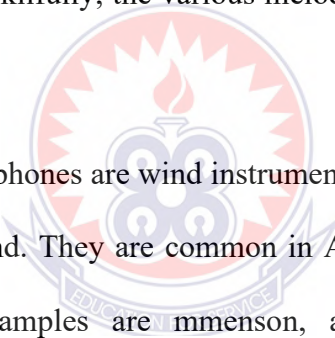
Idiophones offer the background rhythm which keeps the whole orchestra or performance in time. It is not the idiophone player (example, bell player) who is in any way accountable for the real tempo of the dance but the master drummer. If the bell is too fast or too slow, the master drummer will stipulate by beating the expected time and the bell player will come into line. It is the bell, which plays the rhythmic pattern by beating the time; the pattern is recurrent over and over again.

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

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

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

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

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

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

easy to learn any aerophone because it is played with the mouth and as such it includes the correct embouchure and breath control.

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

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

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

Figure 19: Akwasi Ampofo Agyei
Picture by the researcher

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

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

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

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

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

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

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

Activity:

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

Analysis of "Time Changes"

1. Instrumentation – a blend of traditional Music instruments (dawuro, akasae) and western (guitars, keyboard) instruments were employed.

2. There is an element of reggae and Afro beat.

3. There is an element of call and response

4. The basic Ghanaian highlife rhythm used is – "Yaw Amponsah".

5. The lyrics advise that life is a stage.

6. The lyrics – advising the listeners not to be weary in life; that time changes.

7. Cantor and chorus (call and response) was employed.

The tutor advised the students to be very careful about the type of Music they listen to. He also, stated that they should be mindful about the morality of the lyrics before taking Music to class for discussing with learners. The lyrics of the Music should not contain a vulgar language.

The tutor asked the students to compose their own Music using the outcome of the analyses of 'time changes". The tutor asked one of the students to summarise the lesson. He responded that we have discussed about Akwasi Ampofo Agyei, his compositions and his contributions to the development of popular Music industry in Ghana.

The tutor stated specific, relevant, measurable and achievable objectives which were linked to classroom activities. The starter was motivating and directed towards the new lesson. The tutor engaged the students very well in the lesson. He facilitated problem-solving among the students and encouraged co-operative learning and peer-tutoring. The tutor exhibited high level command over the subject matter and monitored progress and provided timely or prompt feedback. The tutor gave precise information and was highly motivated and cited lots of examples. He related content to students' experience and fostered critical thinking activities. The tutor was conscious of time and prepared very well for the lesson. There were availability and use of learning and teaching resources such as (laptop and pictures of Akwasi Ampofo Agyei).

4.7.6 Second observation lesson at Agona College of Education on the 19ᵗʰ December, 2018 within the hours of 11am-12pm about Element of Music (phrases)

The researcher observed the second lesson in 'B' class with the total number of thirty students. All the pre-service Music teachers were present during the observation. At the start of the lesson, the tutor asked the students to sing any familiar song.

A hand was up, sir, '*Yɛn ara yɛn asaase ni'.* After singing, the tutor asked of the portions where there are some pauses and the portions where complete ideas were expressed. The tutor discussed with the pre-service teachers that a phrase is a rhythmic patterns and melodic patterns form the basis for musical phrase. He said a phrase is a series of musical notes sung or played and heard as a single musical and expressive unit. The tutor continued that in Music, a phrase is the basic unit of thought. He discussed that phrases are sometimes two bars, and very often, four bars long which may sometimes divide into smaller sections of two bars or even one bar in length. He explained that a two-bar phrase is usually balanced by another two-bar phrase.

In such a case, the first phrase is referred to as the question phrase (or antecedent), and the second phrase as the answer phrase (or consequent). The tutor discussed that, the end of a phrase is usually like a full stop or a comma. It is usual to take a breath at the end of a phrase. For example, Ɔdɔ Nyankopɔn has four (4) phrases: After a thorough analysis of the song, the tutor gave another piece (Nyɔŋtsere) for them to find out the number of phrases in that Music (See Appendix D).

After the analysis, the students found out that the number of phrases were six. A student added that, 'sir' so the number of phrases depends the length of the Music? The tutor nodded and said you are 'right'. The tutor again, played a piece composed by Oboɔba

J.A. Adofo 'baabia obi' awuo' for them to identify the number of phrases. Some of the students nodded their heads in response to the beat of the song. He asked the pre-service teachers to consider the first section of the piece. After the listening, some students had four phrases, others five. They were asked to listen again, and latter had five. The tutor said that some of you were dancing instead of listening and advised that for listening or aural exercises you are supposed to listen with rapt attention. In groups of four, the students were asked to complete the rest of the sections for class discussion next week. On a piece of papers, students were asked to write what they have learnt about phrase. Some of the responses were, series of musical notes heard as a single unit, and a basic unit of thought.

Indeed, the tutor set an achievable and measured performance indicator, motivated starter that linked to the new lesson and effective application of assessment strategies. The tutor gave a quick respond to students' comments. He showed very good democratic atmosphere and mastery of the subject matter. However, the second piece 'Nyɔŋtsere', do not promote critical thinking because there was no variation in the lyrics.

4.7.7 Lesson observation at Jackson College of Education (St. Louis College of Education Center) on the 15th December, 2018 within the hours of 1pm-3pm about the elements of Music (tone colour, texture, pitch, dynamics, and duration)

The total number of one hundred and five Core Music students at Jackson College of Education (Asanteman SHS-Center) with fifty-five (55) students in class 'A' and fifty (50) students in class (B). Even though, there was no elective Music student at the center that made the researcher rely on the Core Students for data collection. The

researcher observed the first lesson in 'B' class with the total number of twenty-seven students present. The tutor started the lesson by telling the students-teachers that sound bombard our ears every day—the squeaks and honks of traffic, a child's laugh, the Lorries pass-by(s) the goat bleats, the patter of rain. Through the sound we learn what is going on; we communicate by listening to the speeches, cries and laughter of others, we learn what they think and how they feel. But silence, an absence of sound, also communicates. Sound may be considering as pleasant (musical sound) or unpleasant (noise). Sound starts with the vibration of an object, such as a spoon that hits another object or a wooden metal that is strucked.

The vibrations are conveyed to our ears by a medium, which is usually air. As a result of the vibrations, our eardrums begin vibrating too and messages or signals are transmitted to the brain for interpretation.

The tutor continued that Music is part of this world of sound, an art based on the organisation of sounds in time. The reiterated that we distinguish Music from other sounds by recognising the four main properties of Music sounds: pitch, dynamics, tone colour and duration. He discussed that pitch is the comparative highness or lowness of sound. In Music, a sound that has a definite pitch is called a tone. That the feelings of a tone are regular and reach the ear at equal time intervals. On the other hand, noise-like sounds (squeaking brakes or clashing cymbals) have an indefinite pitch for they are produced by irregular vibrations. Dynamics are the degrees of loudness or softness in Music. Duration is the length of time Music sounds last.

The researcher observed that there was no availability of learning and teaching resources like keyboard, pitch-pipes, trumpet, drums, tape recorders, recorded Music indicating single melodic line, homophonic or polyphonic that depict texture neither nor

allowing the pre-service teachers to sing in solo, two's, three's or in small and large groups for easy identification of texture. Even allowing students to mention their own names could be a source of identifying pitches. For example, somebody to mention his name as 'Akwasi', 'Efa'. You will notice that the sound that came out of pronouncing 'Akwasi 'is higher than that of 'Efa', that is the essence of pitch (high or low sound). The lesson was absolutely thought in abstraction. Absence of the learning and teaching resources resulted in the memorisation of definitions of such terms.

The pre-service Music teachers were only at the receiving end. They were not put at the center of the discussion. They were only looking into their course modules to find out whereabout of the tutor and write something to supplement what is in their modules. The tutor attributed the situation to the administration not providing such resources at the center and the way and manner their questions are also set as compared with the conventional Colleges of Education and lack of time, as he meets them on sessional bases and wanted to cover the stipulated topics within a session. The tutor said that the conventional students do answer aural questions about Ghanaian composers but those candidates are theoretically assessed. How can this approach augur well for pre-service Music teacher preparation? Not forgetting that those student teachers will also find themselves into our classrooms with our learners.

4.7.8 Second observation lesson at Jackson College of Education (St. Louis College of Education Center) on the 16th December, 2018 within the hours of 7am- 9am about the organisation of Africa Music

The researcher observed that 'A' class has a total number of fifty- five students' teachers but during the observation only twenty-two were present. The tutor introduced the lesson by asking the student teachers to mention any traditional Ghanaian ensemble

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or dance that they know of. The tutor wrote some of their responses on the maker board. Some of the responses were adowa, kete, bamaya, kpanlogo, sikyi, dansuom. The tutor then asked them to describe how any of the dances is organised. Surprisingly, a student mentioned Vocal Music and another also did mention instrumental accompaniment. The tutor congratulated them for their immense contribution.

The tutor explained that the musical culture of Ghana, like that of the rest of Africa, is put into three broad categories. These are vocal Music, instrumental Music, and a combination of vocal and instrumental Music. He continued that many of the vocal ensembles in Ghana have a high percentage of female population. Such groups are considered as female performing groups. Examples of these groups are Apatampa, Dansuom, Bragoro, Nnwonkro, Akosua Tuntum, Otofo, Dipo, Adzewa, Akaye and Tora. Immediately a hand was up, asking the tutor about those responsible for the arrangement of the equipment and playing of the Music instruments? Quickly, the tutor referred the question to the class. A student responded that in female ensembles, men may be recruited to play musical instruments to accompany the singers. The tutor once again, applauded the student for the given response.

The tutor continued that performances of vocal Music may take one of the following forms; a) Solo singing, which he explained emphatically, that is very prominent among women who engage in the singing of lullabies, dirges and so on. Men also engage in solo singing in the form of incidental and recreational Music types. He gave examples as shepherds and cowherds may sing while going about their vocation. Fishermen may sing as they mend their nets or drag in their nets. A student mentioned that *kwadwom* and *amoma* are musical types performed by Asante male groups for the Asantehene. A student asked of the meaning and significance of *kwadwom* and *Amoma*. The answer

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gave by the colleague student teacher was that they are formal structured recitatives used to adore Asantehene.

The situational factors showed a democratic atmosphere. Concerning solo with instrumental accompaniment, the tutor explained that solo singing may be done to instrumental accompaniment given by the singer or another person. For example, the goje, sɛprɛwa, and zither player may accompany his performance on the instrument with singing. The tutor explained that solo and chorus vocal ensembles take the form of solo and chorus. He explained further that all vocal ensembles take the form of solo and chorus. A question was asked about the difference between call and response and cantor and chorus. A hand was up, she was very elaborative. She said in most African songs, the singers are divided into two groups. The first group is usually made up of one person known as cantor, while the rest of the singers form the second group, known as the chorus. The cantor leads the singing while the chorus sings after him or her. She explained that what the cantor sings is referred to as the call while the part sung by the chorus is known as the response".

Interestingly, she said that call and response structure take various forms. In one form the chorus repeats exactly what the cantor sings. In another form the chorus sings a type of refrain to what the cantor sings. The whole class shouted *'Ayuuuuuuba'* upon an interrogation, the researcher realised that was her 'nick name'. The tutor continued that although, most of the Music performed in Ghana is a combination of voices and instruments, a few purely instrumental groups exist. Among these are Fɔntɔmfrɔm, Kete, and Takai. Instruments may be played solo or in ensembles with other instruments. When they play in ensembles some instruments may function as lead or master instruments while others are subordinate or supporting instruments. Some are

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used for enriching the texture of a piece of Music or for increasing its tonal and rhythmic density while others emphasise its rhythmic aspects or articulate its pulse structure. At the plenary stage, the tutor asked this question.

How is the African Music organised? The researcher saw more hands up. The related answer that they gave was the vocal Music, solo singing, solo with instrumental accompaniment and instrumental Music. During reflection, the tutor hanged a cardboard depicting some ensemble and its respective master instruments on the markerboard for the students to observe. At the closure session, he asked one of the pre-service teachers to summarise what transpired in the lesson. The summary was that the musical culture of Ghana, like that of the rest of Africa, is characterised as the vocal Music, instrumental Music, and a combination of vocal and instrumental Music.

The class came to an end at (9:11 am), that entered into the next period. There was clear, identified and achievable performance indicator for the lesson. The starter that the tutor used for the lesson highly motivated the students. There was an effective student participation because the students were placed at the center of the lesson. Very efficient use of the assessment procedure (AfL, AaL, and AoL) throughout the lesson. Much attention to gender, inclusivity and excellent closure of the lesson by the tutor. Adequate learning and teaching resources present and fully utilised. There was an excellent tutor's knowledge of the subject matter.

However, in other to capture much attention and interest of the student teachers, it would have been beneficial for the tutor to have brought audio visual aids of some Vocal Music like Apatampa, Adzewa, and Tora that he cited as an example and the audios of *kwadwom* and *Amoma*. The availability and the use of learning and teaching resources brings life and enjoyment in class. Also, the time allotted for that lesson was

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7am-9am but the tutor overstayed for eleven minutes. That will affect the next lesson. Effective advance preparation is required of any tutor before entering into a class.

4.7.9 Practical Lesson observed at Offinso College of Education 25th December, 2018 within the hours of 7am-9am on how to hold and blow 'toh', 'Tay', 'tee' with trumpet

The picture below shows an elective pre-service Music and Dance teacher receiving technical instruction from a tutor using one of the western Music instruments (trumpet) at elective class 'A' with forty-five students.
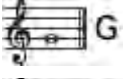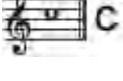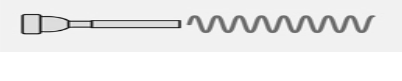
Figure 20: Techniques of holding trumpet
Picture by the researcher

The tutor instructed that with the trumpet supported firmly in your left hand, relax your shoulders, and position your right hand on the instrument without injecting force and be particular with the position of your thumbs.

How to blow (Toh, Tay, Tee) with trumpet

The tutor instructed that when playing trumpet, you can change the sound it produces just by how your lips vibrate when blowing-no fingers required. To produce low notes or tones, slowly vibrate your lips, the higher the note you want to play, the quicker you

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will need to vibrate your lips. When you are blowing make sure not to press the mouthpiece firmly to your lips. Varying the sound by adjusting the form of your mouth (Playing "Toh, Tay, Tee" in turn).

How to blow	Pitch	Tone	Frequency of vibration
Toh	Low	C	
Tay	Medium	G	
Tee	High	C	

Figure 21: How to blow 'Toh, Tay and Tee'
with trumpet
Picture by the researcher

The tutor instructed that once you have learnt the blowing technique, let us try producing sound with the trumpet using the fingering shown below as a reference. When you are able to produce the full scale, why not try playing from the Music score (Da nase………) (See appendix D). That was the intelligent instruction from the instructor.
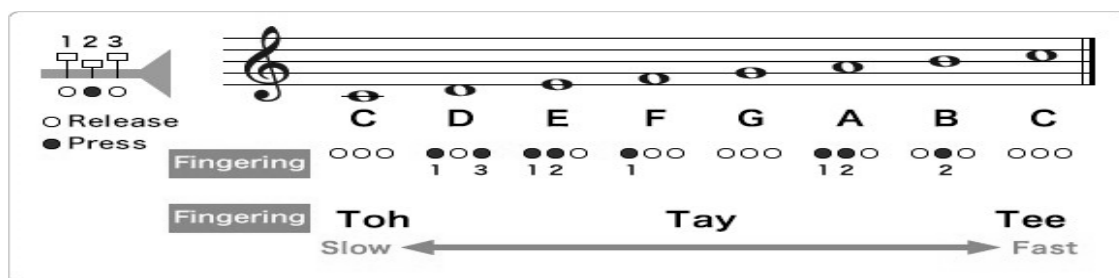
Figure 22: Sound production with Fingering
Picture by the researcher

Upon interrogating about the ownership of the trumpet, the researcher found that it was borrowed from the Students Representative Council (SRC) Secretariat. The question of funding in case a borrowed instrument develops a technical or mechanical fault? The researcher noted that the tutors take the responsibility themselves.

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The picture of the drums below was in deplorable state and dumped at the College pantry as a result of who was to bare the maintenance cost

Figure 23: Drums in deplorable state dumped at the pantry of

Offinso College of Education

Picture by the researcher

4.7.10 Practical sections occur at the Offinso College of Education on the 28ᵗʰ December, 2018, within the ours of 9am-12pm about features of atɛntɛbɛn, how to hold and how to blow atɛntɛbɛn

A tutor instructing the pre-service Music teachers about the fingering position Atɛntɛbɛn
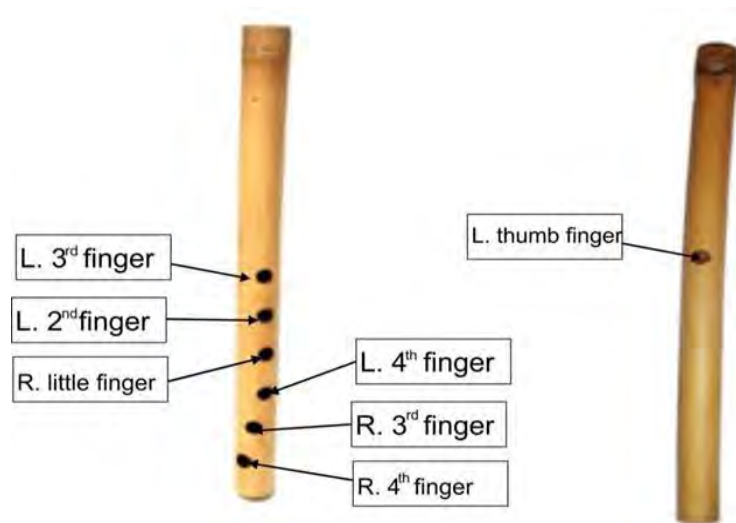
Figure 24: The fingering positions of Atɛntɛbɛn

Picture by the researcher

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The tutor discussed with the pre-service Music teachers that the *Left Little Finger* and the *Right Thumb* do not cover any hole. Your *Right Thumb,* your *Left 2nd Finger (Index Finger)* and your lips hold the instrument formally into position. Try and lift all your fingers off the holes and reposition them again. This exercise must be done slowly and increase your speed. All your fingers all the time cover all the holes. Another exercise is to try lifting off your fingers one after the other. These were the techniques that the tutor was drilling with pre-service teachers as suggested by (Mereku, Addo and Ohene-Okantah 2005). The picture below shows an elective pre-service Music and Dance teacher receiving technical instruction from a tutor on the features of atɛntɛbɛn, how to hold and to blow atɛntɛbɛn using one of the African Music instruments at elective class 'B' with forty-five students.

Figure 25: How to hold and blow

Atɛntɛbɛn
Picture by the researcher

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During the practical session at Offinso College of Education, a student was seen using plastic made Atɛntɛbɛn instrument. The interrogation between the researcher and the pre-service teacher brought about the differences and similarities of Atɛntɛbɛn made of bamboo wood and that of the 'PVC' pipe.

Figure 26: Bamboo wood and PVC Pipe made Atɛntɛbɛn
Picture by the researcher

4.7.11 The durability of the Bamboo wood and PVC pipe Atɛntɛbɛn

The PVC pipes undergo chemical and mechanical treatment during manufacturing process. The features of a plastic are strong-minded by its chemical composition and type of molecular structure (crystalline or amorphous). PVC pipe has an amorphous construction that is directly related to the polar chlorine atoms in its molecular structure.

In fact, PVC pipes last approximately 100 years.

(https://www.*pvc*fittingsonline.com/re*source*-center/how-long-*pvc*-lasts).

The tutor narrated brief historical background of Atɛntɛbɛn, that it is an aerophone originated from Twenedurase in the Kwahu traditional area. It is made from the bamboo plant. The tutor discussed that Atɛntɛbɛn made of Bamboo wood from forest do not undergo any chemical and mechanical treatment during construction. Once it has not undergone Kelling process, its' durability could be affected as compared with PVC pipe made Atɛntɛbɛn. A time will surely come that there will be an absolute restriction into our forest zones for any forest products. When such situations happen where are we going to get Bamboo wood for construction of Atɛntɛbɛn. World is dynamic, and as a result should be very mindful of technology.

The tutor continued that Ephraim Amu, known as *the father of the Art Music in Ghana* conducted extensive study into improvising the construction of the *Atɛntɛ* in order to bring it into formal education. This search which started from 1949 when he was asked to start the Department of Music at Achimota continued when he moved to the Kumasi College of Technology and ended at the School of Music and Drama of the University of Ghana. The results were that. Amu created the family of five Atɛntɛbɛn instruments namely: Atɛntɛbɛn (normal size; pitched in B-flat major), Atɛntɛbɛn-ba (smaller than Atɛntɛbɛn, pitched in C), Atɛntɛbɛn-nana (smaller than Atɛntɛbɛn; pitched in C), Odurogya (Bass Atɛntɛbɛn; pitched in B-flat major) and Odurogya-ba (tenor Atɛntɛbɛn; pitched in F).

The tutor narrated that the study indicates that, if much attention has been given to the study into the instrument, students teachers would be able to explore some African traditional Music instruments which already exist and had not been explored by traditional musicians or by the Music tutors. The tutor continued that Atɛntɛbɛn as a case, had not been explored into details where performers could play all the diatonic

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scales (both major and minor) and other Music scales as well cited Mereku, et al (2005). Atɛntɛbɛn performers play only some few diatonic major keys like keys: C, F and G, deprived of its diatonic minor keys like keys: A, D and E. The teaching of Atɛntɛbɛn if taught with efficient knowledge by the tutors will not only expose the pre-service teachers to Diatonic major scale only but could also play other scales like Diatonic minor scale, Modal scales (both major and minor), Diminished scales, Whole-tone scale, Blue scales and Pentatonic scales.

Kwami (2003) states that when pre-service teachers are given the chance to learn traditional Music in schools and Colleges will instil creativity and improvise beyond that of the skilled traditional musicians and beyond what occurs in a culture or community. Again, there are some traditional Music instruments which have limited Music keys for performers to play their songs in and a typical example is the Sɛperɛwa. Sɛperɛwa has only one Music key used by performers to play their Music. It is adjusted to key "A flat" in a Mixolydian scale (which is the fifth degree of the major modal scale). The teaching of Sɛperɛwa with adequate pedagogy and content pedagogical knowledge by the Music tutors can also be explored by the pre-service Music teachers to be imaginative by exploring the current Sɛperɛwa which has only one Music key to several Music keys. The "pre-service Music and Dance teachers should be motivated to construct local Music materials including instruments if possible" (Boamajeh and Ohene-Okantah, 2000).

The teaching of *Gyile* (xylophone) with adequate content and pedagogical knowledge by the tutors can assist the pre-service Music teachers to explore *Gyile* (xylophone) by constructing another form of *Gyile* with the Diatonic major and minor scales and other scales as well, as the present *Gyile* is created in Pentatonic scale. Teacher education

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

Table 4.7(A) indicated that in all the ten observations made, the knowledge of six tutors on the subject matter was very good. While one was excellent. This implies that tutors observed were knowledgeable in the facts and concepts relevant to the topics they treated. Thus, they have the confidence to stand before the class to deliver. Once the competencies have been demonstrated, the tutor is viewed as 'effective'. Indeed, the content knowledge should balance with pedagogical knowledge in other to ensure effective learning and teaching process. Tamakloe, et al (1996) state that among the competencies a teacher should exhibit to foster effective learning and teaching process is the skill of teaching.

Again, the study indicated that the teaching skills of the three tutors was Good, one was excellent and another three tutors were Very Good. Also, the study indicated that the method of teaching demonstrated by a tutor in one of the lessons observed was excellent due to logical presentation of the tutors and pre-service Music and Dance teacher activities. The learning and teaching resources presented and its effective utilisation and students' responses, assessment techniques employed (AfL, AaL and AoL) was very massive. Very inspired introductory technique (starter) employed, sequential activities in phase two, plenary and reflection sections in phase three, were countered for. There was an effective class control and management in the lessons

observed. The content knowledge and pedagogical content knowledge of the subject matter in the lessons observed was much recounted. The study showed that the method of teaching of the four tutors were Good while two were very good.

Arthur (1999) reiterates that when tutor or teacher is knowledgeable of the subject matter it influences their interpretation of the curriculum intensions. Tamakloe et-al (1996) state that among the competencies that a teacher should exhibit to foster effective learning and teaching is the knowledge of the subject matter, skill of teaching and appropriate method of teaching. When these skills and competencies are properly assumed builds up the confidence and motivates teachers during lessons delivery.

4.7.12 Classroom atmosphere and situational factors

The study indicated that in ten of the lessons observed, the opportunity for the pre-service Music teacher's participation for five lessons were weak. Two lessons were Good and three lessons were Very Good. Opportunity for pre-service Music teacher participation during lesson delivery enhances their creative abilities, collaborations, communicative skills and improves their explorative ability and inclusivity in class. Opportunity for pre-service Music teacher participation is in consonance with the creative pedagogical approaches, aims and objectives and the instructional expectations of the Standards Based Curriculum and the Common Core programme.

Again, table (4.7B), indicated that five lessons observed showed a weak democratic atmosphere, two lessons showed Good democratic atmosphere and the three lessons indicated Very Good democratic atmosphere. This do not place the pre-service Music and Dance teachers at the center of the learning and teaching process. The lesson then becomes a tutor centred which prevents the development and the critical thinking capability of the pre-service Music teachers.

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Concerning the learning and teaching resources (LTRs), the table revealed that out of the ten lessons studied, seven lessons showed a Weak availability and use of learning and teaching resources. Two lessons showed availability and Good utilisation of resources. While one lesson showed Very Good availability of learning and teaching resources and use. Tamakloe, et al (1996) contends that learning and teaching resources raised lessons more effectively than the tutor can emphasise in the lesson. The absence of the learning and teaching resources during lessons delivery therefore, means that the pre-service teachers cannot establish the full impact of the lesson.

Tamakloe, et al (1996) opine that "the learning and teaching process cannot be completed without measuring and evaluating learning outcomes" (p.171). That is because of the importance of measurement and evaluation, every tutor has to obtain the fundamental principles, skills and techniques of constructing and administering test accurately. The observation of lessons looked at how tutors carried out an assessment strategy during lessons delivery. Again, the study indicated that the seven lessons observed the tutors showed weak assessment procedure, two lessons showed Good assessment procedure, while one lesson the assessment procedure was Very Good. All the ten lessons observed, the dominant assessment procedure was questioning and answering. Only two lessons demonstrated the sense of practicality. Most of the lessons objective(s) does not follow directly with assessment till the close of the lessons (summative assessment). This will prevent differentiation for remediation. Most of the lessons observed have poor introductory sections and also, lacked reflection(s) as a medium of assessment. In all the ten lessons observed the lesson outcomes were not read to the student teachers before the start of the lesson. Students whatsoever were not put into groups, no brainstorming, no think-pair-share, no demonstrations and explorations. Mainly, the majority of the lessons observed were tutor centred. This

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behaviour is as the result of the lack of learning and teaching resources (LTR(s) for the pre-service Music teachers to interact with.

The study revealed that four lessons observed the Black Board (BB) summary was Good and other four was Very Good respectively. While in two lessons the (BB) summary was excellent. During lessons delivery, the tutors managed the marker board effectively, dates, subject, content standard, indicator numbers and the performance indicators were written on the marker board. All core points were on the maker board, writing was legible, gave students time to write down core points into books and cleaned board at the end of the lessons. Reseshine and First cited in Tamakloe et-al (1996) states that such situations provide opportunities for students to learn the content of what is taught. Lewy (1977) opines that the conditions under which the curriculum is being carried out are important to the success of an innovation. This calls for an examination of both tutors' variables as well as external variables, which include size of classroom, availability of various facilities and teaching equipment's as well as the geographical location of the College.

The study indicated that, all the five lessons observed the situational factors were Good and another five were also, Very Good. There was an adequate furniture that was in good condition with spaces for passage and demonstration but lessons were taught in abstraction. Apart from the practical session of 'how to blow trumpet' 'piano skills' and 'atɛntɛtɛn fingering' that showed a sense of practicality. Clark (1987) argues that positive situational factors, enhances effective tutor and student teacher participation but the exact opposite was observed.

4.7.13 Tutors' lesson plan during observation process

A lesson plan serves as a guide that a tutor or teacher uses every day to regulate what the students will learn, how the lesson will be taught as well as how learning will be assessed. Lesson plans empower tutors or teachers to function more efficiently in the classroom by giving a comprehensive outline that they follow during each class. This assistance to make sure that every moment spent in class is used to teach meaningful concepts and have meaningful deliberations somewhat than figuring out what you are supposed to do as time goes on. Lesson plans usually comprise of indispensable mechanisms such as objectives (indicators), requirements (phases), resources, procedures, and evaluation techniques (plenary or reflection). Since every part of an effective lesson plan has an influence on the learning process for pre-service Music' teachers, it is vital to handle them by taking a tactical approach.

Lefrancois (1988), states to ensure effective teaching, the content of the lesson must be organised in such a way that the instructional objectives be attained. Tamakloe, et al (1996) add that "in most cases the success of any lesson depends upon the quality of its plan" (p. 31). There are certain key elements that necessarily must be considered in any well-prepared teacher's lesson plan. These include the Content Standard, indicator, performance indicator, Subject Matter, Sequence of Presentation and assessment modes (phases), Evaluation and Closure. The observation of lessons also assessed how the tutors' lesson had been planned.

Table (5.7C) indicated that all the ten lessons observed have clear and absolute topics relating to the objectives set or the indicators. Again, the set objectives or indicators of the lessons were very good because of their clarity, measurability and achievability. Mankoe (1997) and Tamakloe, et-al (1996) affirm that a lesson plan with clear,

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measurable and achievable objectives gives the tutor or the teacher a definite target to aim at and a definite criterion for measuring or evaluating student learning and consequently ensures innovation that enhances effective pre-service teacher preparation. Nevertheless, Taba (1962) states that to achieve the set objectives or indicator of an educational programme, there must be appropriate selection of content.

Table (5.7) indicated that in eight of the lessons observed the adequacy and appropriateness of the selection of facts, concepts and their suitability for the class level were very good, and in ten of the lessons were excellent. This implies that the subject matter was suitable for the class level and suitable to the achievement of the objectives or indicator of the Music and Dance programme. More so, the study revealed that in three of the lessons observed, the sequential aspect of the lesson plan was good, four were very good while three were projected as excellent. The inference is that in all the ten lessons observed, the tutors' lessons notes were systematic, clear and logically structured. Tamakloe, et al (1996), states that in evaluating a lesson, the teacher askes series of questions, which are directly related to the objectives or indicators stated in the lesson plan.

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

Summarise the main points of the lesson, Welcome questions from students. From the study, the closure of the five lessons observed were weak, three were good and two indicated very good.

All tutors need a lesson plan that is considerately prepared irrespective of their aptitude, knowledge, or what their field of training involves. The importance of a lesson plan is highlighted by the need for clearness and understanding regarding how the complete learning procedure will be handled as well as how students can comprehend and store the knowledge that is being passed onto them. Generally, the closure of the lessons observed was quite good. The observation of lesson assessed the degree at which the tutors studied adhered to the content description of the Music and Dance programme. Table (4.7C) presents data gathered from the checklist on the degree to which Music and Dance tutors of the target population used subject content knowledge, pedagogical knowledge and pedagogical content knowledge.

A well-prepared lesson planning is vital to the process of learning and teaching. A tutor who is ready is well on his or her way to a fruitful instructional involvement. The growth of thought-provoking lessons takes a countless deal of time and exertion and keeps the lessons on track irrespective of distractions. Lesson plans are essential for helping pre-service teachers achieve their goals within a learning environment on a short-term and long-term basis. Studies show the value of imagining achievement in order to accomplish it. Correspondingly, in a classroom setting, failing to have a lesson plan in place reduces the prospects of imagining certain outcomes and satisfying your prospects.

It is indispensable for educators to prepare their lessons on a daily basis earlier and implement the most ideal teaching methods. Attending classroom meetings without a lesson plan is disadvantageous to tutors and students as well. When an educator is not adequately prepared, they will generate the impression of being unprofessional and incompetent among their peers, administrative staff, and students. Absence of a classroom tutor, a well lesson plan definitely assists any visiting teacher.

4.7.14 Area of students' assessment by Tutors

Assessment is the process to check how much a pre-service teacher comprehended the lesson delivered to him or her by a tutor. Assessment also helps the student teacher to know how they progress in class. Assessment is a process that includes measuring development overtime, motivating the students to study, evaluating tutor's method and ranking student's competence in relative to the whole group evaluation for remediation.

The study indicated that forty-seven of the pre-service Music and Dance teachers' assessment covered perception while five responded otherwise. Forty-two showed that their assessment covers sensitivity while the remaining ten, responded that theirs do not. Thus, a greater number of the tutor's assessment covered both perception and sensitivity.

However, with Valuing (Aesthetic) and Creativity, the data in Table (4.7D) painted a different picture. From the study, the data indicated that the assessment procedure of seventeen respondents did not cover aesthetic while thirty-three covered aesthetic. On the part of creativity, thirty-nine of the respondents indicated that their assessment did not cover creativity but thirteen responded covered. Tamakloe, et al (1996), states that assessment serves as motivation for students to learn. They explain that, assessment as a

form of "motivation, determines, to a great extent, when students study and how they study" (p.177).

Assessment outcome offer qualitative information that supports the tutor or College regulate how they might recover courses and or programs through changes in curriculum, teaching methodologies, course materials or other areas. When combined into the planning cycle for curriculum development and appraisal, assessment results can offer authoritative rationale for safeguarding provision for curricular and other changes. Assessment may offer relative information that can give tutors valued information on how well student's teachers are meeting the learning consequences of their course or programme.

Assessment should be made-to-order to a detailed purpose and should be dependable, valid and show more content. Indeed, it is important that tutors practice diagnostic assessment, formative assessment (Assessment for learning-AfL and Assessment as Learning -AaL), summative assessment (Assessment of Learning-AoL) and informal assessment in the classroom so that it can be used during the teaching and learning process and able to help tutors discover and use an extensive variety of assessment methods to monitor the pre-service teacher's learning and progress. Assessment helps to capture time and attention, producing suitable student teacher learning activity, providing timely feedback which students teacher pay attention to, helping to internalise the disciplines standards and notion of equality, producing marks or grades which identifies students' capabilities, conclusions to be completed, providing indication for others outside the course to permit them to assess the suitability of values on the course. The question is, what would happen in the non-appearance of assessment in the classroom?

The harm arises straight from our disappointment to balance our use of standardised tests and classroom assessment in the service of Colleges of Education.

4.7.14 Students Response on the integration of the sections of the Music and

Dance programme

In response to the question, do your Music and Dance tutors develop topics from the separate components of the programme or linking it to another subject? Forty-three students responded their tutors never developed their topics from the separate components of the Music and Dance programme. Five students responded that their tutors sometimes considered the other three sections of the programme, while three students reported that their tutors often integrate the three sections and one student have the view that tutors always link their lessons to all other three sections.

One of the basic difficulties of teaching traditional Music is the content of the course content. Problem lies with the struggle's tutors' face in interpreting the content of the course content into classroom practicalities in an integrated form. Looking at the content of the content reveals that none of the components as Music, Dance and drama is linked to another. Each of the components be it Music, dance and drama is measured as a different component and treated distinctly. In fact, the plan of the course content grants no difficulty in separating Music from dancing and drama in a socio-religious context (Flolu & Amuah, 2003, p. 41). Music and dance are inseparable because traditional Music cannot be performed without a dance, and likewise a dancer cannot do a dance without traditional Music been played. The reason why a dancer cannot do a dance without Music or Music cannot be expressive without a dance is because there is continually a communication connection that goes on between the master drummer and the dancer.

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The integration of the sections of the Music and Dance programme engages pre-service Music and Dance teachers learn by engaging in dramatic and active play. With this method, the tutor takes the lesson to life and asks rich, open-ended questions that inspire student teachers to put on critical thinking and problem-solving skills, communication and collaboration skills, exploration skills, cultural identity and global citizenship and leadership role. Integrating the performing arts, Music, dance, and drama into core subjects benefits the pre-service Music and Dance teachers study better across the curriculum. Arts-integrated teaching taps into student teachers natural desire for lively learning through the senses. By singing, dancing, imagining, and connecting their bodies and minds. Student teachers learn more intensely and expressively, especially in subjects like reading, math, and science.

4.7.15 Students responses on how tutors offer sections that they like most

In response to the question of which section of the Music and Dance Programme do you like most? The study indicated that one student liked performance, twenty-one responded that they liked composition, twenty-nine indicated that they liked listening and observing while one did like all the three sections of the Music and Dance programme. Bandura (1977) agrees that if people tend to avoid situations, they believe exceed their capabilities, but undertake activities they judge themselves capable of handling, it is imperative to find means to foster tutor's self-confidence during teaching and learning process.

4.7.16 Number of times Music and Dance tutors have had supervision

Table 4.8(C) revealed that all the seven tutors studied, four respondents have had twice supervision, two responded once and one tutor responded thrice. The question of 'Nil' and 'more than three' they responded no. Arthur (1999) argues that effective

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supervision and monitoring promotes an innovation. The literature indicates that supervision, whether internal or external, is necessary for successful innovation. Arthur (1999) states that for maximum preparation of pre-service teachers there must be effective supervision and monitoring. The main purpose of classroom supervision is to effect changes in tutor behaviour that will result in better-quality instructional skill. Among the problems related with supervision are lack of time, lack of specific supervisory techniques, and poor interpersonal relations.

The effective supervision of instruction, administrators can strengthen and improve teaching practices that will contribute to better-quality student learning. By skilfully analysing performance and suitable information, administrators can offer expressive response and way to pre-service Music teachers that can have a thoughtful. Formative management is the process of one-person (administrator) learning (helping another person (classroom tutor) in order to progress instruction (tutor and students) in the classroom.

4.7.17 Student's comments on their satisfaction on pre-service preparation

The responses accrued regarding the relevance of coursework, the pre-service Music and Dance teacher preparation and their general satisfaction; table 4.8(D) revealed that eighteen students out of the total number of fifty-two students responded that they are very satisfied while thirty-four students responded that they are somewhat satisfied about the kind of preparation that they receive. Similarly, in the question of whether the pre-service course is relevant to their needs, the study revealed that ten students responded 'Yes', sixteen students responded 'Yes Mostly', while twenty-six students responded 'not really'.

The school or college is not a chance arrangement but rather learners undergo certain planned experiences to promote intellectual, personal, social and physical development of students. Prior to determining what the outcomes of teacher education should be, it is necessary to determine what teachers should know and be able to do (Cochran-Smith, 2002). Regarding the practicum experience, the study showed that five students responded 'Very Good' and three students responded 'Good', while a large number of forty-four pre-service Music and Dance teachers responded a weak practicum experience. This revelation is not in consonance with the Music and Dance Courses Description in Colleges of Education that "the course exposes student to the nature of the Performing Arts as well as the teaching of the performing Arts in Ghana with respect to content knowledge and skill acquisition. In addition, they will acquire skills in the development of strategies for the assessment of learners ability to engage on the performing Arts." Mansford (1986) and Kodaly's (1973) assertion that 'Music is used in teaching Music' indicates the practical nature of Music and Dance education. Indeed, inadequate practicum experience brings disparity between theory and practice.

Reseshine and First cited in Tamakloe, et al. (1996) states that such situations provide opportunities for students to learn the content of what is taught. The quality of Music teaching and learning in schools or colleges worldwide is well below that found in other subject areas (Spencer,1996) and Music teachers are often viewed as having lower teaching skills than non-Music teachers (Hamannet, et al, 2000), as teacher quality is linked in extricable to the quality of learning occurring in schools (Darling Hammond, 2000b). This problem is in consonance with the Mereku (2001), findings that Music and Dance teachers in the field are complaining bitterly because their preparation did not give them opportunities to view Ghanaian Music-cultures with the understanding demanded by the Music and Dance programme. Lewy (1977) opines that the conditions

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under which the curriculum is being carried out are important to the success of an innovation. This calls for an examination of both tutor's variables as well as external variables, which include size of classroom, availability of various facilities and teaching and learning resources' as well as the geographical location of the college.

4.8 Analysis of Research question in relation to objective four: What special competencies do student-teachers of Music and Dance lack in their preparation?)

4.8.1 Pre-service Music and Dance teachers comments on their competencies

Concerning whether the pre-service Music and Dance teachers can sing folk songs of their community, Table (4.7) indicated that out of the total number of fifty-two students eight students agree to that effect. Ten students registered their disagreement and thirty-four strongly disagree that the pre-service Music and Dance teachers can sing folk songs of their community. Thus, as a sizeable number of the student's teachers of the programme do not use folk tunes to help them understand the basic principles of Music and Dance. Boamajeh and Ohene-Okantah (2000) clarify that folk Music is associated with the daily life of a group of people. Folk Music is a traditional Music which concerns with everyday life of the people. It replicates many situations and emotions and it has wide appeal among groups and nations. It is often related to the activities of the people, such as work, play, ceremonies or it may be used mainly for entertainment. The study of folk Music in class presents transmission, variation and colloquial discussions of folk songs (or tales) among the pre-service teachers in class. The terms such as *irregular* and *form* are used to highpoint the variances in ways of singing the same song (or telling the same story) as indicated in the Table 4.6(K).

Concerning the pre-service Music and Dance teacher's ability to create Pop Song, Table (4.7) revealed that no student strongly agrees or agree to that. Forty-two pre-service students disagree to their ability to create Pop Song.

Moreover, ten students strongly disagree that the pre-service Music and Dance teachers could create such Music. Pop Music incorporated rock and roll and the youth-oriented styles influenced. It is associated with Music that is more commercial, ephemeral, and accessible. The pre-service Music and Dance teacher's inability to create Pop Music stifles their creative and imaginative ability. The question of the pre-service Music and Dance can sing very well, table (5.7) revealed that no student responded whether they strongly agree or agree to that. Thirty students registered their disagreement to that effect while twenty-two students responded that they strongly disagree that the pre-service Music and Dance teachers can sing very well.

Kodaly cited by Nketia (1999) that, children everywhere in the world merit to have Music as another component of their communication of ideas, emotions, and who they are. Therefore, it has been said by many musicologists in the West and Zoltan Kodaly that Music is a right of the child, a right to use Music as a component just as speech. Just as being a well-educated person is a right for people, so too Music expression and using Music and having a feeling for Music is exact. Learners deserve the right to use Music (Nketia, 1999). Kodaly (1973), states that singing forms, the basis for learner's Music education, as that is the only cheap way by which every learner can express himself or herself musically. Singing improves literacy knowledge of students or learners.

Conducting is the art of directing a musical performance, such as an orchestral or choral concert. It is the art of directing the simultaneous performance of several players or singers by the use of gesture. With the question of whether the pre-service Music and Dance teachers can conduct a singing group, table (5.6) indicated that two students responded that they strongly agree that students can conduct a singing group. Five students agree to students' ability to conduct a choir. Thirty-three students disagree that pre-service Music and Dance teachers can conduct a choir. Again, the table revealed that twelve students' teachers strongly opposed to their ability to conduct. Most importantly, a conductor serves as a messenger for the composer. It is the conductors concern to comprehend the Music and convey it through gesture so clearly that the musicians in the orchestra or choir appreciate it flawlessly. Those musicians can then communicate a unified vision of the Music out to the audience. The conductor has two main responsibilities: To begin the ensemble, to establish a clear, uniform tempo, and keep it throughout the performance. To assist the musical quality of the piece (expression, dynamics, cues).

The pre-service Music and Dance teachers capable of playing traditional drums and dance to that. The table (4.7) revealed that out of the total number of fifty-two students two students strongly agree that they can play traditional drums efficiently and dance to it. Five students accented their agreement. A hooping number of thirty-four registered their disagreement while eleven students strongly disagree their ability to play traditional drums and dance to it. The indication is that the pre-service Music and Dance teachers are foreign to their own culture.

As already established, the idea of teaching Dance Drama as part of Music and Dance, another requirement of the Music and Dance Programme is that student teachers are taught about the various dances in their communities as well as dances from other parts

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of the country and elsewhere. Students teachers are therefore, to be taught to play the various instruments in a particular dance being studied as well as its accompanying manipulative skills. Pre-service Music and Dance teachers' do not have to be master drummers, but they need to have a fair knowledge about drumming.

The pre-service Music and Dance teachers should not necessary be professional dancers but must have fair ideas with some of the dance movements to enable them facilitate effectively during teaching and learning process. Concerning the student's ability to play western melodic instruments like trumpet, the study indicated that two students strongly agree that they can play western melodic instruments like trumpet. Again, three students agree that they can play trumpet. Also, forty-six students said they strongly disagree that they can play western melodic instruments like trumpet. The pre-service Music and Dance teachers should develop a comprehensive knowledge with respect to how to hold the trumpet, how to blow and sound production with fingering (Mereku and Ohene- Okantah, 2010).

As the Music and Dance programme is culturally oriented, the use of certain musical instruments in teaching is inevitable. For student's ability to play atɛntɛbɛn, table (4.7) revealed that one student agree that she can play atɛntɛbɛn. Three students agree that they can play atɛntɛbɛn. Again, fourteen students disagree that they can play atɛntɛbɛn and thirty-four strongly disagree that they can play atɛntɛbɛn. The pre-service Music and Dance must observe the revolution of atɛntɛbɛn, what to consider when buying atɛntɛbɛn, care of the instrument, holding of the atɛntɛbɛn and how to blow the atɛntɛbɛn. These are dominant modes of atɛntɛbɛn (Mereku and Ohene- Okantah, 2010). Apart from the Mereku, et al (2010) assertion, the pre-service Music ana dance teachers should intensively research into atɛntɛbɛn in relation to mmenson and wia and

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any other aerohponic Music instrument. This depends upon an intensive study about that instrument.

Concerning pre-service Music teacher ability to play *Gyile* (Xylophone). Table (5.6) revealed that no student responded either strongly agree or agree represent zero percent that they can play *Gyile* (Xylophone). Twenty-nine students out of (52) students registered their disagreement as able to play Xylophone. Also, twenty-three students representing (44%) strongly disagree that they can play *Gyile* (Xylophone). The table (4.7) above indicates that the pre-service Music and Dance teachers will lack the basic skills of playing *Gyile* with respect to the sitting position, keys and tuning systems, Care and maintenance of Gyile and skills of playing *Gyile.*

The question of the pre-service Music and Dance can play piano. The table (4.7) revealed that no student responded either strongly agree or agree represent zero percent can play piano. From the table, thirty students represent (58%) disagree their ability to play piano while twenty-two students represent (42%) strongly disagree that they can play piano. The pre-service Music and Dance teachers should develop the basic skills in piano such as the features of piano, the sitting position of the learner, fingering positions, half steps on the piano or keyboard and learning note values of the piano (Mereku & Ohene- Okantah, 2010).

Table (4.7) revealed that seven students strongly agree that the pre-service students can write melody. Five students agree that students can write melody. Ten students disagree that students can write melody. Again, the table revealed that thirty pre-service Music and Dance teachers strongly disagree that they can write melody. Tillman (1989) and Webster (1988) state that creative thinking fosters the art of composition in students of Music. Composition lessons at this level take as its the traditional view that one learns

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to compose by imitation. Models of (Ephriam Amu, J.H. Kwabena Nketia and J. Pappoe-Thompson) are chosen as springboards for the students, and an imitation of the originals is made (Mereku, Addo and Ohene-Okantah 2005). Concerning the pre-service Music and Dance teachers can write harmony. Table (4.7) revealed that no pre-service Music and Dance teachers strongly agree or agree that they can write harmony. Twenty-two students disagree that they can write harmony. Again, thirty pre-service Music and Dance teachers strongly disagree that they can write harmony. Music composition fosters creativity, promotes critical thinking and the engine of Music and Dance hence, student's inability to compose basic harmony indicates that creativity is stifled.

The study revealed that two respondents strongly agree that they can create either own dance or dance drama. Three students agree they can create own drama or dance drama. Again, the study indicated that twenty-one pre-service Music and Dance teachers disagree that they can create own dance or dance drama. While twenty-six students strongly disagree that they can create own dance or dance drama. Table (4.7) emphasises that greater number of students cannot either create own dance or dance drama which do not augur well for the study and learning of Music and Dance. Lack of these essential competencies absolutely deter the pre-service Music and dance teachers adequately fit into the real classroom situation. Since the beginning of our civilization, Music, dance and drama have been an essential characteristic of our culture. Initially, these art forms were used as an intermediate of spread for religion and social improvements in which Music and dance were incorporated to gain admiration. Nonetheless, Music is a source of creativity. Since Music has been shown to improve cognition and augment learning and memory in other studies, it makes sense that conceivably it has an influence on creative thinking capacity on individuals.

4.9 Analyses of Research Questions in Relation to Objective five: To explore interventions that can be adopted to improve Music and Dance programme in Colleges of Education

4.9.1 Students responses to interventional strategies that could be adopted to address the challenges in the teaching of Music and Dance programme?

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

The staff development presents a major chance to increase the knowledge base of all Music and dance tutors, but many employers or principals in the find development opportunities expensive. Tutors attending training sessions also miss out on work time which may delay the completion of projects or work. However, notwithstanding these possible disadvantages, training and development offers both the individual and training institutions as a whole with assistance that make the cost and time a worthwhile investment.

Staff development improves tutors performance, improved satisfaction and morale, addressing weaknesses, consistency, increased efficiency and observance to quality standards, increased innovation in new strategies and approaches in learning and teaching, reduced staff turnover, enhances Colleges of Education reputation and profile

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and blended learning (blended learning is the effective combination of online learning and classroom learning). Tutors knowledge of the subject matter ensures effective teacher preparation.

Glatthorn (1987) perceives this issue and asserts that some staff-development time should be devoted to an analysis of the effects of the new curriculum. In this wise, opportunities would be given to share their perceptions about pre-service Music and Dance teachers' response to. On the question of the availability of the instructional resources in the Colleges of Education, the study revealed that fifty-two respondents unanimously accepted the claim that there should be provision of materials during teaching and learning process. Bishop (1989) states that the task of effective teaching and learning process can be said to involve two main processes; first, changing the attitudes of policy makers, administrators, pre-service teachers, supervisors, parents and ultimately (the sole goal of the process).

Secondly, providing the materials and administrative means to make this possible. He further states that, if there is to be change and improvement in education and for that matter teacher preparation, there must be adequate resources. Fullan (1981), (1991), intimate that the success or failure of an innovation will by and large depend on the quality and availability of materials. For Mankoe (1997), instructional materials aid students to learn rather than aiding the tutor to teach. In availability of learning and teaching resources hinders interaction between a tutor and the pre-service Music teachers. Through this problem learning and teaching process will not become productive and conducive. Lack of classroom resources is a negative cycle. Without teaching and learning resources, the work does not get done, and without the work there is little incentive to buy into Colleges at all supplies do not get purchased. When

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Colleges do not have supplies in terms of resources, the message is that the student's teachers are not important people doing important creative work. Concerning the Music programmes that require students' participation, the study showed that all the fifty-two respondents vehemently showed their approval. This confirms the earlier findings about the lack of pre-service practicum experience on table (4.8) item 'C'. The teacher quality is linked in extricable to the quality of learning occurring in Colleges (Darling Hammond, 2000b). With regards to the other general tutors' participation in Music programme.

Table 4.8(A) revealed that twenty-five respondents subscribed to the participation of general tutors' in Music programme but thirty pre-service Music and Dance teachers registered their disapproval to the other general tutors' participation in Music programme. Other general tutors' participation in Music programme is important because it will give pre-service teachers a way to connect with other people. Music performers are naturally very social, and it is significant to build relationships by providing experiences to share with each other people. Creating a College band or small ensemble, or encouraging participation in a chorus creates a shared responsibility among the pre-service Music teachers.

4.9.2 Internal and External support to Music and Dance tutors'

The table (4.8B) revealed that out of seven tutors, two tutors responded that they do receive some support from the principals. While five responded that they do not receive any assistance from the principals. While no assistance whatsoever, is received from either the district assembly or a College staff member. This behaviour does not auger well for innovation and therefore, impede efficient teacher preparation in terms of acquisition of resources. This uncomfortable situation compels Music tutors to borrow

some Music instruments elsewhere and its consequences when the borrowed item(s) develops mechanical fault as discussed in table (4.6N) item four. Gross, et al (1971) perceives lack of tutors' motivation as one of the factors militating against an innovation. Pratt (1980) adds that there should be tangible results to urge tutors during teaching and learning process. The literature indicates that support, whether internal or external, is necessary for successful pre-service teacher preparation. Berman and McLaughlin (1977) note that projects which have the support of the principal is more likely to fare well than those which lack support as their action showed whether a change should be taken seriously or not.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary

Several issues have been raised by the review of the literature for the research questions. Among which is how adequacy and totality of what is to be taught and learnt (content). Music Education in Colleges of Education needs critical approach to prepare the products of the education system. The Music programme of the Colleges of Education is designed in such a way that it does not give room for proper methodology for all pre-service-teachers. There is an inadequacy of the course content, lack of learning and teaching resources (TLRs), inappropriate teaching approaches, inadequate time to carry out the classroom instructional activities and insufficient acquisition of special skills that the pre-service Music and Dance teachers need to acquire for effective practice. The study concentrated on both public and private Colleges of Education in Ashanti region. Purposive sampling technique was used to select sixty-four participants (fifty-two pre-service teachers, seven tutors, and five principals) from the six selected Colleges for the study. The researcher used mixed-methods approach and implemented the descriptive survey strategy. The instruments used were questionnaires, observation and document analysis.

5.1.1 Adequacy of the course content of the Music and Dance programme in the Colleges of Education

The findings revealed that Music content is mandatory in the second semester of the first year of their training (PRA 121) and the Principles and Methods of teaching the Performing Arts 1 (PRA 221) and (PRA 211) as elective for second year first and second semesters respectively. The study pointed out that, the pre-service Music and

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Dance teachers who did not take the methodology in the second year may lack confidence and competence to implement the course content after pre-service preparation. The study also revealed that the pre-service Music and Dance teacher preparation provides training in subject matter or contents and pedagogy or professional education concurrently. The pedagogy related courses expose trainees to Primary and Junior High School Pedagogies.

The findings indicated that the workload on trainees affected their performance, that is, the reduction of the workload on the pre-service teachers' (from a total of 89hours to 65hours) affected the pre-service Music and Dance teachers. This is because one credit hour was allotted instead of two credit hours. Music is a practical oriented subject and cannot be taught in abstraction therefore, demands adequate time for pre-service teacher preparation. The findings indicated that though, the general and the specific aims and that of the specific objectives was unanimously agreed to be well stated and that yielded hundred percent rating. However, the study revealed that there is irrelevance of some topics like Labanotation (that is dancing on a paper) even though tutors handling these pre-service Music teachers have clear understanding and commands over the topic (Labanotation).

5.1.2 Areas of the Music and Dance Education curriculum that need much emphasis and what are overstretched

The findings revealed that the quality education depends in part on having sufficient time for learning and teaching. The study revealed that first year of the training is used mainly to put up trainees' content knowledge. The Pedagogy and additional content courses are also taken in the second year. Trainees spend the whole of the third year for teaching practice, project work and two professional courses. Trainees take up to 89

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credits hours from 41 courses in order to graduate. Assessment is both formative and summative. Continuous assessment constitutes 40% of trainees' assessment while external examinations (End-of-Semester) constitute 60%. The findings revealed that generally, there is insufficiency of time allocation for Music activity. This was as a result of the reduction of the duration of teaching practice by one semester and reduction of workload on the trainees from a total of 89 hours to 65 hours in the 2014 DBE Curriculum which greatly affected Music and Dance because of its practicality in nature. The study also revealed that, general singing is done during worship. Cultural display and singing competition are not encouraged in the selected Colleges. This was attributed for wants of time.

5.1.3 Instructional materials and pedagogical strategies that is appropriate for effective teaching and learning of Music and Dance in the Colleges of education

The study revealed that tutors rule Music lines (staff) on the maker board in most of the Colleges and lack of Music Manuscript books for some pre-service Music and Dance teachers obviously affects instructional time during learning and teaching process. Lack of student's journal in the College means that the pre-service teachers in that very College lack access to necessary information and also be deprived of erring their views on vital or an emergent issue.

It was established that using Audio and Visual aids in teaching Music and Dance can be helpful to the tutors and the pre-service Music and Dance teachers. The availability of DVD, CD, Television set, Computer and Music software in the selected Colleges assist their aural and visual perceptions and imaginations during learning and teaching process. The availability of the visual and audio visual as resource avoid mere

memorisation of facts, figures and concepts as revealed by respondents. This will enable the pre-service teacher's ability to interact with them and apply knowledge innovatively to solve everyday problems. Lack of pre-service Music teachers' knowledge about these western Music instruments is detrimental to their preparation as a competent and motivated class room teacher.

The study revealed that as a result of inability of the Music and Dance tutors to teach many traditional dances most of traditional Music instruments are lacking in their Colleges. The study indicated that African Music instruments identified were not sufficient in the selected Colleges of Education which makes it difficult for tutors and pre-service teachers to do practical activities. Again, the study revealed the availability of Music Room and Big Halls for massed singing at the selected Colleges under studied. The study revealed that the pre-service Music teachers are not aurally assessed which do not improve their aural perceptive.

Dance drama like dance exposes pre-service Music and dance teachers to the media and techniques (elements) and why those elements of dance such as energy, balance, time (rhythm), Space, Body, movements (locomotor and non-locomotor movement-actions), dynamics, gestures, Costume and Posture (body) are used in drama or dance drama compositions. Pre-service Music and Dance teachers' must be able to differentiate between Ghanaian dances by name when dance movements are being executed, be familiar with Ghanaian dances when drumming is being done, make out Ghanaian dances when a song is being sung with a time line and show simple uses of movements and gestures. The study revealed that tutors engage their pre-service Music and Dance teachers in creating their own Art Music composition. The pre-service teachers are given a chance to develop ways of writing Music by himself or herself and in working

situations with other people. Presenting folk Music in class assists the pre-service Music teachers in creation and adaptation where a folk song created is rarely known to its community, and thus the obscurity of the creative process was once considered a major standard of folk Music identification.

It has become clear, however, that folk songs and other pieces are the result of individual creation. The study of folk Music in class presents transmission, variation and colloquial discussions of folk songs (or tales) among the pre-service teachers in class. The results indicated that an extensive amount of work is being done by the Music and Dance tutors in the area of using Western Method of teaching Music lessons (Rudiments and Theory of Music). The result revealed that almost all the tutors studied have never organised excursion for their pre-service Music and Dance teachers or have done it sparingly.

5.1. 4 Special competencies that pre-service Music and Dance Teachers lack in their preparation

The respondents registered their disagreement that the pre-service Music and Dance teachers can sing folk songs of their community. The findings revealed that sizeable number of tutors do not use folk tunes to help pre-service teachers to understand the basic principles of Music and Dance. The study revealed that pre-service Music teachers finds it difficult to sing folk songs of their community because College Tutors do not use folk tunes to help them understand the basic principles of Music and Dance.

The findings revealed that the pre-service Music teachers cannot create Pop Songs. Indeed, Pop Music incorporated rock and roll and have a youth-oriented styles influenced. Pop Music associated with Music that is more commercial, ephemeral, and accessible. The pre-service Music and Dance teacher's inability to create Pop Music

stifles their creative, imaginative ability and their perceptive innovations. Some pre-service Music students shared that they cannot sing very well though, singing improves vocabulary.

Respondents revealed that they cannot lead and conduct a choir. Only few agreed to the fact that they lead and conduct their church choirs or singing groups. The study revealed that pre-service Music teachers cannot play traditional drums and efficiently exhibit appropriate dance movements. A hooping number of pre-service Music teachers registered their disagreement to playing traditional drums and dance to the rhythmic patterns. Concerning the student's ability to play western melodic instruments like trumpet, the findings revealed that majority of respondents cannot play western melodic instruments.

5.1.5 Interventions adopted to improve Music and Dance programme in Colleges of Education

The study revealed that regular in-service or professional development should be organised for tutors in the Colleges of Education. Tutors attending training sessions also miss out on work time which may delay the completion of projects or work. However, notwithstanding these possible disadvantages, training and development offers both the individual and training institutions as a whole with assistance that make the cost and time a worthwhile investment. Staff development improves tutor's performance, improved satisfaction and morale and addressing weaknesses. It also, ensures consistency, increased efficiency and observance to quality standards, increased innovation in new strategies and approaches in learning and teaching. It reduces staff turnover, enhances Colleges of Education reputation and profile and blended learning

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(blended learning is the effective combination of online learning and classroom learning). Tutors knowledge of the subject matter ensures effective teacher preparation.

The study revealed that there should be availability of learning and teaching resources during Music and Dance sessions. They further explained that if there is to be change and improvement in education and for that matter teacher preparation, there must be adequate resources. Unavailability of learning and teaching resources hinders interaction between a tutor and the pre-service Music teachers.

Lack of classroom resources is a negative cycle. Without teaching and learning resources, the work does not get done, and without the work there is little incentive to buy into Colleges at all supplies do not get purchased. When Colleges do not have supplies in terms of resources, the message is that the student's teachers are not important people doing important creative work. Concerning the Music programmes that require students' participation, the study showed that all the fifty-two respondents vehemently showed their approval.

Other general tutors' participation in Music programme is important because it will give pre-service teachers a way to connect with other people. Music performers are naturally very social, and it is significant to build relationships by providing experiences to share with each other people. Creating a College band or small ensemble, or encouraging participation in a chorus creates a shared responsibility among the pre-service Music teachers. The study identified that no assistance whatsoever, is received from either the district assembly or a College staff member. This behaviour do not auger well for innovation and therefore, impede efficient teacher preparation in terms of acquisition of resources. This uncomfortable situation compels Music tutors to borrow

some Music instruments elsewhere and its consequences when the borrowed item(s) or equipment develops mechanical fault.

5.2 Conclusions

The study concluded that pre-service Music teacher preparation needs strong specific content knowledge and appropriate pedagogical content knowledge through training and the specialised cognitive knowledge for creating effective learning and teaching environments. It was also concluded that teachers be provided with instructional materials and methodological strategies that will be appropriate for the learning and teaching of Music and Dance in the Colleges of Education. The successful classroom works to a large extent depend on the availability of facilities and other relevant learning and teaching resources. Non-existence of materials and resources is a hindrance to accomplishing envisioned result of an innovations in the teacher preparation. The insufficient time allocation does not enhance practical knowledge. It is argued that competence in professional knowledge and skills acquisition and development needs to be achieved during pre-service teacher preparation. It would appear that the pre-service Music teachers in this study perceive an effective teacher education course to be one that facilitates the integration of pedagogical content knowledge and skills and professional knowledge and skills throughout.

5.3 Recommendations

There should be challenging and appropriateness of the course content of the Music and Dance programme in the Colleges of Education. The methodology aspect of the course should be made core but not optional in the second year. The methodological part should not be limited to only the elective students. That is all trainees must be knowledgeable not only in the content of Music and Dance but the methodology as

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well. Music is a practical oriented subject and cannot be taught in abstraction therefore, demands adequate time for pre-service teacher preparation. The reduction of the workload on the pre-service teachers' (from a total of 89 hours to 65 hours) affected Music and Dance pre-service teacher preparation. There should be formidable content knowledge with respect to the totality of what is to be taught and learnt by students (members of the society) which should constitute the sum total of the socio-political knowledge, skills, attitude and values to be learnt by the pre-service Music teachers. A strong content knowledge needs to connect to appropriate pedagogical knowledge through training.

Initial teacher education institutions in Ghana should offer the concurrent programme and therefore, should ensure their disciplinary studies provide adequate subject content knowledge for teaching at the basic school level. Consequently, the pre-service Music and Dance content courses should emphasis on evolving a deeper understanding and integration of suitable content.
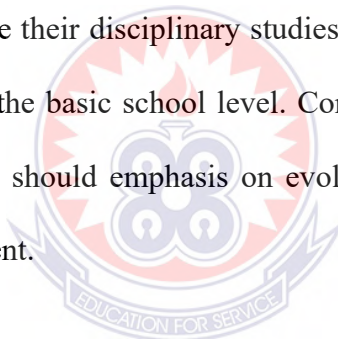
5.3.1 Areas of the Music and Dance Education curriculum that need much emphasis and what are overstretched.

Another most important recommendation is that adequate or sufficient time should be allocated for circular and extracurricular activities that will promote skill acquisition of the pre-service Music teachers. Apart from adequate time to get an innovation started, there should also be enough time to run the programme, and to collect evaluation data which will serve as feedback to ascertain how they are progressing. There should be a balance interaction between theory and practice. The practical courses like Music and Dance should be planned to prepare the trainees for efficient handling of the subjects at

the basic level. Trainees should spend the whole of the third year for teaching practice, project work and two professional courses.

It is recommended that trainees take up to 89 credits hours from 41 courses in order to graduate. One credit hour allotted for Music and Dance in 2014 DBE Curriculum affected its practicality in nature. The one credit hour should be increased to two credit hours to enable the tutors to position themselves very well for both theory and practical work. General singing, cultural display, and singing competitions should be the general obligation by the tutors in the Colleges of Education. This uncomfortable situation is attributed for wants of time.

5.3.2 Instructional materials and pedagogical strategies that is appropriate for effective teaching and learning of Music and Dance in the Colleges of education

The pre-service Music and Dance teachers are therefore, to be taught to play the various instruments in a particular dance being studied as well as its accompanying manipulative skills. Pre-service Music teachers should be up-to-date with African Music instruments by name and classification, understand tuning systems and what instruments could be substituted with another. Again, they should be able to internalise rhythmic patterns so as to be able to keep time lines and be able to display the technique of playing a high-pitched supporting drum. More so, the pre-service Music teachers should be able to create the technique of playing a medium-pitched supporting drum and be conversant with master drum technique. The pre- service Music teachers should be able to read simple Music on the staff or in solfa notation. The pre-service Music and Dance teachers must have access to solo-instruments such as atɛntɛbɛn, trumpet, and keyboard or piano to enable them develop competencies in handling those instruments.

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The pre-service Music teachers need a fair knowledge of how to plan a simple rama or dance drama. It is recommended that pre-service Music and Dance teachers should get to know the use of conventional symbols, that is, musical notations.

The instructional materials such as the Ruled Board should be made available in all the Colleges in other to avoid tutors ruling their own Music lines (staff) on the maker board in other to save time. Again, Student Journals which is an editorially self-governing magazine for pre-service Music teachers should be made available in all the Colleges to enable student's accessibility to information flow. Student's Music manuscripts should be made available to all the pre-service Music teachers for easy identification of staves and to work as a Music professional. The availability of the Music apparatus builds up the level of concentration during learning and teaching process.

It is recommended that the following audio and visual aids such as DVD player, CD player, computer, projector, television, and Music software (*Finale, Cakewalk, Sibelius, Harmony Assistance)* should be made available in all the Colleges studied to assists the pre-service Music teachers to develop the aural and visual perceptions and imaginations during learning and teaching process. It is recommended that the following western Music instruments should be made available to all the five Colleges studied: keyboard, trumpet, trombone, tuba, euphonium, French horn, saxophone, and violin. As Music and Dance is a practical oriented subject, the use of certain Music instruments is inevitable during learning and teaching process. Availability and use of Music instruments in Music lessons inspires and motivate students. Those instruments could be used to teach pitches, Music instruments classification, texture, melody and harmony writing. Music lessons are supposed to be lived and therefore demands instrumental resources.

It is recommended that most of the traditional Music instruments such as atumpan, brɛkɛtɛ, vʊga, apentema, asivʊi, gungun, donno or dondo or luŋa, petia, kwadum, mmenson and atɛntɛbɛn should be made available to all the five Colleges studied. It is recommended that the pre-service Music teachers should be encouraged to learn at least, one of the four classifications of the traditional Music instruments that is the idiophones, membranophones, aerophones and chordophones to enhance skill acquisition of that Music instrument.

It is recommended that all the tutors or the Music department of the studied Colleges should try as much as possible to establish work stations to give pre-service Music teachers a better understanding of the creative thinking process in our Colleges. Our greatest promise is what Music technology holds for us today. The availability of computer software and hardware support in Colleges, the pre-service teachers' musical imagination will be challenged. This will generate inventive potentials and demystifying the creative process of the pre-service Music teachers. Facilities such as large rooms, auditoriums furnished with electricity, dressing rooms, stage, proper seating arrangements, and projectors as well as a shady place on campuses should be made available for all the Colleges studied or the Performing Art departments for performances.

Another most important recommendation is that the pre-service Music teachers should be engaged to listen to recorded Music in the classroom (Aural exercise) is an efficient and enabling approach in teaching and enforcing the specific aims of the objective of the course structure of the Colleges of Education. The study recommended that students need a fair knowledge of how to plan simple drama or dance drama.

5.3.3 Special competencies that pre-service Music and Dance Teachers lack in their preparation

In order to foster the creativity of creating Art Music composition, it is recommended that the pre-service Music teacher's composition lessons at this level should take as its the traditional view that one learns to compose by imitation. The study recommended that the College tutors assists pre- service Music teachers to know how to use models to create their own compositions. The study recommended that College Tutors are encouraged to use folk tunes to help the pre-service Music teachers understand the basic principles of Music and Dance. It was also suggested that pre-service Music teachers be encouraged to create Pop Songs to enhance their creative skills.

The College tutors should play recording of the songs selected for lesson in class for whole class discussion with respect to the titles, instruments used, rhythmic arrangements, lyrics and the moral deductions of the selected piece. It was recommended that pre-service Music teachers' attention be drawn to the elements of musical scores such as the title of a piece, composer lyricist, tempo, feel, clefs, key and time signatures, texture, lyrics, dynamics and expression marks and copyright information. It was recommended that Curwen devised hand signs is used to help bridge the gap between the concrete aural experience of pitches and their abstract representation in musical notation.

5.3.4 Interventions adopted to improve Music and Dance programme in Colleges of Education

It is recommended that effective supervision and monitoring, appropriate assessment, and evaluation procedures, periodic professional development, Professional Learning Communities (PLC), seminars and workshops should be organised for the tutors as well

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as a thorough supervision for enhancing learning and teaching of Music and Dance in the Colleges of Education. There should also be a designated room for rehearsals for Creative Arts Departments in the Colleges in other to avoid competition of space with other subjects. There should be availability of learning and teaching resources during learning and teaching process.

The Music programmes that fully require students' participation should be regularly organised. It was evident during data collection that most tutors do not receive support from their principals and those who receive support expressed is not sufficient. They should also not rely on the few traditional drums and Atɛntɛbɛn and keyboards of their Colleges but various traditional drums and other equipment such as video deck, television set, projectors, ruled marker-boards, and video C. D's in other to avoid tutors borrowing of Music instruments. It is recommended that Music and Dance teachers be informed about the variety of sizes in Dagaar-gyile (12 keys, 14 keys, 18 keys and 22 keys) and the tuning systems of gyile.

5.4 Suggestions for Further Study

The pre-service Music teacher preparation is fundamentally about quality learning and teaching. That is how to build up a high standard of learning and teaching. The pre-service Music teachers are not passive receptacles into which pre-digested knowledge is deserted but are active constructors and developers of new knowledge and skills, dispenser of knowledge or a model to be imitated, and the one who creates the environment to support learning. The controversy or debate about content and methodology needs to be examined critically so as to create an appropriate balance between them. We need a broader view that sees the pre-service Music teacher preparation as a continuous education system comprising pre-service teacher Education

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and in-service teacher education with the support of other bodies system that enables teachers to continuously be involved in teacher improvement.

More so, the findings of the study are said to be representative of situations in other Colleges of Education in Ghana, because of the descriptive survey design used in the study. There is, therefore, the need for replication of the study to provide an insight into how the findings apply to other Colleges of Education in Ghana. However, an investigation into the course structures of the Colleges of Education, Basic School and that of Senior High School of Music and Dance programme could be conducted to find out their similarities, differences or their flow or continuity or any possible variations.

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APPENDICES

APPENDIX A

QUESTIONNAIRE FOR TUTORS

Research question one

How adequacy is the course content of the Music and Dance programme in the Colleges of Education?

1. **PURPOSE/OBJECTIVES AND GOALS OF THE MUSIC AND DANCE PROGRAMME**

   i.   Have you read through the general aims of the Music and Dance programme?
   No   ☐   Yes   ☐

   ii.   *Each of the following statement is about the aims and objectives of the Music and Dance programme. If your answer to Question 1is yes, tick the appropriate column to indicate your response to each of them*

Aims and Objectives	Agree	Disagree	Don' t know
The general aims not properly stated.			
The general aims not properly stated.			
The specific objectives are properly stated.			

i. Do you like the Music and Dance programme as has been drawn up?

   No   ☐   Yes   ☐

ii. If your answer to item i above is No, which aspect of the syllabus do you not like? (state in
brief things you don't like about the course outline/content not more than 3 points)
……………………………………………………………………………………………
………………………………………………………………………………………

iii. If your answer to item i above is 'Yes, give your reasons for your response (State not more than 3points)
……………………………………………………………………………………………
…………………………………………..…………………………………………………

iv. Which of the sections of the Music and Dance programme do you teach most?
Composition ☐   Performance ☐   Listening and Observing ☐ Composition ☐
All the three section ☐

Give reasons for your choice……………………………………………………….
……………………………………………………………………………………………
v. Do you teach Music and Dance taking into consideration all the three major
components as in item 2? Never ☐ Sometimes ☐ Often ☐ Always ☐

vii. Which changes would you have liked to be in the course content? (State not more
than 5 points) …………………………………………………………………………
…………………………………………………………………………………………..

viii. The number of times Music and Dance tutors have had supervision.
Nil ☐   Once ☐   Twice ☐   Thrice ☐   More than three ☐

Research Question Two
**What areas of the Music Education curriculum need much emphasis and what are
overstretched?**

1. *Respond to each of the following: The factors that input instructional time during
    teaching and learning process of Music and Dance*

Instructional Time	Very Positive	Positive	Negative	Very Negative
School Schedules				
Teacher Issues (*Teacher directed activities, physical classroom distraction*)				
Classroom management competencies				
Time-on-Task				
Pre-service teaching and in-service training and support				
Organisation of a school-wide remedial system				

2. *Please circle the number by ranking your views from strongly agree to strongly
    disagree on each of the following statements*

Statutory Requirements	Strongly Agree	Agree	Disagree	Strongly Disagree
	4	3	2	1
i. The time allotted to the teaching of Mrusic and Dance is sufficient	4	3	2	1
ii. School worship is where general singing is done	4	3	2	1
iii. Cultural display is encouraged in the college	4	3	2	1
iv. Singing competition is encouraged in the college	4	3	2	1

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Research Questions 3

What kind of instructional materials and methodological strategies are appropriate for effective teaching and learning of Music and Dance in the Colleges of Education?

This questionnaire has been designed to find out a few things about the teaching/Learning of Music and Dance in Colleges of Education in Ghana.

TEACHING/LEARNING MATERIALS AND OTHER FACILITIES.

Tick the appropriate column to indicate whether the listed materials and facilities are available or not in your College; and go on to indicate the degree of use of an item, if available, in lessons.

	Available	Not available	Never	Occasionally	Frequently	Always
			Degree of Use			
A) Instructional Materials						
1. Ruled Music Board						
2. Music and dance course outline						
3. Student's Textbooks						
4. Student's Workbooks						
5. Tutor's Manual						
6. Music Apparatus (wall pictures)						
7. Music Manuscript books for students						
B) Audio Visual Aids						
8. Radio/Cassette recorder						
9. CD Player						
10. Television						
11. Video Deck						
12. Computer						
13. Music Software						
C) School Marching Equipment						
14. Bass Drum						
15. Side Drum						
16. Cymbals						
17. Maracas						
18. Tambourine						
D) African Musical Instruments						
19. Atumpan						

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	Available	Not available	Never	Occasionally	Frequently	Always
20. Brekete						
21. Vʊga						
22. Apentema						

	Degree of Use					
	Available	Not available	Never	Occasionally	Frequently	Always
23. Asivʊi						
24. Wia						
25. Donno						
26. Aχatse						
27. Dawuro						
28. Atɛntɛbɛn						
29. Seprɛwa						
30. Any other (specify below)						
I						
II						
III						
IV						
V						
VI						

E) Western Instruments

31. Piano/ Electronic Organ						
32. Fife						
33. Flute						
34. Trumpet						
35. Clarinet						
36. Drum set						
37. Trombone						
38. Guitars						
39. Saxophone						
40. Pitch Pipe						
41. Any other (specify below)						
I						
II						
III						
IV						
V						
VI						

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Indicate the type of facility you have in the school by ticking appropriate boxes
  i.   Music Room   ☐
  ii.   Big hall for massed singing or worship   ☐
  iii. Shady place for drumming and dancing   ☐
  iv.   Availability of electricity   ☐

1. Are Music manuscript books enough for every student to have a copy?
   No ☐   Yes ☐
2. Do you prepare some teaching/learning resources yourself?
   No ☐   Yes ☐   very often ☐   sometime ☐
3. Do you call in resource persons to assist in teaching topics about which they are
   knowledgeable?   No ☐   sometime ☐   very often ☐

   Indicate the number of times you have had supervision/in-service training (if
   any) ever since you started teaching   Music and Dance.
   0 ☐   1 ☐   2 ☐   3 ☐   More than three ☐

4. How do you get any of these Music instruments above for your lessons?
5. If a borrowed Music instruments develop a technical fault, who bears the cost?
6. Which method(s) do you use in teaching Music and Dance? (Tick one or as
   many as applies to you. Indicate (Yes or No)
   i.   Engage students in singing and dancing   ☐
   ii.   Play recorded music in the classroom   ☐
   iii. Engage students in dance drama.   ☐
   iv.   Engage student in drumming and dancing.   ☐
   v.   Engage students in creating their own compositions.   ☐
   vi.   Use folk tunes to illustrate the basic concepts of Music and Dance. ☐
   vii. Use Western method of teaching music Rudiments and Theory of Music
   viii. Use Kodaly Pedagogy for scale singing   ☐
   Viiii (a) If no provide an ☐
alternative……………………………………………………
   ix.   Do you organise educational trip for students? ☐
   x.   Do you prepare teaching and learning resources? ☐
   xi.   Do you invite resource person when the need arises? ☐

Research question four

What special competencies do student-teachers of Music and Dance lack in their preparation?

1. **Please circle the number by ranking your view from strongly Agree to strongly**
   Disagree

Statement	Strongly Agree 4	Agree 3	Disagree 2	Strongly Disagree 1
i. Students can sing folk song and study from them.				
ii. Students cannot sing folk songs of other community				
iii. Students can sing hymns.				
iv. Students create Pop Song.				
v. Students can sing very well				
vi. Students can conduct a singing group				
vii. Students can play traditional drums and dance to that				
viii. Students can play western melodic instruments like trumpet.				
ix. Students can play atɛntɛbɛn				
x. Students can play Gyile (Xylophone)				
xi. Students can play piano				
xii. Students can write melody				
xiii. Students can write harmony				
xiv. Students can create own drama/dance/drama				

Research Question five

What interventions can be put in place to improve Music and Dance programme in Colleges of Education?

1. What support, if any, do you get from the following people as you handle Music and Dance as subject?
i)Principals……………………………………………………………………………..
ii) District education officers…………………………………………………………….
iii) Another tutor…………………………………………………………………………
iv) Any other (specify)……………………………………………………………………

2. What are the main problems you encounter in teaching the Music and Dance in your college?
   ………………………………………………………………….................................
   ……………...

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3. **Questionnaire for the principals**

What kind of support do you give to the department of Creative arts (Performing Arts) in your College?

Teaching learning resources:

a) Any traditional Music instruments?...

b) Any western Music instruments?...

c) Do you provide instructional materials such as projector, television, video deck, computer, Music software, radio/cassette recorder?

d) Large room or auditorium for Music rehearsals and performances?.....................

……………………………………………………………………………………

……………………………………………………………………………………

APPENDIX B

QUESTIONNAIRE FOR STUDENTS

This questionnaire is designed to find out a few things about the teaching/Learning of Music and Dance in College.

I   IDENTIFICATION AND PERSONAL DATA

a. Name of college ……………………………………………………………

b. Age (in years) ……………………………………………………………

c. Sex: Male   ☐   Female   ☐

d. Which year groups do you belongs to? Year 1 Year 2   ☐   Year 3   ☐

e.   Have you any other formal music education? Yes   ☐   No   ☐

   If yes, please specify ………………………………………………….

f.   Have you any other formal musical training?   Yes ☐   No   ☐

g.   Do you have any musical qualification(s)? (For example, "O" level/ "A" level, SSSCE/WASSCE, Diploma, etc.)   Yes ☐   No   ☐

   If Yes, please specify………………………………………………...............

h. Do your tutors link music with other subjects, for example mathematics?
   Yes   ☐   No   ☐

i.   If yes, do you find it easier when it is linked to another subject?
   Yes   ☐   No   ☐

j. Do you like the Music and Dance programme as structured in the content?
   Yes   ☐   No   ☐

k. Do your tutors call on resource person to assist in teaching topics about which they are knowledgeable?   No   ☐   sometime   ☐   often   ☐
always

l.

l. Which of the sections of the Music and Dance you like most?

   Performance   ☐

   Composition   ☐

   Listening and Observing   ☐

   All the three sections   ☐

m. Do you believe that music tutors in your college are competent enough to handle the subject?   Yes   ☐   No ☐

n. What is the attitude of tutors towards the teaching and learning of music in the institution? Very Good   ☐   Good   ☐   Average ☐   Poor ☐

o. Are there enough resource materials in the study of music in your institution?
   Enough ☐   Somehow ☐   Not enough   ☐

p. Is the classroom learning of music conducive when it comes to performance?
   Yes   ☐   No   ☐

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II TECHNIQUES USE IN TEACHING/LEARNING MUSIC AND DANCE

1. Which of the following activities do you engage in during Music and Dance lesson?

    (Choose one or more as applicable to you)

    i.   Listen to recorded music and dance to it. ☐
    ii. Sing folk tunes and study from them. ☐
    iii. Learn local dances. ☐
    iv. Dramatise some events of the community, any emergent/topical issue in the nation/world (e.g. dramatise characters in stories told in class) ☐
    v.   Compose melodic phrases ☐
    vi. Compose rhythmic phrase ☐
    vii. Learn musical notations: Elements of Music, semibreve. crotchet, Quaver, semi quaver? ☐
    viii. Watch musical performances on video and festive occasions under the tutor's guidance. ☐
    ix. Listen to recorded music and learn from it. ☐
    x.   Write out rhythmic patterns of Music either sung or played on an instrument by the tutors. ☐

2. Have you ever been taught any local dance in class?
    No ☐   Yes ☐

3. Have you ever performed any musical type from outside your locality?
    No ☐   Yes ☐

4. Have you ever performed any dance drama in school?   No ☐   Yes ☐

Use the excerpt below to answer the following questions:

5. In which key has the following piece of music been written?
    a) Key G major   ☐
    b) Key D major   ☐
    c) Key F major   ☐
    d) Key C major   ☐

6. The time signature for the piece is D-Major. (True/ False)

7. In which staff/stave is the music written on?
    a) Bass stave   ☐
    b) F-clef   ☐
    c) Treble clef   ☐
    d) Five lines and Four spaces   ☐

8. The double- bar lines of the piece signifies
    …………………………………….

9. Classify the following Ensembles found in the Ghanaian Communities according to the following:

GaDangme	Dagaaba	Dagomba	Gonja	Fante	Ewe	Asanti

i)   Damba
ii)   Adowa
iii)   Adzewa
iv)   Kete
v)   Kpastsa
vi)   Gome
vii)   Kolomashie
viii)   Baamaya
ix)   Apatampa
x)   Bawa

10. Mention two instruments found in each of the following ensembles:
  (a) Kpatsai………………………………………………………………………
  (b) Kete……………………………………………………………………………
  (c) Damba……………………………..
  (d) Adzewa………………………...
11. The structure of the indigenous music in the Ghanaian Community is basically   Call and Response Type. (True/False)
12. List 2 occasions in which the following ensemble is performed:
  (a) Adowa.….…………………………………………………………………….
  (b) Damba……….……………………………………………………………..

ADEQUACY OF PRE-SERVICE PREPARATION

1. Do you believe that the pre-service preparation you received at the College was relevant to your needs as a beginning classroom teacher?
   Yes   ☐
   Yes mostly   ☐
   Not really   ☐
   Definitely   ☐
2. How satisfied are you with the pre-service preparation that you received at College?
   Very satisfied   ☐
   Somewhat satisfied   ☐
   Somewhat dissatisfied   ☐

Very dissatisfied ☐

3. How would you rate the subjects at college that focused on general knowledge and skills required for teaching?

Excellent ☐

Very Good ☐

Good ☐

Poor ☐

Very poor ☐

4. How would you rate your practicum experiences in preparing you for teaching music and dance?

Excellent ☐

Very Good ☐

Good ☐

Poor ☐

Very poor ☐

5. What interventional strategies do you think should be adopted to address the challenges in music teaching?

i. In-service Training/professional development for tutors ☐

ii. There should be provision of teaching and learning materials ☐

iii. Musical programmes that require students' participation should be organised periodically ☐

v. Other general tutors should be encouraged to participate in Music programme ☐
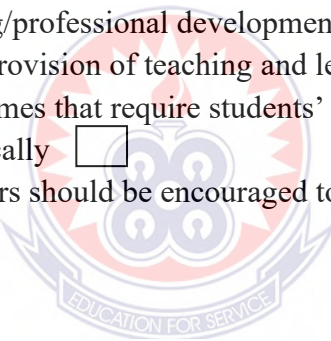
APPENDICES C

OBSERVATION OF LESSON

1. Name of college …………………………………………………………...
2. Number of Music and Dance Tutors'……………………………………
3. Date…………………………………… …………………………………...
4. Topic……………………………………………………………………….
5. Objective of lesson……………………………………………………….

II Tick the appropriate column that you think merits what you observe

Sub heading	Competencies	Description of areas to look for	Assessment of Observer					
			F) Absent	Weak	Fair	Good	Very Good	Excellent
			0	1	2	3	4	5
1.subject Matter	Tutor's knowledge of subject matter	Use of facts and concepts relevant to the topic; teacher's confidence						
2.Teaching Skills	Skills in teaching Music and Dance	Capacity to perform teaching tasks related to activity based on the Music and Dance programme						
3.Methods of Teaching	Use of teaching methods which encourage achievement of the objectives of the Music and Dance	Use of Music in teaching Music and dance						
4.Student's participation	Opportunity of student participation	More students' involvement in diverse ways; e.g. discussion dramatisation, role playing etc.						
5.Class room climate	Openness and democratic class atmosphere	Students' free to ask questions discuss, tolerant to divergent views and responses of students						

6.Teaching and learning resources	Availability and use of teaching and learning resources in the lesson	Presence and use of resources relevant to the topic; tutor's resourcefulness in improvisation of teaching and learning aids						
7. Assessment I	Students' assessment techniques	Tutor's constantly assessing students throughout the lesson:						
Assessment II	Students' performance	Students' ability to (a) answer both tutors and colleagues' question (b) follow instructions to do given assignment, exercises. Etc						
8.Chalkboard work	Chalkboard summary	Summary consisting mostly students' sentences which are responses to question; or facts students' themselves put forward						
9.Positive situational factors	Situational factors that may influence lesson positively	Class size whether optimum (i.e. 25-40 students), adequate furniture in good condition; classroom with spaces or passage for student's demonstration of what is taught						

TUTOR'S LESSON PLAN

10. Tutor's lesson plan	Phases	Description	Absent	Weak	Fair	Very Good	Excellent
	Phase 1	Introduction of the lesson (Starter)					
	Phase 2	i. Adequate and appropriate selection of facts, concepts suitable for the class level. **Sequence:** ii. Systematic, clear and logically structured iii. Assessment					
	Phase 3	i. Plenary (Based on the indicator) ii. Reflection (Summary of points Invitation of questions					

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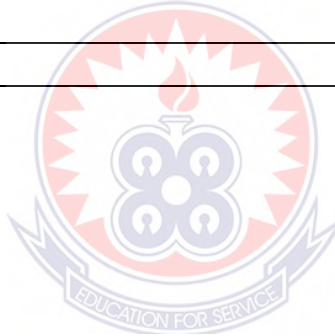
APPENDIX D

Sampled Lesson Plan

Strands	Sub-strands	Indicator
Performing	Media and techniques	Music Demonstrate understanding and apply scale, note durational values and simple time beat patterns in music.
		Dance and drama Demonstrate the understanding and apply media, voice and movement techniques in dance and drama
Creative arts	Creative and aesthetic expression	Music Demonstrate the ability to use concept of the design process (idea development) to create and display own creative musical art works that reflect the range of different times.
		Dance and drama Demonstrate the ability to use concept of the design process (idea development) to produce, display and appraise own creative artworks that reflect in the range of different times and cultures.
	Connections in local and global cultures	Music Demonstrate the ability to correlate and generate ideas from indigenous creative musical forms and art musicians in the immediate community that reflect a range of different times, cultures and topical issues.
		Dance and Drama Demonstrate the ability to correlate and generate ideas from creative artworks of dancers and actors in the community that reflect a range of different times, cultures and topical issues.

	Single, 50-minute class			Two back-to-back 30-minute classes (each class follows same routine)
Duration	Activity		Duration	Activity
10 min	A starter should stimulate curiosity and open mindedness and prepare the brain for learning. These can be random and/or linked to the content standard. Example: (a) Ice breaker: Ask students to play a stone passing game in small groups around their tables. (b) Recap of RPK / Previous Lesson using Reflect/Connect/Apply [RCA] technique. Ask students to fill in the first column of the KWL strategy table. (c) Draw attention to the new lesson's content standard and indicator(s).		5 min	A starter should stimulate curiosity and open mindedness and prepare the brain for learning. These can be random and/or linked to the content standard. E.g. Random mental activities (fast paced games) or reinforcement short activities.
30 min	Activities to explore new learning content for the day (including at least 10 minutes where learners do problems or exercises alone or collaboratively, in their exercise books and teacher moves round to monitor and check work).		20 min	Activities to explore new instructional content for the day (including at least 5 minutes where pupils do problems or exercises alone or collaboratively, in their exercise books with the teacher monitoring and checking learners work).
10 min	Plenary/Reflections Reflect, recap on and consolidate the learning that has happened in the day's lesson.		5 min	Plenary/Reflections Reflect, recap on and consolidate the learning that has happened in the day's lesson.

Strand: creative art				
Sub-strands: connections in local and global cultures				
Content standard: Music Demonstrate the ability to correlate and generate ideas from creative musical forms and art musicians in the immediate community that reflect a range of different times, cultures and topical issues.				
Indicator(s): B7. 2.3.2.4 Appreciate and appraise an indigenous and a neo-traditional group within the community based on their style, instruments, song themes, dance movements, etc.				
Keywords / vocabulary: Enquiry, research, interview, indigenous, neo-traditional, exponent, allegory, formalism, preferentialism, absolutism, Expressionism				
Suggested activities for learning and assessment. Exemplars learning and assessment activities, supported by the learner resources.		Equipment/resources	Learner resources page ref.	Progression Describe how knowledge and understanding will be built as the content standard is addressed
1. Introduction (a) Ice breaker: Show a video of one of the class performances recorded a fortnight ago (the Percussion Composition) or a similar video clip. (b) Recap of RPK I previous lesson using RCA technique. Ask students to fill in the first column of the KWL strategy table. (c) Draw attention to the new lesson's content standard and indicator(s).		(a) Mereku, C.WK. (2013) We Sing and Learn pp. 78. (b) KWL Strategies Table Research an indigenous or neo traditional music group within the community.	(i)KWL strategy table	Definition of Research Conducting an interview Administer ing an interview guide
2. Play the following video clips of indigenous musical forms briefly and discuss the genres involved with the class, namely: recitative song		**Nana Baayie Adowa NnwomkrcKuo** https://www.youtube. com/		Li & L2 literacy

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forms (nnwomkrc, ebibindwom, etc.), dance genre song forms (atsiagbekcadowa, kete, baamaaya, etc.), vocal effects (yodelling, ululation, holler, nasalisation).			watch?vXdXn2dAtbYo Ebibindwom - Fanti Song https:J/www.voutube.com/ watch?v= FRkOgXOLOoQ **KakrabaLobi - Xylophone Player** https:/fwww.youtube.com/ watch?v=HAkhvNgOu-U/ **Ashanti Funeral Dirge for Atenteben** https://www.youtube.com/ watch?v=cWwPI4x-MNIJ **Pan African Orchestra - Goje** https://www.youtube.com/ watch?v=zCZczDA-TZg		
3. Explain briefly the four (4) basic aesthetic viewpoints in evaluating a musical art work, namely: • Formalism • Referentialism • Absolutism • Expressionism • Try and come down to the level of the students.			https:/quizlet.com/26944059/chapter-2-philosophical-approaches-flash-cards/		

Teacher's Resource Pack (Creative Arts & Design BS 7) pg. 74-75

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UNIVERSITY OF EDUCATION, WINNEBA
SCHOOL OF CREATIVE ARTS
DEPARTMENT OF MUSIC EDUCATION

P. O. Box 25, Winneba, Ghana   dmu@uew.edu.gh
+233 (03323) 22035 / (020) 2041084

Our Ref: SCA/DME/Vol.1/
Your Ref: **Date**   19th April, 2017

....
....
....
....

TO WHOM IT MAY CONCERN

Dear Sir/Madam,

LETTER OF INTRODUCTION:
EBENEZER OSEI-SENYAH

The above mentioned name is a first year student pursuing Doctor of Philosophy (Arts & Culture) at the University of Education, Winneba, Graduate School.

He is currently writing his thesis on the topic *"The Behaviour of Children in Music-Making"* and therefore needs your assistance to enable him acquire the necessary information for his thesis.

I am officially introducing him to your organization to provide him with the necessary information and assistance that he might need.

We count very much on your cooperation and understanding in this regard.

Yours faithfully,

HEAD OF DEPARTMENT
UNIVERSITY OF EDUCATION
DEPARTMENT OF MUSIC EDUCATION
WINNEBA

Emmanuel Obed Acquah
Ag. Head of Department

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Asɛm Yi Di Ka — Ephraim Amu

Ahekoo — Pappoe Thompson

1. Ndɛ Yɛ Enyigye Da

Nyɔntsere

Ga folksong

Tutugbovi

Tu - tu - gbo - vi, tu - tu - gbo - vi Da-da ne-len - fe meo, Ta - a me-len - fe - meo

A - o, dze-dze - vi - nye bo-sn, bo-sn kpoo A - me-ka fo wo? Nyo-nu - vie hn?

Tu n ne - ma-foe m ' wo A - o! Vi - nye m - gba fa vi - o

A - o dze-dze - vi - nye, bo-sn, bo-sn kpoo.

Abebie

Kusal folksong

A - be - bie tu - kul - ma Num - be wa le A -

be - bie tu - kul ma A - be - bi num bi wa le.