



## SUPPORT PRIMARY SCHOOL TEACHERS RECEIVE IN THE TEACHING OF MUSIC IN OFFINSO MUNICIPALITY, GHANA

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### **Abstract:**

The study investigates the support teachers receive in teaching music in the Offinso Municipality. Fifty (50) primary school teachers were purposively selected for the study while pupils were observed. The major research instruments for data collection were interview and questionnaire. It was revealed that music helps young children synthesize experiences, transition into new activities, calm down during naptime, share cultural traditions, and build self-esteem and a sense of community. As part of teaching and learning materials for teaching music in the primary schools, it was revealed that at the primary level there are a lot of teachers who are not professionally trained. What it implies is that, a lot of teachers who are at this level do not have enough training in the content and the methodology on how to handle children at the primary level. It was indicated that primary school teachers in Ghanaian primary schools do not get any form of support or motivation since they were posted to their various schools and this confirms the responses from the interviewees during the interview. It was suggested that, music INSET should be organised to equip them handle the subject effectively. It was also recommended that the authorities make provision for appropriate teaching and learning materials to enhance effective teaching and learning of the subject. Primary school teachers are reminded to learn to improvise teaching and learning materials from the environment for their lessons.

**Keywords:** teacher, support, resources, pedagogy, primary schools, Offinso municipality

### **1. Introduction**

Anyone who is sensitive to young children and observes them as they perform music will probably, at certain points, out of astonishment reminisce about how the child

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acquired such virtuoso experience of music. Throughout human history and across all cultures, individuals have produced and enjoyed music. Music can be linked into various curriculum and instruction models to increase learning. Music activities are flexible teaching tools that provide enjoyable opportunities for socialization (Gfeller, 1983).

The importance of providing learning experience that enables 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 recognized; for without this preparation, they may not be able to participate fully in the life of their communities to which they belong (Nketia, 1999). Introducing children to music usually occurs in a social context, singing with family and family friends (O'Neill, 2002). According to O'Neill, this social context widens even further, when the early childhood teacher enters their young lives.

Music education in primary schools not only enables the child to experience or enjoy music and to relax in it, but also helps to develop the child's music abilities, skills and knowledge (Bowles, 1998). Temmerman (2000) suggested that the level of expressing interest in music activities and the level of development of music abilities are closely linked with the child's first experiences in music. Children develop social, emotional, and cognitive skills and express themselves physically, represent feelings, and acquire fundamental concepts and skills through music-making activities. Practicing music educators and researchers know how particularly important music is to the overall wellbeing and development of children throughout early years.

Many factors affect the quality of early education, but the preparedness, competence and commitment of the teacher are crucial. The National Association for the Education of Young Children (1994) considers the teacher's role in supporting children's development as one of their top fundamental principles. Children must function in all the developmental domains (i.e., physical, social, emotional, and cognitive) if they are to successfully adapt to school and societal norms. These domains are empirically related and inextricably intertwined in early childhood (NAEYC, 2009). In other words, music goes hand-in-hand with other curricular areas for young children.

Teacher support can take various forms such as: assistance from colleagues and visiting specialists, in-service Training and Seminars, published music materials and media broadcasts but in Ghana, the support needed to deliver music curriculum by general teachers in the national curriculum is lacking. Struthers (1994) suggests ways of supporting primary school teachers and facilitating music in the classroom, including paired teaching, class exchanges, parental assistance, and whole school events, work with outside agencies, and informal discussions and staff meetings on music. The creative arts syllabus (2007) for primary schools obliged the teacher to take the pupils through the processes of thinking; acting/doing, using materials and performing with the body and its parts. Teachers are to respond, talk about or appreciate the end product. Taking pupils through this process would help pupils to act and respond with their feelings and evaluate their works/performances.

The syllabus compares every classroom teacher to 'teach and assess' creative arts practically. It is suggested that 80 percent of time for practical activities and 20 percent for theory, totaling 100 percent. To the designers "*all children are potentially creative so the duty of the teacher is to develop or foster it through Guidance, Motivation and Conducive classroom environment*" (p. xiv). The teacher 'must' also be creative, resourceful and arouse the pupils' curiosity and imagination, guide, help, encourage and motivate the pupils. Show appreciation and respect for a pupil's work and views, select and plan the scheme of work in a balanced way to include 3-dimensional creative activities: performance, composition, and listening and observing. Use actual or real life situations as teaching and learning experience (P. xv).

From the above, the CRDD did not take into account the expertise of the classroom teachers and their ability to take up the responsibility and since teachers are obliged to teach the subject to primary school children without receiving any form of in-service training, seminars or music workshops, they may not be able to make any good impact on our children. If that happens, what will be the future of music education in the lives of a primary school child in Ghana?

### **1.1 Purpose of the study**

- To find out the role music play in the lives of primary school children and the kind of support primary school teachers receive in teaching music.

### **1.2 Research questions**

- What role does music play in the lives of primary school children?
- What support do classroom teachers receive in teaching music?
- What resources are available in the primary schools and how are they used to teach?

## **2. Review of Related Literature**

Teacher support can take various forms: assistance from colleagues and visiting specialists, In-Service Training and seminars, published materials and media broadcasts. There are books offering ideas and support to the non-specialist, as well as published schemes for classroom use. Struthers (1994) suggests ways of supporting teachers and facilitating music in the classroom, including paired teaching, class exchanges, parental assistance, and whole school events, work with outside agencies, and informal discussions and staff meetings on music. Williamson (1998) notes that according to a report by the Qualifications and Curriculum Authority on materials for teaching music, teachers who rely on published schemes of work are often unaware that they are not meeting the demands of the National Curriculum. Aubrey (1994) also suggests that limited subject knowledge can lead to an over-reliance on schemes.

As Beauchamp indicates, much research investigating a lack of confidence in music teaching "*revolves around the preparation of student teachers for the profession*", and argues that the "*much larger and more immediate needs of the practising teachers should not be*

*subsumed in this debate*" (p.69). Beauchamp considers recent educational developments and their effects on the practising teacher, as well as the resultant training needs and the addressing of these. Beauchamp writes of two main areas of current teacher education: Pre-service training and In-Service Education (INSET), and points out that, teachers continue to learn throughout their working lives. He evaluates INSET provided in music and investigates teachers' attitudes towards the forms of support offered by publishers, broadcasters, local education authorities, and colleagues.

Beauchamp attempts to answer three questions about current INSET provision:

- What aspect of Music teaching is in need of most support?
- Which media are used by teachers?
- Which are considered most effective?

In answer to his first question, Beauchamp noted a *"proven lack of confidence in the area of composition and appraisal"* (p.77). The second question asks which teaching materials are found useful, including radio and television broadcasts, written materials, visiting teachers and published music schemes. Beauchamp observes that *'only published schemes - and, more surprisingly, radio - are rated as less than useful'*. If responses from teachers with responsibility for music are removed from the analysis, *"a clearer preference emerges for television and a lower preference for visiting teachers"*, although Beauchamp does note that *"the small change involved between specialists and generalists makes it hard to support any definite conclusions"*. The summarised answer to the second question, therefore, seems to suggest that teachers find most sources of help useful, with the exception of published schemes and radio, although Beauchamp notes that *"no favoured format emerges"* (p.78).

Although Beauchamp (1997) observes a generally positive attitude to all the survey options, he also notes that none emerges as 'very useful'. He speculates that *"published schemes, although very popular in many schools, do not offer sufficient active support in the classroom to be rated highly by non-specialist teachers"*, and suggests that *"radio, television and visiting teachers all offer the teacher the presence of another adult/teacher with a guiding voice"*. He raises the emergent issue that radio and television lessons may not encourage teachers to experiment and develop activities for themselves, suggesting that *"if a programme is used solely as a surrogate teacher, although the children benefit by having a music lesson, the teacher does not gain the confidence necessary to instigate lessons without the aid of the television or radio"* (p.79), and notes that training approaches should involve teachers in active roles in the lessons.

Beauchamp's third question, investigating the effectiveness of various types of training, makes apparent that *"there is significant support by teachers for the presence of a supportive colleague ... in the classroom"* (pp.81-82). He notes that this is *"both an expected and a reassuring reaction: expected, because of the wide-spread and growing use of specialists as consultants; reassuring, because it shows that the presence of a specialist is a resource which is likely to be used and hence may help to improve Music teaching in the primary school. It also supports the premise that the most effective method of increasing teacher confidence in Music is by supporting the teacher in the classroom"* (p.82).

He concludes that support should be directed more towards the development of specialists and consultants rather than non-specialists teachers, and emphasises the need for constant evaluation of current support provision in order to offer an effective service to teachers. Lawson et al., (1994) agree that there is a need for in-service courses for specialist teachers as well as for coordinators and class teachers. They note that if class teachers are to provide effective musical experiences for the pupils in line with the requirements of the *National curriculum*, then in-service training and education will have to be increased both in and beyond the schools, and observe that some teachers “had received no musical tuition as part of their initial professional training” (p. 13).

Williamson (1998) noted that most primary teachers have little or no musical experience, and that only one in five of 250 schools surveyed had the services of a music specialist. He suggests that this lack of specialist training compounds deficiencies in resources identified by participating teachers. I believe that most teachers are non-music specialists who need in-service training to build up their confidence. I recommend a combination of 'good materials and proper training in how to use them'. In general, 'primary teachers received less National Curriculum INSET in music than other subjects like, Mathematics, English and Science, and some INSET provided was of doubtful quality. In order to enrich class teaching with some additional expertise, there is the need of a combination of class and specialist teaching, and in 1995 advocates the continuing development of the role of music coordinators, ideally to work with class teachers to provide support.

Beauchamp's confirms that “teachers often benefit from encouragement and advice from a more experienced colleague” (1995, p. 18) and does note that few music coordinators are given the necessary time to monitor their colleagues' lessons. The quality of teaching and learning improve significantly if coordinators are allowing working alongside other teachers.

## **2.1 Teaching of Music by the Classroom Teacher**

Mills (1989) argue in favour of generalist music teaching, according to her this encourages children to see music as part of their whole curriculum, rather than as something special or different: “If music is not for all teachers why should children assume it is for all children?” (p. 126). Ward (1993) and Tillman (1988) agree that music is regarded as elitist, both taught and learned by those born with musical talent, and Tillman suggests that this view restricts access of music to a limited number of teachers and pupils. Lawson, Dorothy, Plummeridge, Charles, Swanwick, and Keith (1994) indicates that having a specialist teacher for music increases its image as a subject which can be taught in greater quality and depth by specialists.

Tillman (1988) opposes this elitist idea of music, being of the view that “all are as capable of musical utterance in some area as they are of painting, dancing or writing words” (p.81). Moog (1968) supports this view, suggesting that “the ability to experience music is just as firmly woven into the total fabric of potential human abilities as the potential for understanding speech, for reading, for motor skills, and so on” (p.46). Moog argues that ‘musicality ... is not a “special ability” but is the application of general abilities to music’ (p.45).

Struthers (1994) noted that teachers can apply their professional knowledge as educators to the teaching of music, and Glover and Ward agree that teachers have the capacity to teach music whether or not they are specialists in the subject. As supporter of generalist music teaching, I oppose the view of music as an elitist subject. My argument is that every classroom teacher is capable of musical participation if and only if we take them into proper training. Struthers (1994) adds that music is more likely to be valued and respected if children have as many active role models of adults participating in musical activities as possible. Music is connected to everything else both at a personal level and from an educational point of view. At a personal level, they take the view that music relates to everyday life and that people use it frequently, choosing it for various purposes such as dancing and relaxation.

They suggest that for this reason we all hear and respond to structures in music even if not trained to do so. At an educational level, Glover and Ward argue that *“all teachers, by virtue simply of being competent adults, have the musical capacity to provide a basis for a music curriculum for their own class”* (p.3.) Music should be an integral part of daily life, and that the basic principles of music *“can be broken down into concepts simple enough for any teacher and the children to grasp”* Flash (1993 p.67). She suggests that music teaching can use the same process as early year’s practice, an idea endorsed by Suzuki (1969) who relates the learning of violin playing to language acquisition, and that any teacher can become as comfortable with music as with handwriting or basic number.

Similarly, Mills argues that all class teachers, given appropriate preparation and support, are capable of teaching music. Gilbert (1981) suggests that just as teachers teach art and craft, by experimenting and learning skills, *“an enthusiastic class teacher, especially if he/she is willing to acquire some basic skills, can similarly provide a wide variety of simple activities in music”* (p.6). Binns (1994) agrees that every teacher can teach music, and notes that while assistance from a specialist with the more formal aspects of music is useful; teachers should not be inhibited by the absence of this support. Children's written language can be developed without the teacher being a novelist, it is not necessary to be a pianist to engage them in music. Arguably, a more appropriate musical comparison to a novelist would be a composer, in terms of communication of ideas through language or music. For the majority of teachers, it is arguably easier to use their mother tongue to develop children's written language than it is to develop their musical awareness, although many people may have a greater awareness of music than they realise through listening and recreation.

Glover and Ward (1993) concede that a lack of training in music education may lower confidence. They suggest that although everyone has the capacity to achieve in music, with which Suzuki (1969) agrees, the generalist sees unrealistic goals as the ideal, perhaps having heard performances of a high standard, and therefore views music as a subject to be taught by specialists. To overcome feelings of inadequacy arising from this view of music, Ward (1993) argues that *“teachers need to be helped to realise that they do know some music and have some musical skills which, if used in conjunction with their general teaching skills, can be sufficient to enable children to learn”* (p.26).

The use of the word 'sufficient' implies that even with support Ward expects the music teaching of the non-specialist to be adequate rather than excellent. Glover and Ward suggest that *"listening and observation, rather than performance, are the central skills of teaching music and any teacher can acquire them"* (p.7), but also state that *"music is an art form with quite specific potential and skills and competences"* (p. 16). They do not explain how it is possible, given this definition, for anyone to teach it. In their recommendations for music to be taught by the generalist class teacher rather than a specialist musician, therefore, they put forward some contradictory ideas.

Glover and Ward write that *"...too often music teaching has assumed that music belongs to musicians, that only some are musical and certainly that children have to be introduced to music in school as if they were beginners without any musical experience. Such attitudes are reinforced where music is allowed to be the province solely of a specialist teacher and confined to a rehearsal-like lesson once a week"* (p.3).

The implication is that because a teacher is a specialist musician their lessons will take the form of a rehearsal, and disregards the fact that a specialist music teacher should know of the skills to be taught and provide a broad and balanced approach to music teaching. Glover and Ward (1993) also suggest that the class teacher is the only person able to manage resources, time and knowledge of the individual child, which again is not necessarily a fair assumption. They maintain that teachers need to be teaching all subject areas in order to exploit links between music and other areas of the curriculum.

They suggest that when music is *"isolated from the main curriculum"* (p. 15), presumably meaning taught by a specialist teacher, opportunities will be lost for listening, linking music to other subjects, using music to mark occasions or as part of classroom management, displaying and listening to music in the classroom, and for using audio facilities. Glover and Ward correctly assume that music can enhance interest and perhaps understanding of other subject areas, but do not acknowledge that this is not necessarily reciprocal. It is possible that some class teachers may assume that they have covered the music curriculum by linking it with other subjects, while in reality the teaching focus may have moved away from music and continuity in music teaching may have been lost.

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) also stresses the importance of musical validity: *"subject-specific development cannot take place through haphazard encounters in other subject areas"* (p. 146). Links between music and other subjects, therefore, are not always advantageous. It is also inappropriate to assume that specialist music teaching necessitates the loss of cross-curricular and classroom opportunities for music. Specialist music teaching need not result in loss of musical experience in the classroom but could enhance it. Lawson et al (1994) noted that in schools where all classes were taught music by a specialist teacher, it did seem to be more isolated from the rest of the curriculum, which supports those who argue that music needs to be taught by the class teacher in order to be seen as part of the whole

curriculum. However, they also observe that where this was the case, most reference was made to the educative value of the music provision.

Mills (1989) suggests that generalist teaching increases the opportunities for music to take place, and stresses the importance of the class teacher's knowledge of individual children. She argues that *“generalist teaching of music means that more music will happen and that the music which does happen will be more relevant to the needs of individual children”* (p. 127). Mills suggests that while specialist expertise in music is still required in primary schools, the main responsibility for music, as with other subjects, should be taken by the class teacher. Gilbert (1981) agrees, noting that a lack of good music specialists in primary schools can result in music being neglected.

Despite the strong arguments put forward in favour of the teaching of music by the generalist class teacher, it is acknowledged that some specialist knowledge may be necessary, either through a specialist teacher in addition to the class teacher as recommended above by Mills, or through training and support of the non-specialist. Maxwell- Timmins (1986), stresses the importance of teaching skills, writes of a lack of primary music specialists with the result that *“most of our children’s musical education is dependent upon a large band of enthusiastic teachers who have little specialist knowledge of the subject and little training in how to teach it”*(p.4). Stocks (1998) agrees that the number of primary music specialists is limited, and suggests that in his experience *“up to the end of primary 4, music can be taught effectively by at least 90 per cent - if they are helped to find confidence through in-service training, have access to appropriate resources, are provided with professional in-class support, and use the singing voice”*.

It is true that music is a subject for all teachers as said by Janet Mills. Yet there are, at present, many primary teachers who do not teach music. Music according to Mills, 1995, p. 3 is the subject in which children are most frequently taught by someone other than their class teacher. It is also the subject that fewest teachers think they need to be able to teach. This shows that music is a low priority in primary schools. Plowden Report (CACE, 1967) cited in Mills, 1995, p. 4 asserts that the idea of generalist music teaching is not a new one. According to the report, two main linked reasons were identified; firstly, many generalist teachers lack confidence in their ability to teach music. Secondly, many music curriculum leaders have not developed an ability to raise the confidence of generalist teachers. In other words, these curriculum leaders have not learnt to act as consultants to generalists without specialist music skills.

Such generalist teachers often arrive at their professional training with a well-established low confidence in their ability to teach music. In 1989a, Mills found music to be the subject which most worried a group of generalist student teachers. According to her, many student teachers attribute their low confidence to an inability to emulate the teaching style of the music teachers they remember from their own primary education. Classroom teachers speak of what they perceive to be their own musical inadequacies. Castle (1993) discuss that, the goal of primary education is to lay a general foundation of knowledge and skills for use in secondary schools and therefore the curriculum at the primary level emphasises reading, writing, and basic mathematics, integrated

science, Creative Arts and social studies education. In the primary schools in Ghana, the following basic competencies are taught to equip the children to fit into their societies:

- a) numeracy – pupils should be able to count, use or manipulate numbers or figures,
- b) literacy – pupils should be able to read, write, comprehend and communicate effectively,
- c) socialization – inculcating in pupils desirable attitudes and aptitudes that will enable them to become responsible citizens.

The skills to be developed include inquiry and creative skills and the ability to observe, collect information, develop working principles and application of the principles to new situations. Creative skills to be inculcated in the pupils consist of manipulative skills, body movement and artistic skills such as music, dance, drama, art, and home economics. This means that the child's future life depends upon what he or she would be capable of learning in the formative years in the primary school. Therefore, it behoves on the Teacher Education Division of the Ghana Ministry of Education to train quality teachers to administer qualitative teaching to pupils in the primary schools in the country. As Alter, Hays and O'Hara (2009) indicate, teachers in the primary schools are either generalists or specialists. Specialist teachers are trained with specialisation in one subject such as French or Music. Agyeman-Boafo (2010) reveals that the bulk of primary teachers in Ghana are generalist teachers while most of specialist teachers are engaged in the Junior and Senior High Schools and tertiary institutions. Alter, Hays and O'Hara (2009) shares that, generalist teachers lack the requisite experience and training to teach Creative Arts effectively.

A pilot study conducted in Offinso south primary schools revealed that generalist teachers are hardworking but they have limited knowledge about tools and materials and also lack music knowledge. This is as a result of the training given to the generalist teachers during pre-service preparation. For this reason, generalist teachers cannot support or foster pupils' ability to think in sound, solve musical problems and for that matter teach the Creative Arts effectively. Oreck's (2004) study reveals that many of the classroom (generalist) teachers find Creative Arts disciplines beyond their personal experiences and avoid teaching it owing to the fact that the Creative Arts lessons are involving from the preparation stage, through presentation stage to closure of lessons. Agyeman-Boafo (2010) suggests that for pupils in the primary school to effectively learn the Creative Arts, there is the need to supply specialist teachers whose training makes it easy for them to provide the skills, knowledge and attitudes enshrined in the subject. This confirms Schirmachers (1998) belief that children's artistic development can be facilitated through structured guided activities with much direction and inputs from the teacher.

The creative arts syllabus (2007) for primary schools obliged the teacher to take the pupils through the processes of thinking; acting/doing, using materials and performing with the body and its parts. Teachers are to respond, talk about or appreciate the end product. Taking pupils through this process would help pupils to act and respond with their feelings and evaluate their works/performances.

The syllabus compares every classroom teacher to 'teach and assess' creative arts practically. It is suggested that 80 percent of time for practical activities and 20 percent for theory, totaling 100 percent. To the designers "*all children are potentially creative so the duty of the teacher is to develop or foster it through Guidance, Motivation and Conducive classroom environment*" (p. xiv). The teacher 'must' also be creative, resourceful and arouse the pupils' curiosity and imagination, guide, help, encourage and motivate the pupils. Show appreciation and respect for a pupil's work and views, select and plan the scheme of work in a balanced way to include 3-dimensional performance, composition, and listening and observing. Use actual or real life situations as teaching and learning experience (P. xv).

From the above, the CRDD did not take into account the expertise of the classroom teacher and their ability to take up the responsibility and since teachers are obliged to teach the subject to primary school children without receiving any form of in-service training, seminars and music workshops, they may not be able to make any good impact on our children. If that happens, what will be the future of music education in the lives of a primary school child in Ghana?

### **3. Methodology**

The method used for the study was a survey design. The research involved all primary school teachers carrying out educational programmes in the Offinso South Municipality in the Ashanti Region of Ghana. Educationally, the municipality has been divided into six circuits, namely; Offinso "A", "B", "C", "D" and Abofour "A" and "B". There are fifty eight public primary schools and twenty private schools in the Municipality with a total number of one thousand two hundred primary school teachers.

As at the time of collecting the data, the total number of primary schools in the Municipality was seventy-eight (78). The number of teachers used for the study was fifty (50). Participants were purposively selected from schools within the Offinso Municipality through the permission of the Municipal Education Administration and the Headteachers of the selected schools.

### **4. Results / Discussion**

According to respondents, music helps young children synthesize experiences, transition into new activities, calm down during naptime, share cultural traditions, and build self-esteem and a sense of community belongingness. It also can improve academic performance in language and math as shared by Gardiner (2000), Deasy (2002) and Gardiner et al., (1996).

Within the social and culturally contexts of Ghana, they view song as the characteristic medium of musical expression playing an important role in the lives of the people from birth to death (Akuno, 2005; Zake 1986). For example, all Ghanaian communities have songs marking the human life cycle- for birth including lullabies, circumcision or puberty rites among those whom do not practice circumcision,

marriage, war, work, death and funeral, and many others describing virtually every life activity. Ghanaian tends to view music not only as a pre-lingual skill, but also as a natural bridge to integrate other subjects. For instance, mathematical concepts can be explored with children through the use of beat, meter, and duration of sounds, rhythmic patterns and tempo.

According to Shilling (2002), music works well because of children's natural interest and intuitive knowledge of musical patterns and rhythms. It was also revealed that parents engage in music making through singing songs to calm infants and in literacy activities more frequently with toddlers, thus supplanting music with literacy and this idea is supported by Custodero, Britto & Brooks-Gunn (2003).

Music according to respondents helps teachers to reflect on songs from a variety of ethnic cultures, balanced with Ghanaian folk music, western art music and African traditional music, which should historically and traditionally serve as core of music programmes. It was also identified that music exposes children to the art form of music-its structure and elements, its musical characteristics, styles, forms and genres, as they relate to human expression. It seeks to acquaint students with the roles that music has played throughout time and across cultures.

#### **4.1 Teaching and Learning Resources**

In most of the areas visited, only teaching syllabus and Teacher's handbook are the main teaching and learning materials available for teaching and learning of music. Sometimes teachers buy their own teaching and learning materials for their lessons. At times too they go to the community to borrow instruments like Frikyiwa (Castanet), Dawuro (Bell), Donno (hour glass drum), and many others when there is the need. But instruments such as Atumpan and Kwadum (master drums of adowa and Kete ensembles) are difficult to come by and makes it difficult for us to make meaningful music with children under our care.

The Municipal cultural officer shared that most of the Headteachers and the Directors do not see the need to release funds for the purchase of these musical instruments. As part of teaching and learning materials for teaching music in the primary schools, it was also revealed that at the primary level, there are a lot of teachers who are not professionally trained and because they are limited in knowledge based, the kind of musical instruments they select for the primary level are not appropriate. What it implies is that a lot of teachers who are at this level do not have enough training in the content and the methodology on how to handle children at the primary level.

The Municipal cultural officer was interviewed and commented that while the National Curriculum does not ask too much, it could be put in simpler terms. One teacher agreed, thinks that the document is quite confusing, and commented that although he had a fundamental knowledge. The present findings suggest that, majority of the teachers in the Municipality feel that they are not meeting the necessary requirements. It was suggested that a need for musical training and support for generalist, and preference for a more comprehensive National curriculum to give direction.

It was revealed that the majority of respondents perceived their integration into the school at the beginning of their teaching lives to be quite negative. None of the early school experiences of teachers explored in the questionnaire were significantly associated with measures of satisfaction or relevance. This suggests that these experiences have not had an overwhelming impact on respondents' perception of relevance and satisfaction.

#### 4.2 Support classroom teachers receive in music education

**Table i:** Forms of support used or expected to received

Support	Frequency	Percentages %
Music INSET	44	88.0
In-class training	1	2.0
In-class support	2	4.0
Personal training	3	6.0
<b>Total</b>	<b>50</b>	<b>100.0</b>

This section of the questionnaire respondents were asked about the kinds of supports they received in teaching music and dance and whether the support they received enabled them to teach music and dance independently. They were further asked what kind of support they would like to receive in music education. Here, there were multiple responses to this question, as teacher normally or combined more than one form of support in their teaching. Although, the categories stating forms of support are not mutually exclusive, direct comparisons can be made between percentages.

Majority of the respondents indicated the need for music INSET. Interviewee during the interview revealed that they do not get any form of support since they were posted to their current stations and this confirms the responses from the interviewees' insight into the forms of support found most valuable by teachers. Struthers (1994) suggests ways of supporting teachers and facilitating music in the classroom. Lawson, et al. (1994) agrees to the fact that there is a need for In-service courses for specialist teachers as well as for school coordinators and class teachers.

Tillman (1998) and Ward (1993) suggested that music should be taught by a single class teacher, arguing emphatically that 'teachers own skills, as well as their general teaching ability, can be sufficient to enable children to learn' Glover and Ward (1993). Davies (1994) observed the way children can assimilate musical concepts without formal teaching at a very young age, claimed that the necessary demands could be met by the non-specialist teacher. Mills (1989) makes the important point that music taught by the class teacher helps children to appreciate music as part of the whole curriculum, and helps greater opportunities to be provided for music. She stresses the importance of the teacher's knowledge of individual children, so they can observe the children's musical development, ascertain their capabilities, and plan with this in mind. Mills believes strongly that 'music is for all children' and as such, should be taught 'by all teachers'. Mills argued that, given appropriate preparation and support, they are capable of teaching the subject with confidence and tries to eschew music becoming

something separatist and elitist and this view shared by Glover and Ward (1993), Hennessy (1994), Struthers (1994) and Stocks (1998).

**Table ii:** Assistance from people

Assistance	Frequency	Percentage %
Headteacher	4	8.0
District Municipal cultural officer	0	0.0
Other teachers	5	10.0
The community	1	2.0
None of the above	40	80.0
<b>Total</b>	<b>50</b>	<b>100.0</b>

This was also brought to find out whether teachers get any form of assistance from headteachers, Municipal cultural officers, colleague teachers and the people in the community. The responses from the table and the bar graph show that teachers find it difficult to get any help from the authorities. About 40 (80%) finds it difficult to get any form of assistance from people. 3 (6.0%) receive little assistance from the headteachers while 1(2.0%), 5(10.0%) and 1(2.0%) receive assistance from the Municipal coordinator, other teachers and the community respectively. Binns (1994) and Flash (1993) thinks that every teacher can teach music, and note that while assistance from a specialist is useful, they should not be inhibited by the absence of this support. Suzuki (1969) endorsed this assertion. Gilbert (1981) opines that just as teachers can teach art by developing their skills, teachers can similarly provide interesting and varied musical activities, but adds that the shortage of a good music specialist can result in music being neglected in some primary schools, a consequence of underfunding (Hennessy, 2000). Stock (1998) accepting that the number of primary music specialists is limited, but if non- specialist are helped to gain confidence through in-service training, have appropriate access to resources, are provided with professional in-class support then music can be taught effectively by the generalist. Moreover, Allen (1989) shares that assistance from the music specialist would allow enhanced opportunities for the professional development of the class teacher.

### 4.3 Call on resource persons

This question was designed to find out whether teachers fall on resource persons who are knowledgeable to assist in teaching some topics they finds it difficult to teach. The response was negative, 44(88.0%) did not fall on resource persons to teach some difficult topics, 5(10.0%) sometimes invite resource persons to assist; 1(2.0%) often call on resource persons to assist.

**Table iii:** Forms of motivation

Motivation	Frequency	Percentage %
Yes	6	12.0
No	44	88.0
<b>Type of motivation</b>		
Praises from the headteacher	2	4.0
Encouragement from fellow teachers	3	6.0
Participation of pupils in the classroom activities	3	6.0
Encouragement from the community	0	0.0
None of the above	42	84.0
<b>Total</b>	<b>50</b>	<b>100.0</b>

This section of the questionnaire was designed to find out the form and the type of motivation primary school teachers get in teaching music to pupils. The first part was Yes, or No. 6 out of 50 representing 12.0% responded 'Yes' to indicate that they get some form of motivation in teaching the subject while 44 representing 88.0% responded 'No' mean that they never get any form of motivation in their teaching. Binns (1994) advocates teaching music with joy and enthusiasm, Struthers (1994) strongly agree that personal motivation is an essential aspect. Nelson (1993) shares that "the historical pattern of music as a specialism has led to a situation in schools where the majority of primary teachers have been neither encourage nor motivate to develop confidence in this area which has been also suggested by Mills (1991). Bandura suggests that self-efficacy thinking is the strongest predictor of motivation and beliefs. Bandura found that teachers with strong self-efficacy felt competent to persist longer whereas those with weaker self-efficacy did not feel as competent (1986, 1977).

#### 4.4 Pre-Service Preparation of Generalist Teachers

**Table iv:** Experiences in the early years of teaching music

Statement	Disagree %	Agree %
Expectation as a music and dance teacher	47(90.0)	3(6.0)
High support in the years of teaching music and dance	45(96.0)	5(10.0)
Found music and dance teaching the same as had been in a student teacher	48(98.0)	2(4.0)
Found other music and dance Teachers to be highly supportive	45(90.0)	5(10.0)
Felt completely integrated into the life of the school	46(92.0)	4(8.0)
Found administration staff been supportive	49(98.0)	1(2.0)

It is clear from table above that, the majority of respondents (94.0%) shares their understanding of their role as a teacher had not improved when began teaching. 90% of the respondents hardly receive some sort of support in teaching music. Most respondents (94.0%) did not found themselves teaching in much the same way they taught as a school student. This shows a negative influence on teaching style elsewhere, possibly from pre-service preparation, and is an indicator of negative socialization experiences. 90.0% of respondents shares that their colleague teachers are not supportive at all. It was also noticed that 98.0% of the administrative staff are not supportive when it comes to music and dance. Ramsey (2000, p.39) argues that 'the

preparation of teachers for their content areas' should be a key policy direction and this highlights the importance of framing teacher education reforms within the context of discipline areas. Competence in a subject area can be a major predictor of confidence and efficacy related to teaching (Bandura, 1982; Ramey-Gassert and Shroyer, 1992). Gifford (1993) confirms that primary teachers' low perception of their competence and confidence as music teachers' and notes that 'any limited gains in music and music teaching were by their enjoying and valuing music and music education.

#### **4.5 Teachers' Attitudes towards Music**

This section of the questionnaire concerns on whether teachers participate in musical activities, and whether they were able to promote music and dance as a subject in the National Curriculum, the respondents were asked to indicate if they participate in music by ticking one of the following; none, listen to music, sing songs, sing with a group or choir, play an instrument, play with a group/band/orchestra and other. Only 6.0% responded none, 40.0% listen to music, 28.0% sing songs, 18.0% sing with a group or choir, 4.0% play an instrument while 4.0% play with a group/band/orchestra.

### **5. Conclusions**

Data also suggest that teachers do not link music with other subjects, a high proportion of teachers find music difficult to teach. Comments made at interview indicate that music is still perceived as a specialist subject, requiring expertise and performing ability. In fact, developing teacher's practical musical skills and increasing access to support from music specialists seems crucial if teachers and children are to fulfill their musical potential. Teachers' were asked what forms of support they use in music and dance teaching, but also aims to discover whether these enable teachers to teach music independently. It investigates whether teachers rely on instructions in books or schemes in order to teach music, and identifies preferred forms of support needed for the teaching of the subject. The study confirms that there is a lower teacher confidence in music compared to other subjects. It highlights that teachers are generally less confident in their ability to teach music and less likely to feel they are not meeting the National Curriculum requirements for music.

#### **5.1 Recommendations**

- As a way forward, it is suggested that a long-term staff development programme is required to enhance learning and teaching of music by the generalist. Such a programme might take account of active learning experiences by modeling skills and teaching strategies.
- The Government should make provision for appropriate teaching and learning materials to enhance effective teaching and learning of the subject.
- Teachers are reminded to learn to improvise teaching and learning materials from the environment for their lessons.

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