UNIVERSITY OF CAPE COAST

CHALLENGES IN ADMINISTRATION OF MUSIC EDUCATION AT SENIOR HIGH SCHOOLS IN THE CAPE COAST AND WINNEBA MUNICIPALITIES

ERNEST FRANCIS AMPARBIN

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BY

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DECLARATIONS

Candidate's Declaration

I hereby declare that this dissertation is the result of my own original research and that no part of it has been presented for another degree in this university or elsewhere.

Candidate's Signature: …………………...........   Date: …………………..

Name: Ernest Francis Amparbin

Supervisor's Declaration

I hereby declare that the preparation and presentation of the dissertation was supervised in accordance with the guidelines on supervision of dissertation laid down by the University of Cape Coast.

Supervisor's Signature …………………………….   Date …………………...

Name: Dr. C. Sena Kpeglo

ABSTRACT

Before the introduction of the Music and Dance programme into the basic schools in Ghana in 1998, Music education had over the years been part of the Cultural Studies programme and had existed as a course of study in the then Secondary Schools with well defined objectives of producing a well balanced individual in the society. Music education nowadays has not been attractive to students nor to the teachers who teach it. The occasional changes which are meant to serve as corrective measures in the educational system spark off certain administrative challenges in the areas of material, human and financial resources.

The study sought to find out the specific issues that gave rise to the low interest shown by students, teachers and administrators towards Music education. Data was collected from 116 respondents drawn from seven sampled schools in the Cape Coast and Winneba municipalities of the Central Region of Ghana. Three sets of questionnaires and an interview guide were used in collecting data for the study.

The main findings of the study were that some of the policies instituted by the policy makers, for instance, the status of the third rated subjects on the school curriculum which are also the non examinable subjects have worked negatively against music education. The Study Leave policy with the quota string was another hitch to music studies. It was also realized that most heads of schools offering

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music have not fully capitalized on the idea of orientation to encourage music learning in their schools.

Based on the findings, it was recommended that the Ghana Education Service (GES), the GET fund and the Government of Ghana should set up a special fund to acquire materials and instruments for music learning in schools and to create the avenue to train more personnel at the various levels to teach the subject.

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Finally, I wish to thank my family especially Mrs. Faustina Amparbin for holding the forth during my long periods of absence.

DEDICATION

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CHAPTER ONE

INTRODUCTION

Background Study

Culture has been described as the totality of the way of life evolved by a people through their experiences and reflections in an attempt to fashion a harmonious co-existence within the community. According to Hagan (2005), culture is dynamic, and gives order and meaning to the social, political, economic, aesthetic and religious practices of a people.

Anamuah-Mensah (2005), buttresses the point above and indicates that, "Culture is an integrated sum-total of behavioral traits that have been learnt over the years and which has not only been shared by the members of a society, but also has been passed on from generation to generation in an uninterrupted succession"(p.1). These views on culture institute vivid grounds that cultural heritage and society is inseparably bound, since every societal activity is monitored by its cultural norms that seek to equip its human resources, which in turn enhance the socio-economic development of the society. It is in this perspective that music and dance (Music Education), as a branch of Ghanaian culture and a course of study, introduced by the Curriculum Review Programme (CRP) on behalf of the Ministry of Education,

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should be accorded a befitting attention by all stakeholders most especially educational administrators. Music education, as part of culture, appears to provide the foundation for creativity, self expression and transmission of specific emotions. Therefore members of society, and for that matter, students who are said to be the future leaders owe it a duty to be guided to practice and learn music and dance to perpetuate its transmission from one generation to the other.

The chain of reforms experienced in the country's educational system as far as music education is concerned, seem to have posed a great deal of challenges in many disciplines of the school curriculum including the organization of music education programmes in the affected institutions. For instance, Music and Dance is now non-examinable at the basic level which has led to a dwindling interest in the subject.

Music education could be considered as both practical and theoretical. In the management of each of these areas, resources are required for effective work. An observation by the researcher revealed that the situation in many of the schools offering music is however devastating as most of them lack these facilities (piano laboratory, music room and musical instruments). They do not have a single standard piano, not to talk of other required materials. The researcher's personal experience as a tutor in Winneba Secondary School confirms the point that the music section and for that matter the whole school can boast of only one portable electronic keyboard. This single instrument is meant to cater for fifty-five (55) music students and over four hundred (400)

non music students. The result of this phenomenon and many other challenges is that the music period is used to make up for loses in other subject areas like Science, Mathematics, and Social Studies. Students and pupils who have interest in Music and Dance are thus deprived of the opportunity to acquire an important and basic general developmental tool. Yet most administrators apparently do not consider this as a serious problem.

In schools where some musical materials have been purchased, the safe custody of these materials has always been a problem. Situations of such nature tend to affect music education in general, because most of the musical instruments are sophisticated and they easily breakdown when exposed to the weather, especially the instruments made of wood such as piano, violin, cello and guitar. Also instruments are mishandled when left in the hands of students and are often stolen by miscreants.

The process of teaching and learning Music is effortlessly disturbed by incompatible sounds created in and around the area where the lesson is being held. The situation calls for a special place or room for effective teaching and learning to be carried out. Further, students have to pair because of inadequacy of the instruments, a situation which impedes fluency of delivery on the part of the teacher and also the rate of absorption of learners. This phenomenon is a challenge which should be of concern to administrators as managers of educational institutions.

These and many other vital issues have made Music education in Basic and Junior High Schools very difficult and almost uninteresting at the Senior

High Schools. Most parents also advice their wards against the selection of the Music and Dance programme because to some extent a good number of them may not have been educated enough on the contribution music makes towards the total development of the child. It is therefore possible that music as a programme of study in the school will be frowned upon by some parents, non-professional music teachers, heads of institutions and even policy makers. Some will consider the subject as a waste of time and useless thereby 'selling' learners/students to other subject areas, such as Science, Social Studies, Economics and Mathematics. This negative thinking concerning music education on the part of stakeholders and some administrators poses serious managerial challenges to the entire music education processes in the schools offering the course.

Statement of the Problem

"Music is a moral law and a soul to the Universe, Wings to the mind, Flight to the imagination, a Charm to sadness, Gayety and life to everything. Besides music is the essence of order and leads to all that is good, just and beautiful of which is the invisible but nevertheless dazzling, passionate eternal form" (Plato).   If music has the qualities as spelt out by Plato, then perhaps, most parents would wish their wards study at least one music related course in addition to their major courses with the view to acquiring any of the qualities mentioned. However, the situation has not been so. The problem of the study therefore, was to find out the challenges school administrators encounter in

Music education in the Senior High Schools.

Purpose of the Study

The study is focused on the series of challenges that oppose the smooth flow of music education in schools. The research seeks to find out the availability of teaching and learning materials, and how effective they have been employed in the music education process. The research examined the conditions under which music was taught in the schools and also the type of personnel involved in the entire processes of Music education. The study would uncover the nature of challenges especially administrative that are facing Music education. The research further assessed the influence of school curriculum on the organization of musical activities in the school. Again, the study is to identify the extent of the level of enthusiasm in the teaching and learning of music programmes and also identify the specific role music play in the general training of learners, as well as the measures involved in resuscitating Music education in the Senior High Schools.

Research Questions

The following questions guided the study.

1. To what extent is music education promoted in the Senior High Schools in the Cape Coast and Winneba Municipalities?

2. What measures do administrators employ to obtain and maintain resources for Music education in the schools?

3. How has the school curriculum influenced the organization of musical activities in schools?

4. What specific role does music play in the general training of the student?

Significance of the Study

The study will inform the authorities of institutions as well as policy makers, curriculum planners researchers and society as a whole about the administrative challenges music educators encounter with regards to acquisition, maintenance and utilization of resources in the teaching and learning of music and dance in the various schools offering the course. The recommendations will be beneficial to policy makers, curriculum planners and all those who matter in the education of the child. Additionally, the recommendations of the study will be vital in the teaching and learning of related subjects such as drama, poetry and drum language. The importance of music education in the total development of the individual would be discussed of which findings will be beneficial to educationists in making policies and drawing programmes to be used in the educational system.

Administrators and policy makers would be urged by the recommendation of this study to adopt policies for example; organization of workshops, seminars, in-service training which will promote the education in music and dance and its related subjects in schools. As new ideas and policies are injected into the educational system, learners will be comfortable with learning

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conditions and be able to achieve their aims.

Again, the effect of elements of music such as Melody, Harmony, Rhythm, Intervals, Chords, Sound, which are usually the characteristics which make music infiltrate into other areas of study, for example, Mathematics, Social Studies, Science, Language (English, French) will be properly spelt out. This will induce the flare for the use of music in teachers and they would accordingly be encouraged to use music in their lessons to enhance absorption and retention in learners. For instance, in social studies the capital towns of West African countries could be easily taught by the teacher putting it into a simple song as in "Ghana-Accra: Togo-Lome " for students to sing.

Administrators would be informed on the influence of advancement in technology on the teaching and learning processes. So that attempt would be made to provide the most modern equipment to encourage child-centered learning. For instance, in the music class, learners could be introduced to interactive softwares so they can learn to play instruments with little guide from the teacher, hence the need for a modern music laboratory in the school. In addition, the study would establish the importance of good practices which heads can use to acquire and maintain musical instruments in their schools.

Delimitations

The nucleus of the study borders on the challenges one encounters in the administration of Music education particularly, in the Senior High Schools. The study did not delve deeply into Music education at the Basic and other levels (e.g. Junior High Schools and Training Colleges) of the educational ladder and also did not cover education in other music related courses such as Dance, Drama, and Poetry.

Limitations of the Study

The study was intended to have been conducted in all the schools offering Music and music related courses in the Central Region of Ghana. However due to time and financial constraints, the study covered selected schools in the Winneba and Cape Coast Municipalities.

Organisation of the Study

This study has been organized into five chapters: The first chapter deals with the background study, purpose of the study, statement of the problem, significance of the study, research questions, and limitations of the study, delimitations and organization of the study. Chapter two spells out and discusses the relevant literature on challenges in acquisition, maintenance and utilization of resources in schools. The third chapter deals with methodology

of the study and looks at the research design, population, sample and sampling technique, description of research instrument, data collection procedure, data analysis. Analysis and presentation of data collected is taken care of in the fourth chapter whiles the fifth chapter contains summary, findings, conclusions and recommendations.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

In this chapter, the researcher examines the existing scholarly views on the issue under discussion. In this respect, sub-topics have been developed to serve as a guide, these include: Need for administration in educational institution; duties of the head (Administrator) of educational institution; the role of music in the human developmental process; effect of music on school children; music education in senior high schools; intelligence and therapeutic attributes of music; the objectives of music; value of music in school curriculum; resource implications for the development of music in schools; maintenance culture and the teaching and learning process.

Need for Administration in educational institutions

In an attempt to define education, many philosophical thoughts were considered including Plato's which explains education as a process of "turning the eye of the human soul from darkness to light". This means leading a person from ignorance to the limelight of knowledge. This thought was deduced from the 'Meta –Physical Philosophy' of man and his soul, by this theory, education is recognized as a theme of rediscovery of ideas. As a result Plato resolved that educational process is not to feed the mind with new ideas but through a well-

tailored leading questions derive right answers. Hence, the need to streamline the educational system according to learners interest and talents, this led to curriculum development to suit all manner of learners in the educational system.

In like manner, Dewey (1929) describes education as a fostering, nurturing and a cultivating process which requires a transformation of quality of experience till the newest member of the society is able to partake in the interest, purpose and destination of the larger group. In this context, education is seen as a re- organization or reconstruction of experience. Similarly, Dewey also stresses on outline of activities (curriculum) to aid impartation of knowledge from older to younger generation, the activities are; Habits of doing, knowing, thinking and feeling.

From the views presented on education by Plato and Dewey, it is apparent that the process of education whether formal or informal requires guideline or set of activities as well as materials and infrastructure to push through the aims and objectives of education. The quest to safeguard the curriculum or set of activities demands administrative process. Mankoe (2002) defines administration as "process of directing and controlling life in a social organization" He further mentioned that administration involves attending to affairs of an institution, making and implementing decisions to achieve goals. Additionally, Mankoe enumerates Richman and Farmer's view on the task of an administrator or a manager of an institution to include: Planning,

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Controlling, Organizing, Staffing, directing, Leadership, Motivation and Communication. From the definitions and explanations of education and administration, educational administration could be explained to be a process of implementing policies to nurture individuals in order to realize societal goals. However, Lunenburg and Ornstein (2008) describe educational administration as a science which is characterized by theory to explain and predict phenomena in educational organization. Furthermore, Kerlinger (1986) states that theory is a " set of interrelated concepts definitions and propositions that present a systematic view of phenomena by specifying relations among variable with the purpose of explaining and predicting phenomena". Theory in educational administration as opine by Boyan (1988) is a "deductively connected set of empirical laws and that all statements in theory are generalizations which explains empirical laws and unifying the areas of subject matter". He elaborates further that theories may range from simple generalization to complex set of laws, from philosophical to scientific. Whiles scientifically, management focuses on jobs and the workers, administrative management concerns itself with the management of an entire organization. In the school setting, Lunenburg and Ornstein (2008) assert that school administrators do not feel comfortable using theories instead they prefer practical prescription provided by social scientists in administering their schools. They further explained that the participatory decision making is based on the fact that involvement of teachers, parents and the community in school decisions will help in improving school performance.

Duties of the Head (Administrator) of Educational Institution

Indeed, Plato advocated secularism in education which implies education for all, as the case today. He also suggested that provision, control and organization of education should remain the sole responsibility of the Government. Though due to modernization of society, individuals and Non-Governmental organizations sometimes offer helping hand to the communities as part of their commitment to the society, the fact still remains that the State bears the burden of providing quality education to the citizenry since policies are made by it. In the school, the head as an administrator plays a major role in implementing Government policies on education to bring about positive change in learners and the society as a whole. For instance to enforce the curriculum of a policy, the head needs assistance and this call for the concept of division of labour. The head therefore assumes the position of a leader and has to go through the task of planning, directing, organizing, motivating and assessing or evaluating. In line with the administrative roles of a head in an educational institution, Asiedu-Akrofi (1978) suggests the following; provision of a good instructional programme, taking care of financial issues of the school, maintaining good public relations, recruitment of staff and provision of good student services. Yet again, affirming the roles of the school head, Campbell, Bridges and Nystrand (1977) allude to the fact that "the administrative tasks may be put into six groups as follows:

i.   Curriculum instruction appraisal

ii.   Students personnel services

iii.   Physical facilities and educational materials

iv.   School community relationship

v.   Staff personnel

vi.   Financial and business management

In explaining the administrative tasks of the school head as enumerated, Atta, Agyenim-Boateng and Baafi- Frimpong (2000) describe the curriculum instructional appraisal as a duty which includes all activities that are planned, implemented, supervised and evaluated by workers of the school. Also, Campbell et al (1977) expresses the view that, school curriculum and instruction embraces all the activities which school workers, sometimes assisted by citizens engage to plan, implement and evaluate. However, the headmasters role in respect of curriculum and instruction as suggested by Asiedu-Akrofi (1978) is to secure appropriate syllabuses for teachers and go through the objectives of the syllabuses with the staff. The head is also expected to provide timetable, textbooks and reference books for use by both teachers and students. In same direction, Campbell et al (1977) affirms that the head must allocate subjects and teaching periods to teachers, empower them to work by organizing and also making available instructional materials such as textbooks, teachers guide, chalk, duster, maps, tools and equipment, teachers' scheme of work and lesson notebook, class registers, continuous assessment forms, cumulative record booklets. The head is also supposed to encourage the

teachers to join subject associations (example; Mathematics Association of Ghana (MAG) since they have a great influence on the curriculum (Atta et al (2000).

The duties that heads of educational institution perform in respect of services to students are crucial and enormous. Adesina (1990) opines that;

> "Schools are set up not for teachers, not for parents, not for educational administrators, but for students. Without students there will be no school even if there are ample teachers and managers. Decisions taken on the size of staff, physical facilities, and the extent of services to be provided should depend upon knowing not only the number of students but also the general and specific needs of students".

The implication of Adesina's submission on administrative task of provision of services to students is to embrace services which focus on encouraging and supplementing regular classroom instructions. The services usually include, admission and placement of students into programmes of study, orientation, guidance and counseling and discipline. Additionally, Atta et al (2000) advise that the head should keep class attendance registers where daily attendance as well as classroom activities would be recorded to aid monitoring. One of the most important services a head renders to the students is guidance and counseling. Thus, the head ensures that students are given the opportunity to seek advice and consultations. The view of Adesina (1990) about counseling is

that it has a direct synthesizing influence on the life of the student. This is because it involves assisting individuals to develop their potential to encourage self independence. For instance in the school, the head has a duty of putting the housemaster and mistresses, sports master, entertainment master and the leadership of the student representative council on the alert to seek the general welfare of the students. On disciplinary issues, Asiedu-Akrofi (1978) points out that one of the most controversial points often discussed in the maintenance of discipline, is students participation in school administration and organization. Therefore the head could organize Student Representative Council to choose their own leaders with the guidance of the staff. Then the head could constitute a disciplinary committee to help in handling situations that may arise.

The administrative head of an educational institution has the singular responsibility of making sure that the essential facilities required in teaching and learning is available. According to Adesina (1990) facilities are "one of the potent index for evaluating educational standards and quality is an examination of the physical facilities available for learning experiences". Also, Duodu (2001) has it that among other things, the head must be sure that, the physical facilities and materials which are crucial in teaching and learning such as school building, school grounds, equipment and teaching materials (aids) are procured and maintained. Additionally, Motswakae, Atta-Quayson, Lodaiga, Roux, Udoh, Kuta, Nkata, Sisimayi (1993) maintain that;

"good, available resources will lead to greater satisfaction amongst pupils and staff. In order to accomplish this, school head must plan, anticipate, consult, supervise and act in a timely manner to ensure all the resources which are required are identified, developed and fully used in a responsible manner".

Some of the facilities and materials that the head is responsible for are: classroom, office, workshop, library, desks, chairs, cupboards, blackboards, stationary, equipment and tools, supplies and storage. Furthermore, services such as water, telecommunication, clinic, electricity could also be made available to aid smooth running of the school (Headmaster's Handbook (1994).

The school or institution irrespective of the kind is found in a community of a sort. This is to say that every school has an external environment within which the school is located. Richman and Farmer (1975) point out that any kind of organization is embedded in its external environment. Therefore the school gets its input such as services, manpower and any kind of information from the community. They further advise that a school must establish a close connection with its community in order for the school head to tap the natural resources both human and material for effective work. Asiedu-Akrofi (1978) identified three kinds of relationship that must exist between the school and the community; the close system, the interpretative system and co-operative system. He explained that the close system is where the school and the community exist as separate entities, their functions differ therefore, it is not

the business of one to interfere with other's affairs. The interpretative system is however concerned with informing the public of what is happening in the school, but the head and the teachers do not concern themselves with the activities of the community. In this case the community regards the school as "sacrosanct" as a result what ever the head and the teachers do in the school is perfect and must not be questioned. The co-operative system is characterized by smooth flow of information from the school to the community and vice versa. It is therefore incumbent on the head to adopt the system which will suit his leadership style and also keep to modern trends in the school so far as school –community relationship is concerned. Mankoe (2002) suggested that for the head of an institution to ensure good school – community relationship, he needs to define the community to be dealt with. This may include occupational practices, values, aspirations and norms to aid formulation of policies and strategies to educate the students.

The administrator as a head of the institution is likely to be successful when he employs services of other staff members. Atta et al (2000) explain that it is the headmaster/ administrator's duty to select staff, attract, motivate, supervise and maintain them. In this respect the administrator must create good working conditions in the institution for tutors to enjoy work. Also, Asiedu-Akrofi (1978) is of the view that, heads could endeavour to harmonize the activities of the teachers. This could be done by convening frequent staff meeting and consulting staff in the formulation and planning of activities and their implementation in the institution (school). He could delegate authority to

members of staff in order to ensure belongingness in the administration of the school. The head must organize orientation and induction sessions for staff, especially the newly posted members of staff. Another personnel service task of the head is to arrange to get staff to attend refresher programmes. Usually, the programmes organized by subject associations under the auspices of the Ghana Education Service to develop staff capacity. Atta et al (2000) proposed that head teachers should concern themselves with the organization of in-service training for teachers and other supporting staff. He also has the responsibility of exposing the school or institution to the public by organizing Speech and Prize Giving Days, Games and Athletics competitions, Exhibitions, Anniversaries and also attend Head's meetings to be abreast with new trends in education.

Equally crucial task of an administrator (head) of an institution is the financial and business management. Doudu (2001) states that, "financial administration involves recognizing and respecting authorities, regulations and practices governing the receiving, keeping and spending of funds". Additionally, Motsewakae et.al (1993) explained that, the head's entire operation as a manager depends on adequate provisions of funds and useful disbursement to cater for the work programmes of the school. They pointed out further that a head is charged with the appropriate utilization and care for all resources in the school, that resources are both intangible and tangible. For instance, time, manpower and space. Whiles the tangible require accurate recording and accounting and physical maintenance to generate funds for the

school. The role of the administrator therefore includes provision and disbursement of funds to achieve educational goals. In discharging the duties, one of the responsibilities of the head is budget preparation. Duodu (2001) defines budget as "the process of preparing a statement of an anticipated income and proposed expenditure". Besides, Burke (1951) opines that the preparation of school budget estimates must be guided by policies, decisions, programmes, operations and performance, and not the routine estimating of receipts and expenditure. This enjoins the head to prepare budget estimates which is limited to the work programme, to be accomplished during the fiscal year. For instance in Ghana there is the introduction of Medium Term Expenditure Framework (MTEF) which looks at Personal emolument, Administrative activities, Service activities and Investment activities to help policy makers to make comparison of cost and benefit in the economy.

As part of the financial and business commitment, the head has a duty of sourcing for funds for the school. Motswakae et al (1993) are of the view that sources of school funds can be classified into three major categories as follows; Parents, Government and Community groups. However, Adesina (1990) supports Plato's view that the major source of school finances is the government grant, which is categorized into capital and recurrent grant. For example payment of grant to schools, assisting to establish money generating projects (livestock farming), technical assistance such as rehabilitation of school plants, provision of vehicles, equipments, and furniture. Notwithstanding, parents and the community also support financially and in

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kind through the payment of fees, PTA dues, cultural and sport fees and donations.

In all the financial and business transactions of the school, a prudent accounting system must be maintained. According to Duodu (2001) "at the end of each financial year or budget period the school head has a statutory responsibility to prepare and present to the school governing bodies an audited financial report".   The responsibility of the head in this process is to supervise the bursar, check the petty cash book, briefing staff on the financial status of the school, check regularly that all monies are used effectively.

 The business acumen of the administrator / head hinges on the ability to provide, maintain and use school facilities and equipments judiciously.   Heads should ensure that plants, building grounds, and other facilities are maintained and used. Also, Proper stock of all equipments are kept, issuing and distributing of items from the stores are to be monitored, the head must be sound with Government regulations on supplies in order to keep up-to-date inventory (Headteachers Handbook (1994).

The Role of Music in Human Developmental Process

It has been assumed by earlier writers that music is one of the tools that can not be done away with as far as human development is concerned.   It is in this perspective that Hart and Lieberman (1991) quote Confucius as saying that "music is basic to human nature". It is their view also that, in Africa today a

village without music is a dead place. This is the more reason why Hart and Lieberman (1991) further assert that:

> what we call world music really is the entire world's music. It is a reflection of our dreams, our lives and it represents every fiber of our being. It is an aural sounds cape, a language of the deepest emotions. It is what we sound like as a people. It is a romance of the ear and the door to the realm of the spirit (p.7).

As regards the thought about music in human development, it is alleged that a living soul without affinity for music could be referred to as a living dead. This is because even a child at a tender age exhibits musical characteristics that can be developed. Sloboda (1990) expresses the view that, children are responsive to every sound change in the environment, therefore, any unusual sound always captures the attention of the child.

The above notion on children's attitude to sound changes in the environment has been emphasized by an experiment conducted by Chang and Trehub (1977). In their study, a six note atonal melody was persistently presented to babies and the perceived novelty of the melody was measured by monitoring the heart-beat of the babies. It was confirmed that changes in heart-beat were reliable indicators of perceived novelty. A selected music as a stimulus was repeatedly presented to the babies and they habituated to the stimulus with a corresponding stabilization of heart-beat. When the babies had habituated the first melody, a second one was played with a key change and it

was realized that the heart-beat of the babies had destabilized to the new melody. Chang and Trebub (1977) therefore deduced that even babies at a tender age of five months were already sensitive to sequential melodic structure. In the ordinary sense, the experiment explains the fact that when a particular music or song is played to a child for a period of time, the child gets used to the structure of the music and tends to be comfortable with it. As a result when the song is changed for a new one, for instance, a change from major to minor mode music, the child will react by either crying or showing some signs of discomfort. It is also an undoubtable assertion by Trainor (2006) that, young children who take music lessons show different brain development and improved memory over the course of a year, compared to children who do not receive any musical training. Musically trained children perform better in a memory test that is correlated with general intelligence skills such as literacy, verbal memory, Visio-spatial processing, mathematics and intelligent quotient.

The societal perception about music has always seem exigent, therefore the assumption is that one needs to be endowed with special qualities such as endurance, control over limbs to be able to undergo music tutorials of a standard level. In the end the knowledge acquired is enormous and applicable to other subject areas. In this vein, Gabrieli (2004) explain that, mastering a musical instrument improves the way the human brain processes parts of spoken language. Using Functional Magnetic Resonance Imaging (FMRI), researchers also discovered that musical training helps the brain to work more efficiently in distinguishing split-second differences between rapidly changing

sounds that are essential to processing language. Linking the view of Gabrieli (2004) to the Ghanaian educational system, the realisation is that children could even benefit more if formal music education is introduced at the pre-school level.

It is a common scene in the Ghanaian or African setting to find a group of people or children enjoying music of a sort in the open in their own way. This is because it is perceived that music helps in easing numerous personal challenges such as emotional distress, pain, limb coordination.   In this perspective, Miche (2002) poses the question; "what would ones life be like, without music?"(p.1). In a typical African society, growing up as a child would have been a one great boring activity if there were no songs, rhythms, dancing, beating of drums, and ringing of bells. Then also later in life, one can imagine what would have happened to a Ghanaian youth if he is denied the merits of story telling and singing around campfires, music in church, teen romance songs, bands and dances, though in recent times playing of computer games and the use of interactive programmes in various homes seem to have taken over the organization of traditional musical activities in the urban centers.

Effect of Music on School Children

Even though children seem to enjoy playing computer games, it appears that the device that makes the software interesting is the sound

component which refreshes the learner as learning goes on. Reference could be made to Mavis Beacon Typing Software which is one of the World's most popular programme for learning how to type. Again in the area of music, mention is made of "The Piano Education Programme" which comprises series of music software (example Music Ace, Music Toons, Learn Piano, Musical Tutorial, Teach Me Piano), interactively designed to enhance the communication between the learner and the computer. Miche (2002) added that music is as important for the development of a whole child as it has been in the development of one's own life. The importance of music begins in the early years and extends for an entire lifetime. Emphasis is also laid on the fact that music learning begins the moment one jiggles up and down. This experience starts in the womb therefore by age five; the rhythm of languages, feeling of beat, keeping time to the music, singing of simple songs had already begun. Thus a teacher's work will be to provide a musical environment to support the natural development of the child's musical ability and neural growth. Furthermore, on the effect of music in human development, Bray (2002) indicates that music is considered to be a powerful and unique form of communication that can change the way students feel, think and act. Music brings together intellect and feeling and enables personal expression, including reflection and emotional development. As an integral part of culture, past and present, it helps students to understand themselves and to relate to others, forging important links between the home, school and the wider world. The teaching of music develops students' ability to listen and appreciate a wide

variety of music and to make judgments about musical quality. Active involvement in different forms of amateur music making, both individual and communal, develops in the individual a sense of group identity and togetherness, self-discipline and creativity, aesthetic sensitivity and fulfillment.

Bray (2002) further states that music provides opportunities for students to develop the key skills of:

1 Communication, by presenting music to diverse audience and discussing and sharing ideas with others.

2 Application of numbers, through recognizing patterns, sequence, order and rhythmic relationships.

3 Information technology, with the use of a range of ICT to compose and perform music

4 Working with others, by taking different roles and recognizing and supporting the different contributions of others in group and ensemble work.

5 Improving own leaning performance, through appraising their own work, recognizing the need for perseverance, developing the ability to use time effectively, and increasing their ability to work independently.

6 Problem solving, through achieving intentions when composing and presenting performances to different audiences and in different venues.

These and many more are the mediums through which music contributes to the total development of the individual.

Based on the numerous functions of music as outlined by Bray (2002), the inclusion of music in the school curriculum is essential.

Music education in Senior high Schools

The perception of writers about the fact that music permeates other subject areas of study is another reason why authorities of education find it expedient to introduce music in the curriculum of schools. In the light of this, Schmidt (1989) holds the view that, music has a tremendous value as an academic discipline, because it contributes to the understanding of other subjects. Schmidt continues that there is a big difference between learning about something and doing it, but with music you do both.

It is in this vein that Winslow (1992) expresses the observation that education in music is most sovereign, because more than anything else, rhythm and harmony find their way into the secret places of the soul. Winslow further explained that music correlates naturally and readily with most of the subjects in school curriculum especially the Fine Arts, poetry, drawing, painting, dance, drama, and social studies. Indeed music is not a frill to be added to the daily schedule "if time permits" but a regular educational process in the learner's development. It is the view of Winslow that people participate in music more effectively than they use their minds in mastering symbols in formal academic programme. As a result, it is obvious that students in schools with high-quality

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music programs score higher on standardized tests as compared to students in schools with deficient music education programs, regardless of the socio-economic level of the school or the district. According to Johnson and Memmott (2006) Students in schools that had excellent music programs had higher English and Mathematics test scores across the country than students in schools with low-quality music programs. They maintained that, students in top-quality music programs scored 22% better in English and 20% better in mathematics than students in schools with deficient music programs. In formal education, music is perceived to be a catalyst to learning and mental development. Lindeman (1998) opines that, music education is a life long process involving students at all levels. Music is an academic structure's own special body of knowledge, skills and unique ways of knowing and thinking. It offers useful opportunities, enhance creativity and self expression.

In Ghana, unlike the western world, it is common to find some schools especially private educational institutions emphasizing on specific subjects usually mathematics, science and English at the expense of music. The assumption one often gets is that, authorities of some schools do not critically analyze the effect of the subjects mentioned on the individual and even the medium by which the contents are imparted, let alone considering other subjects which when employed in addition to the science, mathematics and English will help train the individual holistically. On this account, Bessom (1980) states that, teachers were blamed for not teaching the right subjects which most often resulted in sub-standard schools. As a result, agitations were

thrown in from both educational and non-educational quarters, forcing many school administrators and school boards to increase requirements in science and mathematics regardless of a particular student's needs and capabilities or interest. This means that consideration was not given for other subjects to maintain a proper balance in subjects forming the curriculum.

Undoubtedly, the arts, particularly music has been professed to be at the forefront of enhancing teaching and learning of other subjects. On this Bessom (1980) continues by explaining that, in response to the concern over the imminent educational imbalance, the American Association of School Administrators chose as the theme of its 1959 Convention "The Creative Arts in Education". At the meeting a resolution was passed that all school systems should strive to maintain a well-balanced school curriculum in which music, drama, painting, poetry, sculpture, architecture and the like are included side by side with other subjects such as mathematics, history, science. Bessom maintained that, it is important that learners as a part of general education learn to appreciate, understand, create and criticize with discrimination those products of the mind, voice, hand and the body which give dignity to the person and exalt the spirit of man. Additionally, Bessom opines that, the support for music education which came from the National Association of Secondary School Principals in a position paper published in 1962, stressed the need for a balanced curriculum and the importance of the arts as part of the comprehensive high school. This is because the arts are professed to be subject disciplines which emphasize the use of the intellect as well as the development

of sensitivity, creativity and the capacity to make reasoned aesthetic decisions in extending the range of human experience. The arts give directions to man's pattern of living from the setting of his table to the expression of his most cherished aspirations. Furthermore, the arts constitute a vast communication system which compliments man's cognitive word system.

The role of the arts particularly music and dance in the Ghanaian (African) society and its school curriculum is understood to give a unique identity to the society and its people. Langer (1964) thus asserts that, "The arts objectify subjective reality and subjectify outward experience of nature. Art education is the education of feeling and a society that neglects it gives itself up to formless emotion" (p. 110). Again, Langer identifies special values of music in school curriculum as individualization, aesthetics, socialization, correlation and remediation. On individualization, the view is that once music conveys various meanings, it has something for every learner because with the numerous activities of the music class like singing, moving, playing of instruments, composing and the like, a child can identify at least an activity which can give him a feeling of success. The child could react differently from his peers to a musical experience without fear of failure. In an effective music class individual reactions are encouraged and valued and this aids self identification and self- esteem on the part of the learner. Aesthetically, music gives satisfaction as compared to other arts because it has the power of evoking feelings which are salient to the child's knowledge of beauty.

Being sensitive to music and other arts enhances one's self-awareness and relation to other people. More so, when one considers the modern world without music, then the child's potential loss in never knowing about music becomes evident. Music may sometimes appear to be an effective socializing tool, the reason being that most often, and children may experience music together as they sing and dance, play instruments, or even compose and work in ensembles where they learn to accept one another in role playing.

The view on correlation as explained by Langer (1964) looks at a teacher who is endowed with musical skills and the vast abilities to fuse music with other curricular areas. For instance, the teacher aids the learners to understand the culture of another country by guiding them to listen, appreciate and perform folk songs and dances of that country. Also singing songs involving the sequential counting process, noting meter, counting measures in phrases and counting beats for action songs and dances provides a fuller grip of mathematical concepts.

In respect of remediation, Langer (1964) establishes the view that, there is a growing awareness of the importance of music in working with special problems such as children who are slow learners, emotionally disturbed, or physically handicapped. Under umbrellas such as "music therapy" or "music in special education", special emphasis is being placed on the use of music. Many of these children are now being placed in mainstream elementary classrooms, where musical activities have proven to be very effective with them.

The Intelligence and Therapeutic attributes of Music

On the issue of positive effects of music on children Land and Vaughan (1978) cites Mason's work with children's classes in Boston in 1830s which called for the inclusion of music in the curriculum of most American public schools. They explained further that the purpose of Music in curriculum has varied from time to time, depending upon the particular educational philosophy of a period. For example, music has often been used as a vehicle for teaching non-musical ideas such as patriotism and citizenship while at other times the goals have been strictly musical, emphasizing the development of musicality in learners. This idea of Land and Vaughan may have given rise to today's philosophy which tends to be a synthesis with music's foremost goals but with an increased emphasis on music as one avenue to the child's understanding.

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

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

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

Socially, music therapy offers improvement in social interaction with others, improves appropriate eye contact, it increases ability to touch others appropriately and increases willingness to be touched by others. It increases the ability to share materials and equipment with others and enhance the capability to accept constructive criticism from others. The therapy helps to improve ability to make choices and initiate responses as well as accepting praise and giving praise to others where it is due. The facility ensures decrease in pain and teaches pain management skills. Indeed the evidence of music therapy has proven that art (music and dance) have the capacity for refining human feelings

and consequently been used for therapeutic purposes in both non-literate and literate cultures.

The Objectives of Music

It is assumed that individuals are usually encouraged to avail themselves to be schooled musically in order to acquire the unique goodies that music has for learners toward one's future. For this reason Reimer (1989) states that;

> the objectives of general music education are to improve musical perception, encourage musical reaction, enhance musical creativity through more expert and sensitive performance, composition and improvisation, increase the depth and breath of concepts about the art of music and how it works, develop analytical abilities and promote more refined evaluations of music. (p.17)

Music mostly involves creation and presentation; these activities enhance creative and aesthetic abilities of the individual. As a result, a good educational programme in music and dance provides learners with greater opportunities, exposure and experiences for developing their creative skills. The Music and Dance Syllabus for Primary Schools (2000), explains creativity as the ability to produce novel work that is accepted as tenable, useful and satisfying by a group at a point in time. However, it includes composition, improvisation, originality,

recreation and interpretation of existing works. Aesthetic sensitivity on the other hand concerns the individual's response to the expressive qualities of the arts. It entails the development of an attitude which promotes initiative and the desire to continue to participate in and value the performing arts. The aesthetic sensitivity has affective qualities which consist of a number of learning and behavioural levels such as receiving, responding, valuing and organizing. The behaviour at the receiving level is the ability to follow direction, listen to music, show awareness and sensitivity, accept, and ask questions on music and dance.

The proposed Senior Secondary School Music Syllabus (1990) also describes music as "an aesthetic art which is valued and appreciated by every society".(p.1) Furthermore, in Ghana, music permeates our way of life because it is performed on different occasions and ceremonies such as puberty rite, marriage, death, religious, birth rites and festivals. It plays a vital role in political events and national days, hence, its importance in curriculum. The general objectives this have therefore been that the students should be able to: perform reasonably well as a soloist on an instrument or as a singer, participate by playing an instrument or singing in an ensemble, compose short pieces for a solo instrument including voice, know the history, social and economic factors that have influenced composers and musicians to write their music, discuss the contributions of selected composers and musicians to the development of music, identify the major characteristics of pieces of music heard, appreciate and talk intelligently about music.

Value of Music in School Curriculum

One would wonder what was there in music that made it possible for it to infiltrate into other subject areas and even enhance learning in these areas, a probable reason for its inclusion in the school curriculum. Indeed, Churchly, Gantly, Hanley, King, Kunzman, McIntosh, Smith (1992), explain that music has two very important values, which are Non-Musical values and Musical values. The musical values deal with argument which does not focus on the music itself but on its effects in such areas as academic growth, social development and psychological well-being. The submission is centered on the kind of class which will best promote educational reasons for including music in the school curriculum. In this perspective, four purposes were given as follows: Music for academic purposes, Music as a socialization force, Music to influence mood, Uses of music. They explain further that, for music to be a part of school curriculum and given a higher status than a 'frill' there must be an academic justification. Psychologist and music philosophers should demonstrate that the use of music helps to promote cognitive development which constitutes the brain behind schooling.

This view, houses two conflicting ideas. The first thought is about the use of music to aid leaning in other subjects, whiles the second, consider music as an academic discipline in its own right with an important body of knowledge to be mastered. In the first position, music is a valuable tool because singing helps children learn to read and play with language. Songs can be used to drill

otherwise dull mathematical tables and in general, develop memory. For instance, music makes social studies more interesting through the use of relevant songs (the folk songs of a period). It serves as a solid background to art and creative writing. It is a source of stimulation and gives a soothing background by this, music is considered to be "integrated". The advocates of the second thought think that music is like any other academic study. They argue that the teaching of music theory and analysis develops mental acuity just like mathematics, science and the like. The mental discipline and the critical judgment needed to compose and perform music are pivotal capacities for success in the world. One cannot loose sight of the massive influence of music on the vast cultural heritage which students must be with and appreciate if they are to be truly educated.

Considering music as a tool for inculcating social norms, Churchly et al, (1992), argued that this idea has long been acknowledged and that history has it that music has been encouraged in the public schools over the years because it is used in reinforcing the social and religious values of the community. A practical experience is being a member of a choir, band, and orchestra. This develops in participants' some social skills such as abilities to cooperate with others and work together in achieving a common goal as well as commitment to the group. The groups also provide opportunities for reinforcement of social values. Furthermore, music performance in the community by the school seeks to draw people both far and near for re-union. Again, students who learn to sing or play instruments acquire a life-long skill which goes a long way to aid the

individual financially and socially.

The biblical story has it that David calmed Saul with his beautiful soothing music.   In Italy also, people are said to dance the Tarantella to avoid the deadly effects of the poisonous bite of the Tarantula spider. One may select a particular song because it suits his or her mood. Music cheers people up and makes individual feel romantic. Above all music brings back memory of the past events example performance of the Handel's Messiah brings to mind the birth, suffering and death of Jesus Christ.

Due to the poignant nature of music, most people use it for entertainment and this leads to the belief that music is purely an emotional phenomenon to be enjoyed however one is able. Additionally, music therapist have been applying findings on the effects of music to help individuals to overcome their emotional problems whiles others apply music in various ways like advertising products, building designs to enhance their environment, car manufacturers to increase production, manipulates people to work faster or with less pressure. Music is usually composed for variety of purposes ranging from ceremonial, work related, entertainment and background music. They may evolve from the people (folk song), sometimes it is commissioned for a particular occasion, and typical example is the Academic Overture, Lullabies, campfire songs, fanfares, political rally songs, sambas, blues and film music are other means by which musicians use music to enhance events.

Churchly et al (1992) describe music as valuable for itself because it is

analogous to the "feeling life" which is unique to humans. The way music sounds is a metaphor for the way people feel. They move a step further to explain that a person does not experience or know the world through either feeling or cognition; both are intertwined and contribute to our understanding of self, the world and our interaction with it. Therefore a denial of either of them is a denial of human nature.

Again, Churchly et al (1992) expressed that in recent development of cognitive psychology, researchers have been expanding our understanding of what it means to know that intellectual capacity which is the prime and often only reliable source of knowledge of the world and man (the scientific paradigm) has been challenged. They believe there are other equally valid modes of experiencing the world, and that the ability to think musically has been labeled as a specific form of intelligence. From the fore submission by Churchly and his converts say that, it is palpable that planned experience for learners would include both the cognitive, affective and psychomotor domains. This is so because the goal of music education is to develop in students a greater capacity for aesthetic experience and thus to enhance the quality of their lives. The teacher, however, cannot approach this goal directly since aesthetic experiences cannot be dictated, they happen more frequently and provide satisfaction to learners ones they become more sensitive to music, that is, sound or the artistic medium.

Churchly et al (1992), further suggest that teachers should provide

opportunities for students to perceive what is happening in the music world to enable students form concepts or understanding upon which they can build future experiences and also respond to what they have heard. Also teachers should focus on the music and its expressive qualities eg. rhythm, melody and harmony as well as students understanding of musical concepts as exhibited through singing, playing, active listening, composing and their response to the various activities.

Resource Implications for the Development of music in Schools

A good teaching and leaning atmosphere is supposed to be created when both the teacher and the leaner are poised to play their roles effectively and also when the parties involved are satisfied physically, emotionally, and mentally. Furthermore, there should be adequate and standard teaching and learning materials available for work to be done. Pratt and Stephens (1995) stress that, the most vital resource for implementing the national curriculum requirement for music is the teacher because abundant material resource presented without enthusiasm and preparation are a waste of precious school funds. They explained further that a valuable and exciting music education can be achieved with minimum resources by an inventive teacher but however charismatic a teacher may be, a sufficient resource is required to give him/her the confidence to plan well-balanced programmes of music education for the class.

In like manner, Manford (1996) contends that children naturally like to play with materials and create things out of their own curiosity; this is why

children (pupils, students) inclusive should be provided with appropriate instruments to manipulate and explore. Additionally, Rozmajzl (1990) explained that students learn best by manipulating objects. Children are therefore, by nature appear inquisitive, creative and also apparently ask many useful questions when learning. They would also enjoy organizing sounds that will accompany a song. They can classify sounds as soft, loud, fast, slow, smooth, and disjointed. Learners should be able to express these musical elements using their instruments. These activities contribute a lot to the general development of the student hence, the need for a formidable foundation of music teaching in schools.

With regards to search for sources of resources, Kim and Kellough (1987), identify the community resources as one of the most valuable sources of help. They maintained that one can make excellent use of the natural scenes and materials in the community by building a personal community resource file and also plan field trips with the help of parents and local agencies for students to have a first hand experience which will by far harness the interest of learners in their areas of study.

The nature and quality of curriculum implemented in a school is closely related to the resources which are available and most importantly, how well they are used. Resources are therefore essential to get the teaching and learning process complete. The four main types of resources according to Motswakae, Atta-Quayson, Lodaiga, Roux, Udoh, Kuta, Nkata, Sisimayi (1993) are: Material

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resource, human resource, financial resource and time management. They enumerate some basic principles used in the management of resources as follows;

1   All possible resource should be identified and used appropriately,

2   There should be maximum use of all available resources,

3   Local resources should be sought or manufactured wherever possible,

4   The use of resources should be carefully monitored and controlled.

It is perceived in educational circles that availability of good resources will usually lead to grater satisfaction and maximum productivity between learners and their teachers. In order to accomplish this, the school head is expected to plan, anticipate, consult, supervise, and act in a timely manner to ensure that all the resources which are required are identified, developed and fully harnessed in a responsible way.

In respect of management of resources, especially finance, Hoffer (1983), comments that public schools are financed by tax monies from local, states and federal sources. The general budgeting he explained, are handled differently by each state and the school's district whiles the detail budgeting and expenditure rests in the hands of the school administration which also provides the returns. Courses organized for music and dance and also procurement and maintenance of instruments are the sole responsibility of the school administration.

Duodu (2001) postulates that, financial resources and material contributions do not flow neatly and regularly to the schools for the head to be certain of receiving funds from government source. Duodu further emphasizes that support from government for education will continue to decline in real terms because of high inflation rate as well as the policy of spending only what it can afford. In view of this, schools' mobilization of resources from individuals, social development organizations, businesses, donor agencies, will eventually constitute the greater portion of the recourses that schools will need to efficiently provide quality education and improve working and learning environment for both teachers and learners. He entreated Heads of educational institutions to work hard to solicit for financial support from other sources. This will depend on his foresight, business acumen and a development of sound relationships among the stakeholders thus, board members, school management committee (SMC), parent teacher association (PTA) staff and students. The head's sense of integrity and his bid to maintain sound accountability of funds and other resources placed at his disposal also play a major role in sourcing for funds.

Many schools have parent-teacher organizations that are ready to meet material resources that could not be covered by the school budget. They are willing to recommend and provide solid support for the music activities that are held in the school.

Resources such as human, financial, material and time management when properly combined make a school to achieve its set goals. Conversely,

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acquisition of these resources mentioned mostly come with series of challenges. Motswakae et al (1993) identify the following as the possible constraints that can handicap the ability of heads and their staffs to have the cause they wish to enjoy:

i. Lack of skills and expertise needed to identify and use resources properly.

ii. Inadequate source of supply of the required resources.

iii. Shortage or lack of the required resources

iv. Insufficient means of transport to distribute resources.

v. Lack of skills in how to manage time and space effectively.

vi. Insufficient financial provision.

vii. Inappropriate and unimaginative training of teachers.

In the case of challenges regarding human resource, Durrant and Welch (1995), comment on the rigid conditions of service governing the appointment and promotion of members of the teaching service. They explain that, this does not give moral incentive to the young and energetic teacher. Under this condition, a resourceful teacher who has not done classroom teaching for a specific period does not qualify for a post and as a result, some of the young teachers are usually demoralized and do not find it necessary to give off their best in discharging their duties as teachers and eventually have their hopes

dwindled.

Upon the challenges employees encounter at work, Torrington and Weightman (1989) emphasized that poor performance on the part of employees or workers is the most difficult problem to tackle in an institution. They enumerate some activities of poor performances as follows: A head of music who thought music was singing lessons and listening to music composed before the twentieth century and so rarely arrives in school on time. The director of business studies who is not abreast with knowledge in computer technology and expertise but demand for computer for his outfit. A head of art department abdicated the promotion of his department's work to others whilst he coped with his drinking problems. Again English and Drama teacher was consistently late to school and disorganized and also had serious class control problems. Sometimes bursars understanding of their roles make it difficult for them to delegate responsibility to other non-teaching staff. They simply do not trust other people to do things properly. For instance staffs have to go to him first even if they need a common black or white board duster.

Torrington and Weightman (1989) Further suggests the reasons for the poor performance at work as personal reasons outside the school's control, for instance, challenges with intellectual ability, physical ability, health problems, family break-up and other domestic circumstances; Organisational reasons outside the individual's control such as poor discipline, lack of investment in equipments, poor physical conditions, lack of training, poor management, location and

transport difficulties;   Individual reasons arising from a mismatch with the school for example, poor understanding of the job, sense of fair play abused, lack of motivation, personality clashes within the group or supervisors, inappropriate levels of confidence and conflict of religious or moral values.

In the field of education, writers often hold the view that learning should be done from known to unknown. Therefore, it is assumed that in acquiring instruments for an institution, the most familiar and the cheapest type should be the locally made instruments, and perhaps the initial instruments to acquire. However, Amuah, Flolu, Okantah (2005) explains that currently the most pervasively influential argument about instrumental music is based on the ever mounting pressure on schools to be more Ghanaian in character. The playing of traditional Ghanaian instruments in schools has been advocated with the axiom that they are easy to acquire because they can be purchased locally. However, two factors work against their full use for academic purposes.

Amuah et al (2005) opines that, experience shows that no school can afford them in sufficient quantities that would enable the majority of pupils to have access to them. Secondly, not enough is understood about how they should be used in the classrooms for tuition and what exactly is expected of students. For western orchestral instruments, because of the poor economic situation in the country they are considered very expensive. Also environments of Ghanaian schools differ and therefore the natural facilities available to schools may be different from school to school. In fact few or no basic schools

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have a complete set of instruments to present the full score of an existing instrumental music.

This is in conformity with Bessom (1980) that it is foolhardy for a music teacher or administrator to think that a comprehensive music programme can be carried on effectively in an ordinary classroom. Yet all too often, the music teacher and his students must interact in a situation in which there is overcrowding, an unreasonable sharing of instruments and near impossible conditions for aesthetically and meaningfully experiencing music.

Maintenance Culture and the Teaching and Learning Process

It is often said that teachers who use learning materials regularly in discharging their duties at their place of work turn out successful in their endeavor. Notwithstanding the positive effect of learning aids in the learning process, one has to ensure sustenance of the materials and this call for maintenance. In line with this, the Oxford Interactive Encyclopedia (1997) explains maintenance to mean the action of upholding or preserving a cause. It is also the act of keeping something in working order by providing means for equipments.

From the above explanation of maintenance, it is understandable that any action which will not keep equipment in working order will not be accepted as a maintenance device and when employed can create lapses at work. Motswakae et al (1993) mention some of the issues that are mostly considered as poor School

Management procedures:

1. Failure to make proper staffing vacancy returns

2. Failure to keep consumable ledger up-to-date

3. Careless use of recurrent funds

4. Inability to maintain resources to acceptable standards resulting in deterioration

5. Professional incompetence

Additionally, they proposed that due to external factors beyond the control of the school management, shortages can occur through:

1. in adequate funding

2. Lack of available transport

3. Limitation in the capacity of the supplier making it impossible to meet the need of the school

4. Inability of the recruiting agency to provide training as required

5. Lack of creativity and resourceful need on the part of staff members

6. Non-existence of environmental resources, eg. a lesson on reviews could suffer in a place where there are none

7. Lack of electricity or source of power

Furthermore, Motswakae et al (1993) recommended effective maintenance of resources as follows:

1. Better planning to identify resources needed and how they may be satisfied

2. Better pre-service, in-service and on the job training for those who use resources

3. More effective use of storage facilities

4. More accurate and punctual maintenance of all recourse records

5. Closer supervision by sectional heads

Students are said to learn better by manipulating objects to aid their learning abilities which will push them to be more inquisitive, creative and to ask varying questions to boost their understanding. In view, Skinner (1968) and Thorndike (1932) agree that provision of appropriate instructional materials is part of creating conducive classroom atmosphere for pupils/students to explore.

In line with maintenance of resources, Deroche (1981) asserts that, Texts on educational administration published during the last three decades addressed themselves to the closure of schools with buildings that are no longer needed for traditional classrooms. He added that, today's educational administrators

will have to make do with the plant and facilities for which they are responsible. Meaning some heads will have schools that are relatively new reflecting current educational trends with open classrooms, pod-arrangements, flexible room design and other modern designs with facilities whiles other heads will continue to manage two or three story school and old functional traditional buildings with solid walls, large corridors and crate-like construction. Irrespective of the facilities, the principal has a responsibility of managing, supervising, evaluating and improving the school plant and its facilities, Deroche (1981) propose that;

> Principals should obtain evaluative data regarding four major factors: The efficient use of the school building; the operation and care of the school building and grounds; the management of school supplies and equipments and the safety, security and insurance of school plants and its facilities. Information resulting from evaluation of each of these four factors will help the principal manage the school plants more efficiently. (p.77)

Two heads, they say, are better than one, as a result, it is believed that a good administrator should as much as possible employ the services of other staff members for favourable results. In this direction, Motswakae et al (1993) comment that, resources which are purchased from schools funds requires special attention. For this reason, the head usually delegates authority and responsibility to teachers or the support staff and ensure the provision of

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storage and appropriate management. Motswakae further explains that shortage of any resource for example, teacher, classroom, finance and time management will reduce the extent to which the curriculum can be delivered effectively.

CHAPTER THREE

METHODOLOGY

The research was aimed at ascertaining the challenges emanating from the activities of Administrators, Teacher as well as Students of the schools in the Cape Coast and Winneba Municipalities which impedes the smooth use of already acquired resources in the teaching and learning process. It also investigated other challenges that hinder the preparedness of the administration in securing the appropriate music instruments/ resources for effective music education in the School.

The chapter discussed the research design employed as well as the various processes and procedures in data collection and the corresponding analysis e.g. Population, sample and sampling technique description of research instrument, and data analysis.

Research Design

In this study a descriptive survey approach was used. Gray (1987) explains that the descriptive design is appropriate for investigating a problem and accessing the trend of situation on a relatively large and small scale in perspective, and it also makes for meaningful generalization that are made. This research involves the acquisition of information about large groups of people through a series of questions to a sampled out respondents. Leedy and

Ormrod (2005) also observed that a descriptive survey deals with data based on self reporting and a face-to-face interview. The descriptive survey method was adopted because the sole aim of the research was to critically look at the prevailing conditions concerning Music education, and the means by which administrators acquire and maintain instruments and also the role music plays in training learners.

Population

Target population is explained by Polit and Hungler (1985) as the aggregation of cases that meet a designated set of criteria. This means that the population in research refers to the entire group of people that the researcher would want to generalize his findings. The population for the study therefore comprised the entire music students and administrative staff (i.e. music teachers/educators, headmasters/headmistresses, bursars and accountants) of selected schools in the Cape Coast and Winneba Municipalities.

This population consisted of one hundred and seven (107) form one, one hundred (100) form two and one hundred and three (103) form three students. Also, seventy (70) music teachers with the assumption that each school has a music teacher and may also have student teachers on out-segment, national service persons and some staff who assists in handling music in the school .The population also targeted seventy (70) administrative staff which is made up of a school Head and two assistants, a bursar, three senior accountants and three other accounts clerks in each school, all totaling approximately four hundred

and fifty (450) from schools in the Central Region.

Sample and Sampling Procedure

A sample size is explained by Fraenkel and Wallen (2002) to be a subset of the population. It is made up of selected members from the population. In other words, not all the elements of the population formed part of the sample. For this study, seven schools were sampled out of the fifteen Government Assisted Senior Secondary Schools in the Winneba and Cape Coast Municipalities. Students, Music teachers and Headmasters/Mistresses (administrators including accounts section) were sampled out for the study.

The stratified sampling method was used to select a sample size of 130 respondents representing one third of the total population was used for this study. Fraenkel and Wallen (2002) again made it clear that, sampling is the process of selecting a sufficient number of elements from the target population so that by studying the sample and understanding the properties or the characteristics of the sample subjects, one will be able to generalize the properties of the population element. Furthermore, Seidu (2007) supported the view on sampling by suggesting various sampling methods which include simple random sampling, stratified sampling, systematic sampling, cluster sampling, purposive sampling among others (p.5). The stratified sampling was however found to be the most ideal method for this study because; the process of selection is done such that the sub- groups of the population is represented with the same percentage as in the total population. Also, this technique is

appropriate because is affords a fair representation of the sub-groups. For instance, in this study, the population was grouped into three sets as follows; Academic staff, Administrators and Students. Based on the numerical strength of each set a percentage was calculated of the total population size of 130 respondents, and the selected sub-groups for the sets were represented with the percentages respectively.

For this study, the classification of sub-groups for academic staff was made up of permanent music teachers, national service persons, students on out-segment and non- professional music teachers. The administrative set is also made up of Heads and their assistants, bursars, accounts clerks' heads of departments. The music students in forms one, two and three constituted student's population and respondents were selected from these sub- groups randomly. These strata of people answered questions on how Music as a subject of study was organized, taught and learnt in the Senior Secondary Schools in Winneba and Cape Coast Municipalities.

The total number of 130 respondents used for the study, was equated to hundred percent (100%). Out of the 130 sample size, seventy (70) representing 53.9% were students. Thirty (30) representing 23.05% were academic staff while Thirty (30) representing 23.05% were administrators.

Instruments

Questionnaires were used in collecting data for the study because it requires less time to administer and allow for collection of data from a larger group

within a short time (Gay 1987). There were three sets of questionnaires and an interview guide involved. These questionnaires were designed based on the research questions and some salient ideas in the literature review, such as, "the role of music in the child's development". The questionnaires were planned for students, teachers, and administrators, in a situation where administrators and teachers were found busy, the interview guide was used to elicit the needed information.

The questionnaires included nineteen, twenty and twenty-four close and open ended questions for Administrators (Heads/Bursars), Music teachers and students respectively. The first section of the questionnaire sought for demographic data example sex, age, educational level and for administrators and teachers job experience will be sought. Questionnaire for Heads/ Bursar and teachers have four sections (A-D) whiles that of students had no sections, the close ended type employed the "yes and no" answers. The section "A" of the teachers' questionnaire looked at the general attitude of administrators in securing required materials for the school. Respondents are expected to express their views on the reactions of administrators towards them as music educators or learners and the subject music in general. This is meant to elicit data to answer the research question one. The second part (section B) aimed at answering research question two. respondents at this point would be required to provide data on the attitude of administrators when it comes to securing appropriate instruments for the course for instance in teaching of wind instruments (eg. trumpet, flute, trombone) improvisation is applicable but

teaching of Key board requires the traditional instrument. The third section (C) directs respondents to indicate the measures employed by the administrators to sustain resources both human and material in the school and this answers the third research question formulated. Data from section "D" answers, the forth research question which seeks to investigate the role music plays in human development and accessibility of instruments in the schools at all times for example whether instruments are under key and lock or under some body's care at his/her residence. The close ended items require respondents to indicate their views by answering "yes" or "no".

Pilot Testing

After the preparation of the questionnaires, the researcher embarked on a pilot testing to examine the questionnaire. As a result, twenty five copies of the questionnaire were pre-tested using the students, music teachers and administrators of Winneba Secondary School. The result gathered called for modifications to be made to some questions on the questionnaire. In view, the items considered unacceptable, such as; 'is the music room fitted with or put in order to protect the instrument and also aid learning?' was rephrased to read 'Are your instruments kept in a safe place?. Consequently, a more comprehensive questionnaire was derived.

Procedure for Data Collection

The researcher distributed the questionnaires personally to the respondents

in the various schools with the aid of an introductory letter from the Institute of Educational Planning and Administration (IEPA).   The introductory letter helped the researcher to establish personal contact with the respondents in order to obtain co-operation from the respondents.

Though traveling seemed cumbersome due to the distance between locations of schools under study, several visits were made to the schools and contacts were established with some of the respondents in the educational institutions sampled for the study. The acquaintance established made it possible for a substantial proportion of the questionnaires distributed to be retrieved. A total of 130 questionnaires were sent out. Out of this, 70 were for students whiles teachers and administrators were served with 60 (ie. 30 for each group). The 70 questionnaires distributed to students were all retrieved. Twenty-eight out of 30 questionnaires administered to teachers were received as 18 completed questionnaires out of 30 distributed to administrators were retrieved. In all, 116 completed questionnaires out of 130 questionnaires distributed representing 89.2% were received. This information is shown in table: 1.

Table 1: Distribution and Retrieval of questionnaire

Category of respondents	Distributed	Retrieved	Percentages retrieved
Administrators	30	18	60
Teachers	30	28	93.3

Students	70	70	100
Total	130	116	

The information gathered from administrators was complemented with the findings of the interview guide which was designed and used to gather additional information which might have been lost to the study, such as information on the importance of the need for cordiality between teachers and administrators in order to get things done in the school.

Data Analysis

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

CHAPTER FOUR

RESULTS AND DISCUSSION

The study is meant to find out the extent to which music education is promoted in the Senior High Schools. The study again examined the means by which administrators acquire and maintain resources in the school and also assess the influence of the school curriculum over the organization of musical programmes in the school. The research among other things fetched for the specific role that music plays in the training of students (learners). Simple tables representing frequencies and percentages were used to analyse the information collected.

The personal data collected was meant to provide information on the caliber of people or respondents the researcher worked with. For instance, the data on the length of professional training and age tells a lot about the experience and maturity of the respondents. These qualities of respondents led to acquisition of comprehensive information on questionnaire items. The details of the information gathered on respondents sex, age, length of professional training as well as experience is presented in tables 2 to 5.

Table 2: Distribution of Respondents by Sex

Category		Frequency	Percentage
Administrators	Male	11	61.1
	Female	7	38.9
Total		18	100.0
Teachers	Male	19	67.9
	Female	9	32.1
Total		28	100.0
Students	Male	31	44.3
	Female	39	55.7
Total		70	100.0

In all, 116 respondents were captured. These respondents were made up of 61 males and 55 females yielding 52.6% and 47.4% respectively. From the information shown in table 2, eleven respondents representing 61.1% of administrators were males whiles 7 of the administrative staff denoting 38.9%

were females. Nineteen and Nine respondents representing 67.9 and 32.1% were male and female teachers respectively. The male and female student respondents also numbered 31 and 39 representing 44.3 and 55.7%. The indication is that at the time the study was carried out female students out numbered their male counterparts. This is a possible sign that females as well, have affinity for music studies, though in the case of administrators and teachers, males were more than females.

Out of the 70 student respondents, 58 were between the ages of 15 and 17 years, whiles 10 indicated 18 and 20 years and the ages of 2 of the respondents, ranged from 21 to 23 years. The average age of the student respondents therefore fell within 15 and 17 years. The range of the ages of teachers was from 24 years and above. Table 3 and figure 4 display the details of the ages of respondents according to the categories.

Table 3: Distribution of Respondents by Age

Category	Options	Frequency	Percentage
Teachers	15-17	0	0
	18-20	0	0
	21-23	0	0
	24 and above	28	28.6

		Frequency	Percentage
	15-17	58	59.2
	18-20	10	10.2
Students	21-23	2	2.0
	24 and above	0	0
	Total	98	100.0

The questionnaire sought for ages because it was believed that one gains experience as he or she ages. In view of this, it is believed that the age of the respondents contributed to the level of responses obtained.

The length of training one undergoes is professed to equip the individual for the future and also paves way for positive contribution towards nation building. Table 4 exhibits the length of professional training of teachers.

Table 4:   Length of professional training of teachers

Number of years Trained	Frequency	Percentage
1-2	1	3.6
2-4	23	82.1

5-6	4	14.3
Total	28	100.0

The details in table 4 vividly express the fact that only one respondent representing 3.6 percent of the total teacher respondent had the least number of years thus between 1and 2 years of training. However, 23 representing 82.1percent and 4 respondents representing 14.3 percent have had an appreciable number of years in training. It is therefore assuring from table 4 that majority of the music educators have had an average training professionally. Therefore music students are expected to have a substantial standard of tuition. However, some of the possible challenges could be the student- teacher ratio.

Administrators were also asked to indicate the number of years they have held their position. This item was to help ascertain the experience acquired in order to assess the level of their performance in the administration of the school. The detail findings are tabulated in table 5.

Table 5: Years of experience of Administrators

Years of Experience	Frequency	Percentage
1	1	5.6
2	3	16.7

3	3	16.7
4 +	11	61.1
Total	18	100.0

The information displayed in table 5 show that one respondent, representing 5.6 percent had just a year's experience as an administrator. Three of the respondents had two and another three had three years experience, and these two groups both had 16.7 percent each. Sixty one percent which is equivalent to 11 respondents stated that they had held their position for four and more years. It is obvious therefore that apart from the one respondent who had only one year working experience, the rest of the respondents were very much informed in their work and must therefore, be up to the task of an administrator. Nevertheless, the question remains as to whether administrators measure the various sections in their outfit on the same scale.

The next section of tables is arranged to present data and information to answer the research questions posed for the study. Information on research question one which is the extent to which music education is promoted in the Senior High Schools is presented in tables 6 to 14.

The Extent to which music education is Promoted in the Senior High Schools

Table 6: Number of music educators in Schools

Categories (Respondents)	Num. of Music Trs in Schools	Frequency	Percentage
Admi.	1	12	66.7
	2	4	22.2
	3 +	2	11.1
Total		18	100.0
Trs.	1	21	75
	2	5	17.9
	3 +	2	7.1
Total		28	100.0
Students	1	47	67.1
	2	19	27.1
	3+	4	5.7
Total		70	100.0

A careful analysis of the data in table 6 reveals that 12 administrators (66.7%), 21 teachers (75%) and 47 students (67.1%) respondents stated that they have only one music teacher in the school, whiles 4 administrators (22.2%), 5 teachers (17.9%) and 19 students (27.1%) of the respondents

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mentioned that they have two music teachers. However, two administrators (11.1%), 2 teachers (7.1%) and 4 students (5.7%) of the respondents declared that they have 3 or more music teachers in the school. The analyses of the figures displayed in table 6 confirmed that a greater number of the schools in the Region have one music teacher managing musical activities both in and outside the classroom. Considering the broad nature of music, one teacher per school is inadequate. Through the study it became eminent that though the quota policy on a music teacher per school might have contributed to this condition in the schools, the impression created by most of the music teachers was that they are wiling to offer different courses or go in for other jobs simply because, the music teaching is no longer lucrative neither is it interesting. What is alleged by music teachers to be killing the job satisfaction in music teaching is the Study Leave policy for teachers and its quota string attached. Under this policy a very low quota is given to music teachers and teachers of other related courses. For instance for the year 2008/9 academic year, zero percent quota was allotted to music (HRMD, Regional GES, Ashanti 2010) This makes it almost impossible for music teachers to go for further studies in other to upgrade themselves. Distance education is however another option for classroom teachers to further their education but due to the challenge of combining lectures and professional work, most teachers would prefer learning in the University lecture hall to their usual place of work.

A simple comparison in respect of number of teachers who handle music and those who teach other courses like Social Studies who may number as

many as 3 or 4 , is a clear indication that music is not accorded the needed attention in the schools. On this issue, Teachers and learners views were not sought because their thoughts could only be a suggestion to the Head who may decide to ignore them. In the school setting, the Head possesses the highest authority and therefore ensure that his dreams are implemented other than people's thought. Again, to avoid biases from teachers as there is the possibility for them to say "Yes" to the question in order not to demean their subject. On the other hand, students by far could say "No" to the question based on ignorance. This is due to the fact that the course is non-examinable at the basic level. Data collected in respect of the level of importance of music programme in schools from administrators perspective is shown in table 7.

Table7: Administrators responds on importance of Music as a Subject of study

Options	Admi.	Trs	Students	Frequency	Percentage
Most important	0	N/A	N/A	0	0
very important	5			5	27.8
Important	12			12	66.6
Less important	1			1	5.6
Total	18			18	100.0

Table 7 exhibit the level of importance Administrators accord music studies in the school. A careful observation of table 7 shows that none of the administrators had music to be one of the top subjects in the school. However 5 respondents representing 27.8% regard music as a very important subject on the time table, whiles 12 respondents representing 66.7% considered Music to be an important programme of study in the school's curriculum. One respondent representing 5.6% saw music to be of less importance. The implication of the data presented in table 7 is that music is important and thus plays a major role in the school curriculum. This is affirmed by Schmidt (1989) who expresses the view that, music has a tremendous value as an academic discipline because it aids understanding of other subjects. Winslow (1992) also added that music correlates naturally and readily with most of the subjects in the school curriculum, especially in the areas of Social Studies, fine Arts, poetry. However, the most important issue at this point perhaps is whether the right atmosphere is created for music to effectively function in the total upbringing of learners in the school.

The questionnaire also sought Administrators and Teachers' view on the need to employ the services of resource persons. Table 8 contain the details of the responses of respondents

Table 8: Need for Services of Music Resource Persons in Schools

Category	Options	Frequency	Percentage

Administrators	Yes	7	15.2
	no	11	23.9
Teachers	Yes	18	39.1
	no	10	21.7
Total		46	100.0

With the details revealed by table 8, it is obvious that occasionally teachers and administrators do have squabbles with one another on technical issues. This is because from the table, 18 teachers representing 39.1% said they needed the services of a resource person to complement their effort in the teaching and learning process. Whiles 11 administrators, equivalent to 23.9% thought the services of a resources person is not necessary, 10 teacher respondents representing 21.7% were in support of the administrators' view which opposes the idea of employing the services of the resource person in the teaching process, seven of the administrators which is equal to 15.2% were also in agreement of the teachers who called for the services of resource person. In sum, the number of Administrators and Teachers who supported the idea of employing the services of resource persons with regard to music teaching and learning were 25 (54.3%) as against 21 (45.6%) who objected to the employment of the services of resource persons. A simple comparison of the analyses of the data in table 8 exposes the fact that teachers would be able

to function more effectively with the assistance of a resource person, because majority of the Teacher respondents requested for their services. However, since administrators are in charge of the management of the activities of the school, the probability that the request of the teachers will be turned down under the circumstance of misunderstanding is very high. This condition undoubtedly has over the years contributed to the ineffective nature of some music teachers in the schools. Though the information provided in table 4 (Length of professional Training of Teachers) indicated that about 96.4 % were professionally equipped, due to innovations in the course structure, teachers might need the services of personnel outside the school to support them in the teaching and learning process.

Through the questionnaire and interview guide, views on the need for allocation of funds to the music section were sought. The information is displayed in table 9.

Category	Options	Frequency	Percentage
Administrators	Yes	2	4.3
	No	16	34.8
Teachers	Yes	2	4.3

	No	26	56.5
	Total	46	100.0

Table 9: The need for allocation of Funds to the Music section

Table 9 indicates that 16 administrators representing 34.8% do not allocate funds to the music section. Twenty- six of the teacher respondents, an equivalent of 56.5% also stated that they do not receive any allocation from the administration for the music section, neither are they made aware of any allocation for the section. However, from the table, 2 administrators which form 4.3% of the respondents said they make allocation and in similar manner, 2 teacher respondents with the percentage of 4.3% said they do receive some allocation. From the analyses of the details as presented in table 9, it is clear

that a good number of administrators do not want to spend on the subject Music. In this situation, teachers will be saddled with a lot of challenges in discharging their duties in the school, because it will be difficult for proper maintenance and appropriate purchase of instruments to be made.

Based on the information gathered on allocation of funds to the music section, the questionnaire sought the views of respondents (Teacher) as to how often administrators request estimates from them. Table 10 exhibits the details.

Table 10:   Frequency at which Teachers prepare Budget Estimates

Options	Teachers	Frequency	Percentage
Very often	0	0	0
Often	0	0	0
not often	9	9	32.1
not at all	19	19	67.9
Total	28	28	100.0

The details displayed in table 10 gives the information on the level of financial transaction as it exist between administrators and music teachers in schools. A critical observation of the table and the figure show that none of the administrators often request for estimates from teachers. Though 9 respondents representing   32.1%   seldomely   prepare   estimates   as   demanded   by

administrators whiles 19 respondents which is equivalent to 67.9% were not requested at all by their administrators to prepare annual estimates for funds. From the data presented in table 10, it is clear that only few of the music teachers prepare budget estimates. It is therefore obvious that a good number of the music educators lack information about the financial status of their section. A condition which often compels some teachers to either make over ambitious demands or do not request anything at all from the administration yet these teachers still teach, but the end results are mostly fatal. Torrington and Weightman (1989) describe the situation as one of the attributes for poor performance of employees at work and should be avoided.

Information on the level of supervision as administered by Heads to teachers in discharge of their duties in the teaching and learning process was also sought through the use of questionnaires. Table 11 shows the details of the results.

Table 11: Responses on Supervision of Teachers

Options	Teachers	Frequency	Percentage
Very	0	0	0
Often	5	5	17.9
often			
fairly often	8	8	28.5

seldom	15	15	53.6
Total	28	28	100.0

Table 11 reveals that 15 respondents representing 53.6% stated that supervision from their Heads was seldom. Eight respondents, an equivalent of 28.6% made it clear that supervision was fairly often, whiles 5 respondents representing 17.9% said they have experienced regular supervision from their Authorities. However, none of the respondents stated that they have experienced very regular supervision. A simple implication of the analyses of table 11 shows that, authorities of schools do supervise their subordinates but the intensity of the supervision could be questionable. In this perspective, it would be appropriate to consider the meaning of supervision as explained by Sergiovanni and Starratt (1998) that it is an activity that involves another in supporting and furthering that caring for the learner and respect for the significant of what is taught. This thought is complemented by Wiles (1967) with the view that, supervision involves all activities leading to the improvement of instruction, human relations and curriculum development. It is obvious then, that effective supervision is important in improving the quality of teaching and learning and when compromised could have a lasting effect on learners and the educational system in its entirety.

Information was also gathered on the level of support that teachers and

students enjoy from the authorities (Heads) in music education. Table 12 exhibits the result.

Table 12: Support from Authorities (Heads) in Music Education

Category of respondents	Options	Freq.	Percent
Teachers	very supportive	2	7.1
	Supportive	5	17.9
	partially supportive	7	25
	not supportive	14	50
Total		28	100.0
Students	very supportive	8	11.4
	Supportive	9	12.9
	partially supportive	14	20
	not supportive	39	55.7
Total		70	100.0

The analyses of table 12 shows that 2 teachers and 8 student respondents representing 7.1% and 11.4% are of the view that their authorities (Heads /Administrators) have been very supportive, whiles 5 teachers and 9 student respondents representing 17.9% and 12.9% stated that their authorities have been supportive. Seven teachers and fourteen student respondents yielding 25% and 20% made it clear that their authorities were partially supportive as 14 and 39 teacher and students respondents representing 50% and 55.7% mentioned that their authorities were not supportive. In a whole, the analyses of the data presented in table 12 reveals that some heads have been supporting the process of music education in their schools by striving to secure instruments and other facilities. It is crucial to note that, promotion of music by heads of schools is in line with the view of Trainor (2006) which explains the need for music in schools by suggesting that unlike students who do not take music lessons, those who take music lessons show improved brain development in a course of time. However, the information presented in table 12, indicates that a good number of heads do not support music education. This is because some of the heads seem not to have much idea about the importance of music, hence, their inability to step-up their effort to encourage music education in their schools.

The questionnaire further sought for the average number of students who offer music yearly in the school. This is to find out the effect of the kind of support accorded the music section by the school authorities to the students

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who present themselves to be trained musically and the music progamme as whole. The summary of the result as provided by teachers are found in Table 13.

Table 13: Teachers response on number of Music Students trained yearly

Options	Teachers	Frequency	Percent
1-5	9	9	32.1
6-10	10	10	35.7
11-15	8	8	28.6
16 and above	1	1	3.6
Total	28	28	100.0

The details in table 13 reveals that 9 respondents which is an equivalent of 32.1% stated that they are able to train between 1 and 5 students at the end of the academic year. Ten respondents representing 35.7% said they educate average of 6 and 10 students annually. Whiles 8 respondents with the percentage of 28.6 mentioned that they are able to school between 11 and 15 students academically. However, one respondent an equivalent of 3.6% is able to tutor an average of 16 and above students at the end of the academic year. Comparatively, the number of music students trained annually according to the data presented in table 13 is inadequate. Through the interview conducted it became known that the situation has been like that because a number of the

students do not know much about the subject music whiles those who knew considered it to be only a recreational subject. A further probe into this view of the students revealed that because the subject is non-examinable in their previous schools they feel that studying it will amount to time wasting, more so, they have not develop interest for the subject. The situation calls for a thorough education in order to relieve the students from the negative notion they have about the music subject. However, the interview conducted and the observations made in the schools vividly expose a minimal effort made by the authorities of the school to curb the situation.

In respect of the averages provided by music teachers on music students trained annually and also throughout the Senior High School programme, questions were asked through the questionnaire to find out the status of students' interest in music studies in schools. Table 14 displays the summary of the facts on the issue.

Table 14: Responses by Teachers on status of Students' interest in Music Education

Options	Teachers	Frequency	Percent
Stable	0	0	0
Declining	21	21	75.0
Declined	7	7	25.0

Total	28	28	100.0

From table 14, the information displayed shows that none of the teacher respondents mentioned that students' interest in music studies was stable. Rather, 21 teacher respondents representing 75.0% declared that students' interest was declining whiles 7 respondents (25.0%) were of the view that students' interest has declined. A careful analysis of the details in table 14 suggests that students' interest in music studies is not as encouraging as one would expect. The interest in music studies is dropping due to a number of factors. It was realised through the interview that lack of qualified personnel, finance, infrastructure and material resources among other things are the attributes of the declining interest in music as a programme of study in schools.

The tables in this section are analysed and organized to answer the research question two which seeks to identify the measures Administrators employ to obtain and maintain resources in the schools. The details are presented in tables 15 to 21. A critical analysis of the information available in table 15 reveals that 21 respondents representing 18.1 % were of the view that parents provide some material to the schools. On the other hand, 13 respondents which is an equivalent of 11.2% indicated that Non- Governmental Organisations supply teaching materials to the school. Forty-Four respondents indicating 37.9% also stated that Old Students Association contribute to the school in terms of teaching materials, whereas 38 respondents which is 32.8% mentioned that the school makes available materials for the students.

Measures Administrators employ to obtain and maintain resources in the School

Table 15: Responses on Acquisition of Materials

Category / Options		Frequency	Percent
Administrators	Parent	4	22. 2
	NGO	2	11.1
	OSA	5	27.8
	School	7	38..9
Total		18	100.0
Teacher	Parent	5	17..9
	NGO	3	10.7
	OSA	10	35.7
	School	10	35.7
Total		28	100.0
Students	Parent	12	17.1
	NGO	8	11.4
	OSA	29	41.4
	School	21	30

Total	70	100.0

The breakdown of responses from respondents as shown in table 15 indicates that 4 Administrators (22.2%), 5 Teachers (17.9%) and 12 Student (17.1%) respondents stated that parents supply instruments (materials) to the school. Two Administrators (11.1%), Three Teachers (10.7%) and 8 Students (11.4%) respondents acknowledged that materials were made available in the school by Non-Governmental Organisations. Also 5 Administrators (27.8%), Ten Teachers (35.7%) and 29 Student (41.4%) respondents indicated that materials were offered to the school by Old Students Association. Whiles 7 Administrators (38.9%), 10 Teachers (35.7%) and 21 Student (30%) respondents mentioned that the school secures the materials on its own. Indeed, teaching and learning materials as a form of motivation are inseparable from the teaching and learning process. Amuzu Kpeglo (2004) explains Plato's view on education and stated that the need for a child to look for knowledge himself, serves as a guide to the administrator who encourages teachers to guide children to search for new ideas in order to adjust to the world and its dynamic system. Thinking about the kind of encouragement administrator offer to teachers, one can not ignore the provision of materials and its role in the teaching and learning process. Considering provision of infrastructure and materials in the field of education, the government has always been the source to look up to. However, from the analysis of the information in table 15, it is

obvious that the school and for that matter Government through the Ministry of Education is not the sole provider of equipments and materials to induce teaching and learning in the educational institutions. In this perspective, teaching and learning could be severely affected if any of the stake holders under any circumstance fail to contribute its quota in the administration of the school.

The questionnaire sought for information on the supply of equipment to the music section. Table 16 contains the summary. In table 16, Twelve and Twenty-Five Administrator and Teacher respondents representing 26.1% and 54.3% respectively, indicated that the music section has not been adequately supplied with equipments. However, Six and Three Administrator and Teacher respondents with the corresponding percentages of 13.0(%) and 6.5(%) were of the view that equipments have been supplied to the music section.

Table 16: Supply of music Equipments

Category	Options	Frequency	Percentage
Administrators	Yes	6	13.0
	No	12	26.1
Teachers	Yes	3	6.5
	No	25	54.3

Total	46	100.0

Observing the details in the diagram, one would not be far from right to conclude that the music section has not been supplied with enough instruments. In line with the opinion of Manford (1996) learners naturally play with materials and create things out of their own curiosity and must be provided with the appropriate instruments to manipulate and explore. Therefore inadequate supply of materials would not auger well for effective work in the classroom.

The items on the questionnaire for all the respondents sought for data on availability of music laboratory in schools. The consequences of the information gathered on this issue revealed that majority of the schools do not have music laboratories, an indication that music lessons are possibly held in the normal classroom. This condition, could extremely affect practical lessons due to sound interferences from the surroundings. Table 17 shows the details. The analysis of table 17 indicates that in a whole, a total of 8 respondents with a percentage of 6.9% had music laboratory in their schools. The 8 respondents comprise 3 administrators (2.6%), 3 teachers (2.6%) and 2 students (1.7%). Whiles 108 respondents representing 93.1% affirmed that they do not have music laboratory in their school. The 108 respondents was made of 15 administrators (12.9%), Twenty-Five teachers (21.6%) and 68 students (58.6%).

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Table 17: Availability of music Laboratory in Schools

Category	Options	Freq.	Percent
Administrators	Yes	3	2.6
	No	15	12.9
Teachers	Yes	3	2.6
	No	25	21.6
Students	Yes	2	1.7
	No	68	58.6
Total		116	100.0

From the details given on the issue of music laboratory, it was clear that most schools in the Central Region which offer music lack one of the most vital amenities with regard to effective music studies. The questionnaire further sought for the views of the respondents of the fortunate schools which had music laboratories on the adequacy of material in the laboratories. The response was that, the laboratories have been equipped with some basic musical instruments like keyboard, but they were also plain on the inadequacy of materials in the laboratory. Respondents from schools without music laboratory mentioned that they only have a store room where they keep the instruments. Undoubtedly, the use of a store room is not very conducive for the sophisticated musical instruments such as amplifier, audio and audiovisual

gadgets, and digital tuners, some wind instruments like clarinet, oboe, saxophone, flutes, trumpet and cornet.

Also organ, guitar, cello, violin, viola and grand piano, this is because an instrument like piano when frequently pushed from one place to the other, suffer pitch defect as the tension in the stings drop. The phenomenon leads to distuning of the strings and malfunctioning of the piano. The problem therefore is not the distuning of the instrument, but the amount of time, energy and financial resources which will go in to re-tuning of the instrument and the number of times the re-tuning has to be done in academic year for effective work, hence the need for a music laboratory to ensure safety and less expenditure in maintenance of musical instruments.

Information on the possible methods used to teach music was also very crucial and as result data was collected in that respect. Table 18 and figure 19 give the breakdown. Table 18 and figure 19 reveal that Three Administrators and Teachers (6.5%) were emphatic that music studies in their schools is by both practical and theoretical methods, whiles Fifteen administrative and 24 teacher respondents representing 32.6% and 52.2% respectively, mentioned that music teaching in their schools has been only theoretical. However one teacher respondent (2.2%) stated that music studies in his school has been through practical means. The analyses of table 18 indicate a higher figure in the number of respondents who have music taught theoretically in their school over those who stated that music teaching in their school is both theoretical and practical. The Music and Dance syllabus (2000) classifies music studies into

three broad areas as Composition, Performance and listening. Each of the areas is more driven by the practical aspect with the theory complementing to complete studies in music. This means that in the situation where more attention is paid to one method, learners will suffer thereby rendering them handicap. For example, if the concentration was on theory then students will lack the practical touch and this is not good for total music training.

Table 18: Responses on Method of Teaching

Category/ Options		Frequency	Percent
Admi.	Pract.	0	0
	Theoret.	15	32.6
	Both	3	6.5
Trs	Pract.	1	2.2
	Theoret.	24	52.2
	Both	3	6.5
Total		46	100.0

Key

 Admi - Administrators.

Trs - Teachers

Pract -.Practical

 Theoret -Theoretical

Teacher's view on the absence of materials in the schools led to the question of whether authorities make provision for teachers to purchase the needed materials on their own. Table 19 shows that 3 teacher respondents representing 10.7% have the opportunity to purchase the teaching materials on behalf of the school. Twenty-Five respondents representing 89.3% however mentioned that they are usually not given the chance to purchase materials.

Table 19: Provision to Purchase Materials

Options	Teachers	Frequency	Percentage
Yes	3	3	10.7
No	25	25	89.3
Total	28	28	100.0

The condition could have a downbeat effect on the whole processes of music education. Because instruments or materials of inferior quality could easily be acquired for the section once the materials are bought by non-technical personnel. The few privileged teachers who according to the information provided by table 19 had the opportunity to purchase instruments were asked about the regularity of the purchases they make, and they mentioned that they are engaged in the exercise sparingly. In an institution where regular purchases

of instruments are not made, there is usually untold pressure on the few instruments, the practice mostly affect the life span of the materials (instruments).

The situation obviously raised eyebrows on the standard of the condition of the already acquired teaching and learning materials. The questionnaire sought for information on the condition of materials / instruments in the school. Table 20 exhibits the breakdown.

Table 20: Teachers' Responses on the Condition (good) of Materials

Options	Teachers	Frequency	Percent
Yes	1	1	3.6
No	22	22	78.6
Somehow	5	5	17.9
Total	28	28	100.0

The figures in table 20 indicate that one teacher respondent which is equivalent to 3.6% acknowledged that the materials in the school are of good standard. Twenty-Two respondents representing 78.6% made it clear that materials are not up to standard whiles 5 respondents (17.9%) stated that their materials were somehow good. The implication of the information given is that the 22 and 5 respondents obviously have some challenges with the functioning of their instruments/materials and one respondent seem to be satisfied with the

standard of the materials in the school. Considering the practical nature of music, studies could come to a halt if instruments are not functioning properly. In this instance, both learners and teachers will suffer because the job satisfaction that teachers always seek will elude them whiles students also loose out on acquisition of knowledge and satisfaction.

The questionnaire also sought for teachers' thought with regards to their ability to use the few instruments the school may have acquired to teach the students. The information gathered however, revealed that some teachers were unable to operate the musical instruments, and were therefore handicapped in making good use of the instruments in the teaching and learning process. Table 21 contains the details.

Table 21: Responses on Teachers' Ability to use Instruments

Options	Teachers	Frequency	Percentages
very well	4	4	14.3
Quite well	9	9	32.1
Not too well	10	10	35.7
not well	5	5	17.9
Total	28	28	100.0

Table 21 indicates that 4 and 9 representing 14.3 and 32.1 percent of the respondents were able to work with the musical instruments. Whiles 10

representing 35.7 percent were very weak in handling the instruments, 5 respondents representing 17.9 percent were not in the position to use the instruments. Careful analyses of the information provided in table 21 shows that about half of the music teachers do not have full control over the required musical instruments they need to employ in the teaching process. This condition could be one of the contributing factors which has accounted for the decline in interest of students towards the study of music and also unwillingness on the part of the leadership of the school to acquire instruments for music studies.

The data and the corresponding analyses of the tables in the section is grouped to answer the research question three which is meant to find out the influence of school curriculum on the organization of musical activities in the school. Table 22 and figure 23 reveal that 1 respondent out of the 28 respondents representing 3.6 percent said they have only one period for music per class per week. Whiles 24 respondents representing 85.7 percent indicated that they have 2 periods per class per week. Three respondents representing 10.7 percent also stated that they have 3 periods per class per week. From the information in table 22 there is the indication that majority of the teachers have 2 periods per week per class.

How has the school Curriculum Influenced Organization of Musical Activities in the School?

Table 22: Teachers view on number of Periods

Number of Periods	Frequency	Percent
1 period	1	3.6
2 periods	24	85.7
3 periods	3	10.7
4 periods	0	0
Total	28	100

This means that the teacher has to apportion the periods to cover both practical and theory aspects of the music progamme so as to achieve the set goals for the period.

Considering the broad nature of the music course, the obvious question therefore is how adequate the contact hours of 2 periods per class per week have been. Table 23 presents the breakdown.

A careful observation of table 23 explains that 10 teacher and 26 student respondents representing 10.2% and 26.5% respectively were of the view that the periods allocated were adequate. However, 18 teachers and 44 student respondents equivalent of 18.4% and 44.9% acknowledged that the periods allocated on the timetable were not adequate. Motswakae et al (1993) identified curriculum, which has timetable as a sub set, to include all the experiences provided by a school to educate the pupils. It is a course of subjects and co-curricular activities that must be covered by the pupils, with

the aim of developing them mentally, physically and morally. It is in this perspective that Churchly et al (1992) acknowledged that music is valuable because it is analogous to the "feeling life" which is unique to humans. They maintained that humans do not experience the world through either feeling or cognition but both are intertwine and contribute to our understanding of self, the world and our interaction with it. As a result, a denial of one is a denial of human nature. In view of the explanations given, it is assumed that ideally all activities in a curriculum would be accorded an appreciable attention. In view of this Teachers and Students were asked to express their view on the adequacy of periods allocate to Music lessons.

Table 23: Responses on Adequacy of Periods allocated to Music education

Category	Options	Frequency	Percentage
Teachers	Yes	10	10.2
	No	18	18.4
Students	Yes	26	26.5
	No	44	44.9
	Total	98	100.0

However, the most probable question one is likely to ponder about is whether the views as observed by Churchly (1992) and Motswakae (1993) is

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actually the situation on the ground. From the details given on the allocation of periods, one would not be far from right to conclude that, it is true that students who offer music and the respective teachers are normally faced with the challenge of time. Teachers were frank on the inadequacy of the periods allocated to music studies; they stated that they are mostly unable to complete the syllabus with candidates in order to prepare them well for the final examinations conducted by the West African Examinations Council. Students on the other hand complained that due to lack of time, they are saddled with the challenge of comprehending what the teachers impart to them. The condition usually renders the whole learning process boring and uninteresting because the situation compels teachers to compress topics and handle them within a short period, as a result, facts are not explained thoroughly to their understanding.

For fuller comprehension of how learners cope with conditions in their music class, data was gathered on whether they (students) enjoy music class. The details are shown in table 24. From table 24 students' responses show that 11 representing 15.7 percent gave the impression that they enjoy their music class, whiles 59 respondents representing 84.3 percent replied negatively.

Table 24: Students responses on whether they Enjoy music Class

Category	Options	Frequency	Percentages
Students	Yes	11	15.7

No	59	84.3
Total	70	100.0

The implication of the data presented in table 24 is that lessons are boring and has affected students' interest in the subject. Furthermore, interview conducted and personal observation made in the schools suggested that musical activities outside the classroom have also been affected, because nearly all the schools selected for the research, the time table has been planned such that almost everything connected to entertainment could be deemed time wasting. This is because, though formal lessons begin at 7:30am and end at 2:00pm, immediately after lunch student are expected to be in the classroom to continue the day's programme with Extra Classes/Afternoon Classes. The session ends between 4:00 and 5:00pm on week-days. The week-ends however, are for individual and general clean-ups in the school. Even after the cleaning certain classes are organized for students all in the name of preventing students from getting themselves involved in any immoral act which is alleged to be time wasting on the part of students whiles on campus.

The good old day's entertainment which was usually organized on Saturday evenings is being tempered with. For instance, at Winneba Secondary School instead of the usual two hour entertainment beginning from 6:30 pm to 8:30pm   on Saturdays, it has been rescheduled sometimes to last for one and half hours starting from 4:00pm to 5:30 or 6: 00pm on Saturdays. The change in time was explained to be a measure to monitor effective use of student's

time on campus.

The Students however, were of the view that they would have loved to frequently organize musical shows of different kinds even among themselves to entertain and also show their musical virtuosity. This dream of the students has not been possible due to the tight schedules on the school's curriculum.

Music teachers also added that, apart from church services where they either guide or lead the school choir to perform, the only time they fully organize musical activities are during Speech Day celebrations and other special occasions. Though they would have wished to put some musical activities together on regular bases to make campus lively, the curriculum must be strictly adhere to.

The questionnaire also sought for the details on the population of professional music educators in the schools. Table 25 contains the details of the data collected.

Table 25:   Responses on Number of Professional Music educators in Schools

Category	Options	Frequency	Percentage
	1 Tr	14	77.8
Administrators	2 Trs	4	22.2
	3 Trs	0	0
Total		18	100.0

	1 Tr	24	85.7
Teachers	2 Trs	4	14.3
	3 Trs	0	0
Total		28	100.0
	1 Tr	46	65.7
Students	2 Trs	19	27.1
	3 Trs	5	7.1
Total		70	100.0

From table 25, fourteen and Four Administrators representing 77.8% and 22.2% stated that they have one and two professional music teachers respectively. The teacher respondents of 24 and 4 an equivalent of 85.7% and 14.3% also confirm that their schools have 1 and 2 professional music teachers whiles 46 and 19 student respondents representing 65.7% and 27.1% mentioned that they have 1 and 2 music teachers. Where as Administrators and teachers responded negatively to the question of 3 music teachers in the school, five of the student respondents (7.1%) reported that they have 3 music teachers

in the school. Considering the total number of respondents who acknowledged that they have one professional music teacher against those with two music teachers, it would be concluded that, one teacher to a school is not enough and that is why some schools have decided to take on   an additional teacher. On the other hand one could say that the schools with one music teacher could still suffer some setbacks. It is obvious then that with the broad nature of the music syllabus, one music teacher to a school is inadequate.

Information presented in the table in this section is analysed to answer the research question four which seeks to identify the specific role music play in the general training of the learner.

What specific role does Music play in the general training of the Individual?

Table 26: Responses on Awareness of the Role of Music in general up-bringing of the Individual

Category	Options	Frequency	Percentage
Administrators	Yes	7	38.9
	No	11	61.1

Total		18	100.0

Teachers		28	
	Yes		100
	No	0	0

Total		28	100.0

Students			
	Yes	19	27.1
	No	51	72.9

Total		70	100.0

With reference to table 26, seven Administrators, 28 Teachers and 19 Student respondents representing 38.9%, 100% and 27.1% respectively declared that they are aware of the specific role music play in the formal training of the individual. Whiles 11 Administrators and 51 Students respondents equivalent of 61.1% and 72.9% acknowledged that they do not posses the in-depth knowledge about the specific role of music and dance in human development. From the details of the diagram the implication is that professional music teachers really know the effect of their subject on learners. Conversely, majority of the administrators as declared by the table, lack

knowledge about the specific influence of music on humans. On this issue, a host of the administrators who provided their views through the interview, avowed their notion about music to be a medium of entertainment. This view of the administrators was found to be myopic because Bray (2002) indicated that music is a unique form of communication which influences the way students reason and act. It brings together intellect and feeling including reflection and emotional development. Amateur music making whether individual or communal, develops in the individual a sense of group identity and togetherness, self discipline and creativity, aesthetic sensitivity and fulfillment. Music helps students to understand themselves and relate to others, forging important links between the home, school and the wider world. Miche (2002) added that music is important for the development of a Whole Child and also development of one's own life. Miche further stated that music begins in the early years and extends for an entire lifetime and concludes that provision of musical environment supports the neural growth of the child. The therapeutic nature of music as discussed in chapter two of the research makes music one of the major tools of relieving stress since it is able to calm nerves and heal stress related diseases among humans.

In line with the views of Bray (2002) and Miche (2002) on the roles music assume in the training of individuals, the cultural and scientific roles cannot be overruled. For instance, music as part of culture helps identify individuals under ethnic groupings because Music differs from one ethnic group to the other and this makes each group or tribe very unique. Every

culture has its own norms but one of the norms which seem to cut across almost all the cultures is the *obligation to lead an exemplary life*. It is alleged that culture of all societies frown upon immoral life styles such as pilfering and other vices. One of the possible tools which could be used to curb the menace is music because the effect of music composed about good and evil deeds of a community easily disseminates among its members. If it is about compliments, the spirit of patriotism of the people concern is boosted. On the other hand if the effect is unfavourable, measures are put in place to correct the situation. Again, scientifically, musical activities as explained by Schmidt (1989) and Winslow (1992) are some of the endeavours which demand the application of almost all the five senses of the individual. In this perspective, it is apparent that persistent involvement in musical performances will by far help develop the senses of the performer which will positively affect the Psychomotor, Affective and the Cognitive domains of the individual.

Considering the views of the students presented in the table 26, the import is that more than half of the student population who offer Music do not know much about the benefits they will derive from the Music programme they are pursuing. This state of dilemma that students find themselves in could be attributed to the Educational Policy which made Music and Dance a non-examinable subject at the basic level.   From the analyses, it was observed that much attention was not given to the subject by administrators due to lack of knowledge on their part. This resulted in the limited supply of equipment to the Music section of most of the schools. It was also realised that, a minimal

support was given to teachers in their work, whiles very little was done by the

authorities to nurture students' interest in music education.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Overview

Over the years, Music education in Ghanaian schools have seen some significant reformations (changes), an instance was the 1998 Music and Dance Programme which saw Music studies in schools fused with Dance. The innovations introduced into music teaching apparently were meant to enhance teaching and learning of Music in order to make the subject more comprehensive and attractive to learners. However, preliminary studies revealed that student population in Music studies has not been encouraging as compared to other subject areas. It is in this direction that the research was embarked upon to find out why Music as a programme of study in Ghanaian schools seem unattractive to learners especially those at the Senior High Level. The study, among other things, considered attributes of administrator's inability to provide the needed support for Music studies in the Senior High Schools. The study also captured some of the challenges that teachers and learners encounter in the teaching and learning process and what could be done to curb the situation.

A descriptive survey approach was employed in the research because Leedy et al (2005) allude to the fact that, the descriptive survey allows for data based on self reporting and face-to-face interview. It was realized that the method will afford the researcher the opportunity to get to the root of the existing conditions surrounding the organisation of Music programmes including teaching and learning in schools.

The study was organised in five sections; each phase is described in a chapter. The problems which necessitated the study, the need for the study as

well as the research questions to which answers were sought for were highlighted in the opening section.

The relevant literature reviewed was on the promotion of Music teaching and learning in the Senior High Schools, measures Administrators employ to obtain and maintain resources in the schools, the influence of school curriculum on the organization of musical activities in the school and the role of Music and Dance in the general training of the students. The authors of the works reviewed revealed enormous importance of music in human life and therefore defended the inclusion of Music in school curriculum.

A sample size of 116 respondents was used for the research. The composition of the respondents was 18 administrators, 28 teachers and 70 students drawn from sampled schools in the Cape Coast and Winneba Mnucipalities.

The main instruments used were three sets of questionnaire and an interview guide. The questionnaires are found under Appendixes A1, A2, A3 whiles the interview guide forms the Appendix B. The questionnaires comprised of close and open ended questions. The interview guide was also designed to help elicit information from administrators when they were found busy. The use of the interview guide was essential because it contributed for the fuller representation of administrators and also helped in making sure that varied submissions were represented

The retrieved questionnaires were coded and the responses to the open ended questions on the questionnaire and the interview guide were critically

scrutinized for consistency and were also coded. The Statistical Package for Social Sciences (SPSS) soft ware was then used to analyse the data and the corresponding frequency and percentage tables were developed to draw the bar charts to emphasise the responses of the respondents to aid reader's comprehension.

Summary of Research Findings

The summary of the major findings of the research were derived from the various research questions which guided the study.

The study revealed that the authorities of most of the schools offering Music have not done much to elevate or promote the study of Music (Music Education) in schools. Though policy makers on behalf of the State have instituted some policies to change the phase of music education in schools, these policies have rather worked negatively towards the promotion of music education in schools. Reference is made to the status of the third rated subjects on the school curriculum which are the externally non – examinable subjects and the ripple effect on the students who wish to offer any of such courses at the Senior High level.

The school authorities have not fully utilized the idea of orientation to encourage Music education in their schools. This is due to the level at which the status of Music and other subjects in similar situation have been reduced to. The manifestation of the situation is very conspicuous considering the number of students who offer Music in the Senior High School as against the numbers

in other subject areas such as History and Geography.

Another finding is the approach school Administrators employed to obtain and maintain resources in the school. It was discovered that authorities of schools largely relied on the government subvention which is the money meant for the management of the school. However, due to the numerous challenges normally encountered in school management, the subvention is almost always inadequate. As a result, authorities of the schools depended on donations from Non-Governmental Organisations (NGO) like United Nations Educational Scientific and Cultural Organisation (UNESCO) Swedish International Development Authority (SIDA) and other supporting bodies such as Parent Teacher Association (PTA), Old Students Association (OSA), and Individuals among others, who normally undertake renovations of classroom blocks, provide materials like books and instruments and also see to the maintenance of some of the already acquired instruments in the school.

From the research, it was realised that Music has an insignificant space on the school's timetable therefore the timetable has not fully fulfilled the requirement of the Music curriculum. This is seen in the number of times music activities are officially allowed to be organized. In the schools visited, apart from the weekend entertainment the only time formal musical activities are organized for students by the school is during speech and prize giving days which is seldomely organised and also the Inter Schools Cultural Festival which is organised biennially. The usual student's musical troupe which heralded sporting activities was found to be un-official though the leadership of

the schools sometimes enjoy and professed to be in support of it. A school's musical troupe could be idle in a particular year where there is no speech and prize giving day nor inter school cultural festival and sporting activities.

Through the research the realisation that Music permeates other areas of study and training became eminent. This is because both students and teachers are able to learn difficult and confusing sections of a topic in other subject areas with less effort by the use of Music nemonics. It is evident from the study that instrument and role playing in ensemble work could help prepare students or learners for future life. Apart from its therapeutic nature, Music boosts mental alertness among learners and helps improve upon assimilation rate and co-ordination in students.

Finally, the study revealed that Music as a programme of study in schools lacked appropriate teaching and learning materials as well as infrastructure.

Conclusions

From the findings of the study, it is evident that the lack of trained personnel to teach Music in a professional manner, is contributing to the low level of interest in Music, hence the abysmal patronage of music subjects and programmes among students.

Some institutional leaders have no in- depth knowledge about the influence of music in the total human development and therefore consider it to be a mere entertainment within the curriculum.

It is apparent from the study that Music studies in schools particularly

senior high schools is gradually fading out due to the fact that the subject is externally non examinable at the lower level of the educational system. Hence, the least prioritised when it comes to resource allocation.

Lastly, the oblique condition of the Music programme in the academic institutions is because administrators of most of the schools offering Music complain that they are most often saddled with acute financial challenges. As a result they are unable to fully support the music section to ensure effective study and work throughout the term.

Recommendations

Having carefully examined the challenges that schools offering music in the Central Region of Ghana encounter, it is recommended that;

a. The Ghana Education Service (GES) and the Government of Ghana should set up a special fund which will be used in acquiring the necessary materials and instruments for the various schools offering Music. This will greatly aid achievement of educational Aims and Objectives regarding holistic development of the individual.

b. The Ghana Education Service (GES) must organize regular refresher courses and workshops for administrators and authorities of institutions or schools. With these programmes the Heads (administrators) and sectional Heads will be put in a better position to professionally advice learners in choosing subjects which will help their future career.

c. The avenue should also be created for more personnel to be trained so

that each of the levels of the educational ladder will have professional hands to handle the music course. On this, The Study Leave with pay and its quota string must be given a second look to reflect the needs of the schools and the educational system as a whole.

d. Policy Makers should reconsider their decision to make Music non-examinable subject in the basic and Junior High Schools. For example Music and Dance and Physical Education, to enable these subjects to regain their popularity in the educational field.

Suggestions for Further Research

a. In respect of the findings, conclusions and recommendations of the research as enumerated, it is recommended that similar research could be conducted in schools of other regions of Ghana, to find out the challenges confronting administrators in respect of music education.

b. Further research could also be conducted to find out students' interest in Music education and how they could be assisted to benefit from music lessons.

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APPENDIX   A 1

CHALLENGES IN THE TEACHING AND LEARNING OF MUISC

AND DANCE IN THE SENIOR HIGH SCHOOLS OF THE CAPE

COAST AND WINNEBA MUNICIPALITIES

QUESTIONNAIRE FOR STUDENTS

1. Age: a. under 15[ ]   b. 16 - 18 [ ]   c. 19- 21 [ ]   d. above 21years [ ]

2.   Sex: a. Male [ ]   b. Female [ ]

3. In which class are you? ………………………………………………….

4. How many are you in the music class?

     a. less than 6 [ ]   b. 6 -10 [ ]   c. 11- 15 [ ]   d. more than 16 [ ]

5. Do you have adequate musical instruments to learn with?

       a. Yes [ ]   b. No [ ]   c. somehow [ ]

6. Which of these instruments do you have in the school? Tick [√] as many as

     possible. a. keyboard [ ]   b. trumpet [ ] c. tuba [ ] d. trombone [ ]

     e. saxophone [ ] f. clarinet [ ]   g. oboe [ ] h. drum set [ ] i. violin [ ]

     j. viola [ ] k. cello [ ] l. double bass [ ]   m. recording instruments [ ]

n. African instruments [ ]

7. If your answer to item four is yes, then who provided these instruments?

     a. parents b. School c. NGO

8. a. Does your school have a place for keeping the instruments?

     a. Yes [ ] b. No [ ]

  b.   b. If No where do you keep them? ....

9. How secured is the place if yes? a. Very secured [ ] b. secured [ ]

     c. Quiet secured [ ] d. Unsecured [ ]

10. Which of the following best describes the condition of musical instruments
   in your school?

    a. very good [ ] b. good [ ] c. very bad [ ] d. bad [ ]

11. Does your school have a music lab/room?   a. Yes [ ] b. No [ ]

12. How spacious is the laboratory for studies?

 a. very spacious [ ] b. spacious [ ] c. not very spacious [ ] d. not spacious [ ]

13. How many times do you practice on the instruments in a week?

    a. once [ ] b. twice [ ] c. more than twice [ ]

14. Give reasons for your response to question thirteen……………………

  ……………………………………………………………………………

15. Do you enjoy your music class?   a. Yes [ ]   b. No [ ]

16. Give reasons for your answer to question …………………………………

  …………………………………………………………………………….

17. How many music tutors do you have in the school?

    a. 1-2 [ ]   b. 3-4 [ ]   c. 5-6 [ ]   d. more than 6 [ ]

18. How often do your authorities visit the music class?

    a. very often [ ] b. often [ ] c. not often [ ] d. not at all [ ]

19. How do you grade the support of the headmaster/mistress for the teaching
    and learning of music?

 a. very supportive [ ]   b. supportive [ ]   c. not very supportive [ ]

 d. not supportive[ ]

APPENDIX   A 2

CHALLENGES IN THE TEACHING AND LEARNING OF MUISC

AND DANCE IN THE SENIOR HIGH SCHOOLS OF THE CAPE

COAST AND WINNEBA MUNICIPALITIES

QUESTIONNAIRE FOR MUSIC AND DANCE TEACHERS

1.   Age: a. 20-25 years [   ]   b. 26- 30 years [   ] c. 31-35years [   ] d. 36 and

      above [   ]

2.   Sex: a. Male [   ]   b.   Female [   ]

3. How long did you have your professional training as a music teacher?

  …………………………………………………………………………….

  …………………………………………………………………………………

4. How many music teachers are there in your school in addition to you?

   a. 1 [   ]   b. 2 [   ]   c. 3 [   ]

5. How many periods are allocated for music teaching to a class per week in

   your school?   a. 2- 3 [   ]   b.4 -5 [   ]   c 6.-7 [   ]   d. more than 7 [   ]

6. Are the periods allocated for music adequate?   a. Yes [   ]   b. No [   ]

7. Please give reason(s) for your response to Q6

………………………………………………………………………………

………………………………………………………………………………

………………………………………………………………………….…

8. How would you describe the teaching of music in your school?

a. practical [ ]   b. Theoretical [ ]

9. Do you receive any funding for the purchase of materials?

a. Yes [ ]   b. No [ ]

10. From which source(s), if yes, do you receive help to purchase materials?

a. Donors [ ]   b. ministry of education [ ]   c. The community [ ]

d. Personal [ ]

11. What new materials have you received in the past two years for teaching and Learning music?

12. How regular do you receive the materials?   a. Very regular [ ]   b. Regular

c. Irregular [ ]

13. Are your instruments up- to -date with regard to modern standard of teaching? a. Yes [ ] b. No [ ] c. somehow [ ]

14. How well are you able to use the instruments in teaching?

a. very well [ ] b. quite well [ ] c. not too well [ ] d. not well [ ]

15. Do you have a music laboratory? a. Yes [ ] b. No [ ]

16. How well is the laboratory furnished with teaching aids?

a. very well furnished [ ] b. well Furnished [ ] c. not well furnished [ ]

17. How often are you assisted by resource persons?

a. Very often [ ] b. Often [ ] c. Seldom [ ] d. Not at all [ ]

18. How often does your head supervise your work?

a. very often [ ] b. often [ ] c. fairly often [ ] d. seldom [ ]

19. What kind of support do you receive from the administration in support of

your work?...

…………………………………………………………………..

20. On the average how many students offer music in your school yearly?

………………………………………………………………………………..

21. How adequate is the number for a school of its size?

    a. very adequate [   ]   b. adequate [   ] c. not too adequate [   ]

    d. not adequate [   ]

22. What is the attitude of students towards the learning of music in general?

………………………………………………………………………………

23. Suggest possible reasons for their attitude?

………………………………………………………………………………

………………………………………………………………………………

………………………………………………………………………………

24. What would you consider to be the contribution of your subject to the general up –bringing of the student?

………………………………………………………………………………

………………………………………………………………………………

<div align="right">Thank you</div>

APPENDIX   A 3

CHALLENGES IN THE TEACHING AND LEARNING OF MUISC

AND DANCE IN THE SENIOR HIGH SCHOOLS OF THE CAPE

COAST AND WINNEBA MUNICIPALITIES

<u>QUESTIONNAIRE FOR HEADS/ADMINISTRATORS</u>

1. How many music teachers do you have in your school?

    a. 1 [   ]   b. 2 [   ]   c. more than 2 [   ]

2. Is the number of music teachers enough?   a. Yes [   ]   b. No [   ]

3. In your view, is the music section/department well- equipped with

   teaching materials as compared to other departments?

    a. Yes [   ]   b. No [   ]   c. somehow [   ]

4.   Please   give   reason(s)   for   your   answer   to   Q   3

…………………………………………………………………………..

…………………………………………………………………………………..

5. Has your school been provided with a music lab/room?

     a. Yes [ ]   b.   No [ ]

6. How   adequate is the laboratory equipped for music lessons?

    a. very adequate [   ]   b. less adequate [ ]   c. not adequate [ ]

7. Please offer reason(s) if your answer is (b) or (c) in Q6

    ………………………………………………………………………………….

    ………………………………………………………………………………….

8. Which of these best describes how music is taught in your school?

    a. Practical [ ]   b. theoretical [ ]

9. What is the degree opf importance attached to the following cultural studies

    programmes in your school?. Individually, which of these receive most

    attention in ranking 1 - 4 where; [1] most important   [2] very important

    [3] important   [4] least important

    Music [ ]   Dance [ ]   Drama [ ]   Poetry [ ]

10. Please give reason(s) for your answer to Q9

……………………………………………………………………………………….

……………………………………………………………………………………….

11. Does your school require resource person apart from the music teacher to

    assist in teaching?   a. Yes [ ]   b. No [ ]

12. Please give brief reason(s) for your answer to Q 11

    ……………………………………………………………………………..

    …………………………………………………………………………………

13. In preparing your budget for the term do you make allocation for the music

    section / department?   a. Yes [ ]   b. No [ ]

14.   Please   give   reason(s)   if   your   response   is   (b)   in   Q13
    ……………………………………………………………………………..

    ………………………………………………………………………………….

15. What percentage of budgetary allocation is given to the music section?

       a. 5- 10% [ ]   b. less than 5% [ ]   c. more than 10% [ ]

16. How adequate is the cultural share of the Capitation Grant?

     a. very adequate [ ] b. less   adequate [ ]   c. not adequate [ ]

17. How often do you encourage the music teacher(s) to prepare estimate(s)

based on their work plans. a. very often [ ]   b. often [ ]   c. not often [ ]

18. What percentage of the estimate is met?

    a. 1-5% [ ]   b. 5-10% [ ] c. more than 10% [ ]

19. What other means do you employ to resource the music department/ section?

    …………………………………………………………………………………

    …………………………………………………………………………………

20. In your view how does music and dance contribute to the developmental

    process of the learners/students?

    …………………………………………………………………………..

    …………………………………………………………………………..

                                                                    Thank you

CHALLENGES IN THE TEACHING AND LEARNING OF MUISC AND DANCE IN THE SENIOR HIGH SCHOOLS OF THE CAPE COAST AND WINNEBA MUNICIPALITIES

INTERVIEW GUIDE FOR HEADS /ADMINISTRATORS

1. How many music teachers do you have in your school?

2. How well is the music section equipped in terms of learning material and infrastructure?

3. What would you say is the medium, by which music is taught in your school, is it practical or theoretical?

4. What is the degree of importance do you attach to music studies in your school?

5. Does your school require resource person apart from the music teacher?

6. In preparing your budget for the term do you make any allocation for the music section?

7. How adequate is the cultural share of the Capitation Grant?

8. How often do you request the music teacher to prepare estimate

9. What percentage of the estimate is met?

10. What means do you use to resource the music section/department?

11. In your view how does music contribute to the total development of the learner/student?