

Competencies That the Pre-Service Performing Arts Teachers' Lack in Their Preparation at Colleges of Education: Ghana

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Abstract: The study aimed at examining the special competencies that pre-service Performing Arts teachers' lack in their preparation at Colleges of Education: Ghana. The descriptive survey technique of sequential exploratory mixed- method inquiry was adopted for the study. Purposive sampling techniques were used to sample (514) respondents made up of (509) pre-service teachers' and (5) tutors in the selected Colleges of Education in Ghana. The main instruments used for data collection was questionnaire and classroom observation. The study revealed that the pre-service Performing Arts teachers lack the following: singing skills, skills in creating pop song, conducting skills, skills in playing traditional drums, skills in playing Atentsben and Gyile, dancing skills, skills in playing western melodic instruments like trumpet, skills in creating drama or dance drama and melodic and harmony writing skills. It was recommended that the pre-service Performing Arts teachers should be deeply involved in all the activities that will lead to the total development of their cognitive, affective and psychomotor domains.

Keywords: Teacher Preparation, Curriculum, Education, Content knowledge

Category: Music Business

I. INTRODUCTION

Ghana has over the years put forth efforts to train and develop teachers to form the basis of training the manpower needs of the country. The Colleges of Education in Ghana are mandated to train teachers for our basic schools that are KG and Basic (1-9). Reiterating what teacher education must encapsulate, Adegoke (2003) and Benneh (2006) point out that the mission of Ghana's teacher education is to provide a comprehensive teacher education programme through pre- and in-service training that would produce well-informed, committed, and dedicated facilitators to develop the quality of learning and teaching.

The Preparation of pre-service performing Arts teachers are to be empowered, professionally qualified, motivated and creative. They should possess the fundamental skills of literacy and numeracy, problem solving, analytical, mature in the use of their cognitive, interpersonal and social skills, critical thinkers, creators, innovators and good communicators. Indeed, should be collaborators, culturally

identified individuals and digitally literate. More so, they should be global citizens who have keen interest in their personal development, appreciation and appraisal of the creative works. The pre-service Music teachers must also have good values and attitudes and be able to make informed decisions in response to local and global challenges.

The section 9 of the Incheon Declaration, May 2015, headed 'Towards a new vision for Education', engaging and promoting, and be fully prepared to teach the basic school curriculum in order to improve the learning outcomes and life chances of all learners as set out in the Ghana National Teacher Education Curriculum Framework (MoE-NCTE, 2017) and National Teachers' Standards (GES, 2016) which aims to encourage in the pre-service teachers the Nation's core values of honesty, integrity, creativity and responsible citizenship and to achieve inclusive, equitable, high quality education for all learners in line with Sustainable Development Goal (SDG) Four (4).

The preparation of pre-service Music and Dance teachers in Colleges of Education for the basic school level followed a dual mode where both content and methodological courses were taken within the specific period of the programme. In this development, the pre-service Performing Arts teachers took a number of content courses as well as the pedagogical courses concurrently (Mereku, 2019).

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

The first phase; is on-campus teaching practice requires prospective teachers to engage in peer teaching on their campuses for a semester. This peer teaching is done under the

supervision of tutors on the various CoE campuses who are subject specialists. An assumption underlying this phase is to provide occasion for the potential teacher to teach in a well-known environment thereby boosting their self-confidence as teachers. The second phase commonly referred to as off-campus teaching practice or field experience, offers prospective teachers the opportunity to teach in a real classroom. During this phase, prospective teachers are supervised by tutors from their Colleges as well as knowledgeable teachers of their placement schools.

It is expected that when prospective teachers go through this model of teacher development, they would acquire deep knowledge of the content in the various subject areas, become well-versed in methodology and also skillfully combine content knowledge acquired and the pedagogical knowledge for classroom instruction. The fourth feature requires prospective teachers to take courses in literacy studies in areas such as English, Information Literacy, Computing and a Ghanaian language (mostly informed by the location of the College). From the foregoing, it can be inferred that the pre-service Performing Arts teacher preparation in Colleges of Education programme covers all the critical content knowledge, pedagogical content knowledge and skills that a teacher requires to teach. This explanation thus indicates teacher education as an educational programme designed to furnish and improve prospective teachers with instructional skills, knowledge of subject matter or content, management and administrative skills and proficiency in order that after their training they can function effectively at the level where they find themselves.

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

Mereku et-al. (2001), states that teacher education and preparation is fundamentally about excellence teaching and learning. – how to develop a high standard of learning and teaching. In this development, learners are not inert containers into which pre-digested knowledge is dumped but are active constructors and developers of new knowledge and skills. The facilitator, on the other hand, is not a dispenser of knowledge or a model to be imitated but one who creates the environment to support learning.

The pre-service Performing Arts teachers must be assessed against the NTS in a way that has a positive impact on their progress towards being good teachers. This is particularly relevant for supported teaching in school components. The pre-service Performing Arts teachers must be realistically and fairly assessed against the Standards in conformity with what can be somewhat expected of teachers still learning to teach. Assessment as part of the process of teacher education is inextricably linked with teacher preparation. It is both continuous and terminal for the student is periodically and continually given assignments and questions to answer as the course proceeds. This is formative evaluation while at the end of each course and term and most importantly at the very end of the training the pre- service Performing Arts teacher is finally assessed for certification- this is summative evaluation.

This goal is in line with the Ghana's National Teacher Education Curriculum Framework (MoE-NCTE, 2017) and National Teachers' Standards (GES, 2016), which also, aims to developing the individual sense of initiative, creativity and the capability of adapting to rapid social and technological changes to the pre-service teachers by continuing his or her own personal education throughout his professional life.

II. REVIEW OF RELATED LITERATURE

Theoretical Framework

The theoretical framework for the study was derived and been discussed from the Ghana National Teacher Education Curriculum Framework (MoE-NCTE 2017) and National Teachers Standards (GES 2016). The Curriculum Framework in Ghana sets out against all prospect teacher education curricula. The Curriculum Framework concentrates on the indispensable elements an Initial Teacher Education (ITE) curriculum needs to focus on, in order to prepare knowledgeable teachers, and against which all Teacher Education Curricula including the 4-year Bachelor of Education (B.Ed), can be reviewed. The theoretical framework specifies the four pillars and the cross-cutting issues that should replicate how they relate to each other to set up efficient engaging inspirational facilitators.

The quality of a nation depends upon the quality of its citizens and the quality of its citizens depends upon the quality of their teachers." Teachers can either make or mar the society. An educational institute with an excellent material resources like infrastructure, library and a good curriculum is unlikely to achieve its goal if the teachers are ineffective, misfit and indifferent to their responsibilities. "No system of education, no syllabus, no methodology, no textbooks can rise above the level of its teachers. If a country wants to have quality education, it must have quality teachers" (V.S. Mathews). Teacher plays an important role in the social reconstruction and in the transmission of wisdom, knowledge and experiences of one generation to another. A teacher is not only a custodian of a nation's values but is also an architect par excellence of new values.

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

Instrumental Skills (Drumming)

Pre-service Performing Arts teachers' do not have to be master drummers, but they need to have a fair knowledge about drumming. Pre-service Music teachers should be conversant with African instruments by name and classification, understand tuning systems and what instruments could be substituted with another, be able to internalize rhythmic patterns so as to be able to keep time lines. Also, be able to display the technique of playing a high-pitched supporting drum, be able to demonstrate the technique of playing a medium-pitched supporting drum and be conversant with master drum technique. Also, they should be familiarizing themselves with the playing techniques either using hands. Hand and sticks, two sticks (*nkonta* used to play *atumpan* or *kwadum*) by exerting tension on the strips as used in *dondo*, tilting the instrument when playing like *jembe* drum, *tamalen*, *atumpan*, by hanging on the neck like *kuor*, hanging on the shoulder like *donno/dondo/luna*, *brekete*, by standing like *atumpan*, by sitting like *gyile* (xylophone), *gungun*, *petia*, *apentema*, *adaka* and *gyamadudu*.



By either tilting, sitting behind, hanging at the shoulder or by putting it on the ground

Master Drum Improvisation Techniques

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

The Daga Gyile (Xylophone)

The Gyile (a frame xylophone) is prevalent with the Dagaabas of the Upper West Region of Ghana. The Dagaabas draw out from Tuna in the Bole District of the Northern Region through Upper Volta and reach as far as Bobo Diolasu in Burkina Faso. Gyile, a Dagaare word meaning surround, tells how Music is made in the region of the instruments. The Dagaar-gyile is set up in different sizes (for example, 12 keys, 14 keys, 18 keys and 22 keys). They also have varying styles of playing. It is established that Lawra is the home of xylophone making whilst Nandom retains the title as home of xylophone Music since musicians from this area play more than a few variations, types and styles of Music that continue living in the absolute xylophone culture. The famous xylophonist in Dagaare culture is referred to as 'Goba' (Mereku Addo and Ohene-Okantah 2005).

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

The evolution of Atenteben

Atenteben, an aerophone, originated from Twereduase in the Kwehu traditional area. It is made from the bamboo plant. Originally, the instrument had four holes and was played horizontally. It was played as an ensemble of several 'Atenteben' instruments that formed the Atente Orchestra. Ephraim Amu, a famous musician in Ghana, expanded the range of the instrument by adding more holes on the instrument. Ephraim Amu, a famous musician in Ghana, expanded the range of the instrument by adding more holes on the instrument. The compass of the instrument is now two octaves. It is now played as a solo instrument and also in ensembles and also in popular Music. Art Music compositions involving the 'Atenteben' and the piano have been composed by some Ghanaian composers notably Amu and Nketia. The pieces that it played included osekye, mpanye and atente (Mereku Addo and Ohene-Okantah 2005).

Aduonum (1981) states that the instrument was also found in certain parts of the Asante Kingdom and was derived from the indigenous flute called Atenteben. The most important function of the instrument was to play dirges. Surviving Atenteben Groups in the country today may be found at Nkwatia, Asakraku and Oworobong in the Eastern. Ephraim Amu the father of the Art Music in (1994) conducted an extensive research in the construction of the Atenteben in order to bring it into formal education. Amu invented the family of five Atenteben instruments namely: Atenteben (normal size; pitched in Bb), Atenteben (smaller than Atenteben, pitched in C), Atenteben -nana (smaller than Atenteben; pitched in C), Odurogya (Bass Atenteben; pitched in Bb) and Odurogya-ba (tenor Atenteben; pitched in F). Below is the Atenteben Family of instruments Literally Atenteben-ba means Atenteben's son; Atenteben-nana means Atenteben grandchild. One remarkable feat of Amu was the construction of the instrument to be in tune (or in concert) with western instruments (Omojola 1995). As a result, the instrument has become part of our school bands, orchestras and popular music bands (Mereku, Addo and Ohene-Okantah 2005).

III. METHODOLOGY

The study adopted Sequential Exploratory Mixed-Methods inquiry. This approach seeks both complementarity and development which is the two reasons commonly cited for undertaking a study with a mixed-methods focus (Greene, Caracelli, &, Graham, 1989). A complementarity design incorporates "qualitative and quantitative methods, which are used to measure overlapping but different facets of a phenomenon, yielding enriched, elaborated understanding of that phenomenon" (Greene et-al., 1989, P. 258/23) the different methods used ensure that depth and breadth are possible, with each method providing unique and rich data to answer the research questions. It comes in different forms, easily situated to the research objectives. Quantitative research examines variables that typically vary in quantity (size, magnitude, duration, or amount). However, the

alternative is known as qualitative research, which is typically a narrative report (i.e. a written discussion of the observations) Frederick J. G &, Lori-Ann B.F 2009:148). The results, or data, obtained from these measurements were summarized, analyzed, and interpreted using standard statistical procedure.

The design employed for the study was explanatory (Creswell, 2005) dominantly characterized by the collection and analysis of predominantly quantitative data (to provide a general picture of the research area) followed by the collection and analysis of qualitative data (to refine, extend or explain the general picture). The questionnaire provided a broad picture of the competencies that the pre-service Performing Arts teachers in Colleges of Education lack in their preparation and observation were used to investigate at a deep level tutors' and students' perceptions relating to the same research questions, but this time in an exploratory, qualitative way. This study is built sequentially from the questionnaire and observation of lessons. The flexibility of this development design means that new findings can be explored as the study progresses. From the above, it is argued that within the context of this study, the use of a mixed methods design is appropriate, as it provides both the flexibility (development) and depth and breadth (complementarity) to examine the competencies that the Performing Arts pre-service teacher' lack in their preparation at Colleges of education.

The Study Area

The total enrolment for 2022 third year pre- service Performing Arts teachers for the five Colleges were (509) and five tutors were purposely selected for the study. Offinso College of Education (127) 87 males 40 females, McCoy College of Education (40) 27 males and 13 females, Jackson College of Education –Wa Center in Upper West Region (65) 40 males and 25 females, St. Monica's College of Education (169 females) and Al-faruq College of Education in Bono East Region (108) 73 males and 35 females. This was made up 227 males representing 45% and 282 females representing 55%. Their ages range from 22 to 36 years. The physical states of most of the Colleges buildings were fantastic. The supportive facilities like furniture and some equipment's were spectacular. Some of these College buildings need proper maintenance and rehabilitation. At the time of study, only one College of Education has a designated Music room for performances and Mini Music Recording Studio for enhancing the pre- service teachers' music technological advancement (Researchers field Survey (2022).

Research Paradigm

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Descriptive Analysis

Descriptive survey and analysis were employed for the study. The study was thus structured within the framework of the descriptive research. Descriptive survey deals with the collection of data to answer questions or test hypotheses concerning the present status of the subject being studied. The researcher employed purposive sampling survey to enable him describe certain aspects of the population by sampling some pre-service Performing Arts music teachers to complete a set of questionnaires and to undergo some observations. Information was collected on a population and generalization is made about the entire population.

IV. DISCUSSIONS

Table (1): Pre-service Music and Dance Teachers Comments on their competencies

Item	SA (%)	A (%)	D (%)	SD (%)
1. Students can sing folk songs and study from them	-	100(20)	190(37)	219(43)
2. Students create Pop Song	-	-	280(55)	229(45)
3. Students can sing very well	-	-	98(19)	411(81)
4. Students can conduct a singing group	10(2)	5(1)	191(38)	303(59)
5. Students can play traditional drums and dance to that	2(1)	5(1)	171(34)	324(64)
6. Students can play western melodic instruments like trumpet.	2(1)	20(4)	100(20)	387(75)
7. Students can play atenteben	50(10)	40(8)	112(22)	307(60)
8. Students can play Gyile (Xylophone)	-	-	12(2)	497(98)
9. Students can play piano	7(1.4)	2(0.4)	90(18)	410(80.2)
10. Students can write melody	200(39)	101(20)	90(18)	118(23)
11. Students can write harmony	20(4)	30(6)	222(44)	237(46)
12. Students can create own drama or dance drama	3(1)	6(1)	199(39)	301(59)

Table (1), **SA** stands for Strongly Agree, **A** for Agree, **D** for Disagree, and **SD** for Strongly Disagree. Concerning whether the pre-service Performing Arts teachers can sing folk songs of their community, Table (1) revealed that out of the total number of five hundred and nine Performing Arts teachers, hundred students representing (20%) agreed that they can sing folk songs in their community. One hundred and ninety students representing (37%) registered their disagreement and two hundred and nineteen respondents representing (43%) strongly disagree that the pre-service Music and Dance teachers can sing folk songs in their community. Thus, a sizeable number of the tutors of the programme do not use folk tunes to help the pre-service teachers understand the basic principles of Music and Dance.

Boamajeh and Ohene-Okantah (2000) clarify that folk Music is associated with the daily life of a group of people. Folk Music is a traditional Music which concerns with everyday life of the people. It replicates many situations and emotions and it has wide appeal among groups and nations. It is often connected to the activities of the people, such as work, play, ceremonies or it may be used mainly for entertainment.

Concerning the pre-service Performing Arts teacher's ability to create Pop Song, Table (1) revealed that no pre-service Music teacher strongly agrees or agrees to their ability of creating own pop music and that represents zero percent.

Two-hundred and eighty students representing (55%) totally disagree to their ability to create Pop Song and two hundred and twenty-nine students representing (45%) strongly disagree that they could create own pop music. Pop Music incorporated rock and roll and the youth-oriented styles influenced. It is associated with Music that is more commercial, short-lived, and accessible. The pre-service Music and Dance teacher's inability to create Pop Music stifles their creative and imaginative ability.

The question of the pre-service Performing Arts teachers can sing very well, Table (1) revealed that no student responded whether they strongly agree or agrees to that representing zero percent. Ninety-eight students representing (19%) registered their disagreement to that effect while four hundred and eleven students representing (81%) responded that they strongly disagree that they can sing very well. Kodaly (1973), states that singing forms the basis for learner's Music education. That is the only cheap way by which every student can express himself or herself musically. Singing improves literacy knowledge of students.

Conducting is the art of directing a musical performance such as an orchestral or choral concert. It is the art of directing the simultaneous performance of several players or singers by the use of gesture. Concerning the question of whether the pre-service Music and Dance teachers can conduct a singing group. Again, ten students representing (2%) agree that they can conduct a singing group. Five students representing (1%) agree that they could conduct a choir. One hundred and ninety-one representing (38%) disagree that they could conduct a choir or a group. While three hundred and three students representing (59%) strongly disagree that they could conduct a choir.

The question of pre-service Music and Dance teachers capable of playing traditional drums and dance to that. The Table (1) revealed that out of the total number of five-hundred and nine students, two students representing (1%) strongly agree that they can play traditional drums and efficiently dance to it. Five students representing (1%) accented their agreement. A hooping number of one hundred and seventy-one representing (34%) registered their disagreement while three hundred and twenty-four students representing (64%) strongly disagree their ability to play traditional drums and dance to it. The indication is that the Like every Music instrument, good stance on the gyile improves the sound shaped. The Goba (the player) sits at the middle of the instrument. He sits on a short stool that gives him the suppleness to sway to the extremes of the gyile. The beaters are held between the third and index fingers. Keep in mind that in positioning behind the xylophones, right-handed Gabas have the low- keys to their left and the high keys to their right. Left-handed performers may turn the instrument the other way around to suit their handedness (Mereku Addo and Ohene-Okantah 2005).

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pre- service Performing Arts teachers are becoming foreign to their own culture.

Another requirement of the Music and Dance programme is that the pre- service Performing Arts teachers are taught the various dances in their communities and other parts of the country. Students teachers are therefore, to be taught to play the various traditional instruments of a particular dance being studied as well as its accompanying manipulative skills. Pre-service Performing Arts teachers' do not have to be master drummers though, but they need to have a fair knowledge about drumming (Mereku & Ohene- Okantah, 2010). The pre-service performing Arts teachers should not necessary be professional dancers as well but must have fair ideas with some of the dance movements to enable them facilitate effectively during learning and teaching process.

Concerning the student's ability to play western melodic instruments like trumpet, Table (1) indicated that two students representing (1%) strongly agree that they can play western melodic instruments like trumpet. Again, twenty students representing (4%) agree that they can play trumpet. Hundred students representing (20%) said they strongly agree that they can play western melodic instruments like trumpet and three hundred and eighty-seven students representing (75%) strongly disagree that they can play western melodic instruments. The pre-service Performing Arts teachers should develop a comprehensive knowledge with respect to how to hold and blow either trumpet or atenteben with appropriate fingering.

As the Music and Dance programme is culturally oriented, the use of certain musical instruments is inevitable. For student's ability to play atenteben, table (1) revealed that fifty students representing (10%) strongly agree that they can play atenteben. Forty students representing (8%) agree that they can play atenteben. Again, one hundred and twelve students represent (22%) disagree that they can play atenteben and three hundred and seven students representing (60%) strongly disagree that they can play atenteben. The pre-service Music and Dance teachers should be knowledgeable about the revolution of atenteben, what to consider when buying atenteben, care of the instrument, holding of the atenteben and

how to blow the atenteben. These are dominant modes of atenteben (Mereku & Ohene- Okantah, 2010).

Concerning pre-service Performing Arts ability to play *Gyile* (Xylophone). Table (1) revealed that no student responded either strongly agree or agree representing zero percent. Twelve out of (509) pre-service Performing Arts teachers representing (2%) registered their disagreement as able to play Xylophone. Also, four hundred and ninety-seven students representing (98%) strongly disagree that they can play *Gyile* (Xylophone). Table (1) revealed that the pre-service Performing Arts teachers lack the basic skills of playing *Gyile* with respect to the sitting position, keys and tuning systems, care and maintenance and skills of playing *Gyile*.

The question of the pre-service Performing Arts teachers can play piano. Table 1 revealed that seven students representing (1.4%) strongly agree that they can play piano. Two student teachers representing (0.4%) agree that could play piano. From the table, ninety students represent (18%) disagree their ability to play piano while four hundred and ten students represent (80.2%) strongly disagree that they can play piano. The pre-service Performing Arts teachers should develop the basic skills in playing piano, features of piano, the sitting position, fingering positions, steps on the piano and learning note values on the piano.

Table (1) revealed that two hundred pre-service students representing (39%), strongly agree that they could write melody. One hundred and one students represent (20%) agree that students could write melody. Ninety students representing (18%) disagree that students can write melody. While one hundred and eight pre-service teachers representing (23%) strongly disagree that they can write melody.

Again, the table (1) revealed that twenty pre-service Performing Arts teachers representing (4%) strongly agree that they can write harmony. Thirty students representing (6%) agree that that can write harmony. Two hundred and twenty-two students representing (44%) disagree that they can write harmony. While two hundred and thirty-seven students representing (46%) strongly disagree that they can write melody. Tillman (1989) and Webster (1988) state that creative thinking fosters the art of composition in students of Music. Composition lessons at this level could take as its the traditional view that one learns to compose by imitation. Models (Ephraim Amu, J.H. Kwabena Nketia and J. Pappoe-Thompson) are chosen as springboards for the students, and an imitation of the originals is made (Mereku, Addo & Ohene-Okantah 2005). Composition fosters creativity, promotes critical thinking and collaboration and the engine of Music and Dance hence, student's inability to compose basic melody or harmony indicates that their ability in creating melody or harmony is stifled.

To validate the reliability of the responses given by the pre-service Music and Dance teachers, "Students can create own drama or dance drama?" The table revealed that three respondents representing (1%) strongly agree that they can

create either own dance or dance drama. Six students representing (1%) agree they can create own drama or dance drama. One hundred and ninety-nine students representing (39%) disagree that can create dance or dance drama. While three hundred and one pre-service teachers representing (59%) strongly disagree that they can create drama or dance drama. The table emphasized that greater number of pre-service teachers cannot either create their own dance or dance drama which do not augur well for learning and teaching of Performing Arts.

Course Description of the Performing Arts

Course Outline in Colleges of Education

The Colleges of education course introduces students to the elements of music, dance and drama. It gives students insight into how these various elements are put together to create (compose) the components of the Performing Arts. It also exposes to the role of music in the social, economic, political and religious lives of Ghanaians. The course exposes students to the nature and value of the Performing Arts, as well as the teaching of the performing Arts in Ghana. It gives the opportunity to develop skills in creating the enabling environment for pre-service Performing Arts teachers to learn the Performing Arts. In addition, they will acquire skills in the development of strategies for the assessment of learners' ability to engage on the performing Arts. They will also be assisted to examine strategies for the organization of cultural festivals.

The sitting position of the Goba (the xylophone player)

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



The sitting position when playing *Gyile* (Xylophone)

Care and maintenance of Gyile

The best position for keeping a *Gyile* alive is to keep it standing against a wall. When put flat on the floor, it easily loses its beauty and tone and develops into what is described traditionally as a dead xylophone. When placed against a wall,

the Gyliba, the lowest sounding key should be put up whilst the Kyie-bile-bile-tuure, the highest sounding key, should be down that is near the floor as in the figure.

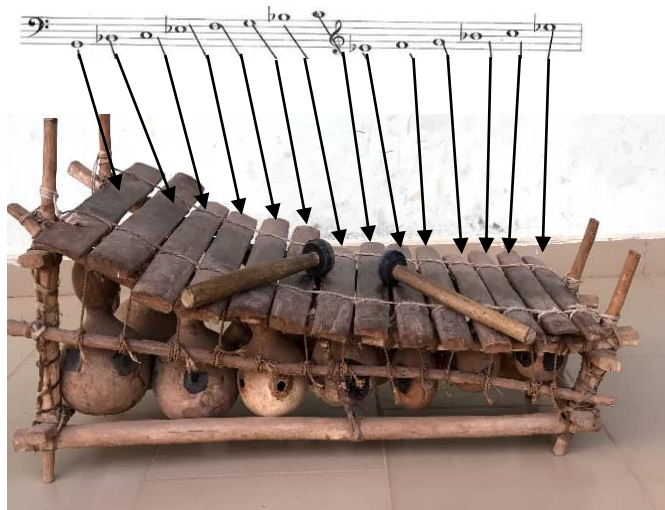
Care and maintenance of Dagaree Gyile

The best position for keeping a Gyile alive is to keep it standing against a wall. When put flat on the floor, it easily loses its beauty and tone and develops into what is described traditionally as a dead xylophone. When placed against a wall, the Gyliba, the lowest sounding key should be put up whilst the Kyie-bile-bile-tuure, the highest sounding key, should be down that is near the floor as in the figure. Care must be taken when bringing down the Gyile for performance. To ensure the effective care and maintenance of your Gyile, make sure it is kept under some form of supervision. You should store it indoors in a cool dry place so that intense heat or cold can be avoided when stored. Your xylophone can get damaged with improper winter storage. Your Gyile slabs should not be cleaned with chemicals. Dust on the slabs should be wiped with duster (Mereku Addo & Ohene-Okantah, 2005).

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

Playing the Gyile

The exercises you might want to occupy yourself when playing Gyile may include hemiola rhythmic exercise, playing slabs in 3rd, 4th, 5th and 2nd, playing sequences and playing melodies. A lot of Gobas declared that learning to play the Gyile should as much as possible be by ear (hearing and playing) and not looking at the keys and playing.



Dagaree Gyile and its respective music note on the staff

Keys and tuning systems of Gyile (Xylophone)

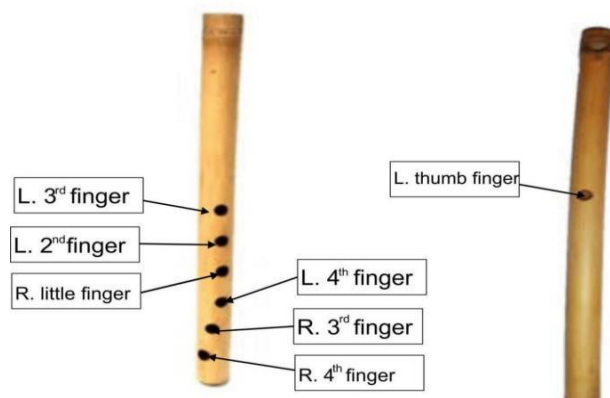
The most popular size of the Gyile is the fourteen-key

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

The names of the slabs and its associate keys of the Dagaree Gyile counting from left of the picture above. 1. G-Gylilma, 2. B^b-Gylilma-tuure, 3. C- Kyiekpee, 4. E^b-Kyiekpee tuure 5. F-Gyilgre-anuu-sob (end of 1st 8ve), 5.G-Gyile-ma bile, 7. B^b-Gyile-ma-bile-tuure, 8. C. Kyie-bie, 9. E^b-Kyier-bile-tuure, 10. F. Gyilba-annuu-sob-bile (end of 2nd-8ve), 11. G. Gyile-ma-bile-bile, 12. B^b-Gyile-ma-bile-bile-tuure, 13. C-Kyie-bile-bile and 14. E^b-Kyie-bile-bile-tuure.

The fingering position of the Atenteben

The *Left Little Finger* and the *Right Thumb* do not cover any hole. Your *Right Thumb*, your *Left 2nd Finger (Index Finger)* and your lips hold the instrument formally into position. Try and lift all your fingers off the holes and reposition them again. This exercise must be done slowly and increase your speed. All your fingers all the time cover all the holes. Another exercise is to try lifting off your fingers one after the other (Mereku, Addo and Ohene-Okantah 2005).



How to hold and blow Atenteben Picture by the researchers

The picture above shows pre-service Performing Arts teachers rehearsing on **Atenteben** an African Music instruments at elective class 'B' with two students.

Using Singing and Dancing in Teaching Music and Dance

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

Using drumming in Teaching Music and Dance

Similar to drumming, pre-service Performing Arts teachers' call for a fair knowledge of how to do Ghanaian dances. Pre-service Performing Arts teachers' must be able to differentiate between Ghanaian dances by name when dance movements are being made, be familiar with Ghanaian dances when drumming is being done and make out Ghanaian dances when a song is being sung with a time line. They should show simple uses of movements and gestures say, in Adowa and Agbadza, be able to explain simple symbolic gestures in dance. Also, the pre-service Performing Arts teachers should be able to use a variety of shapes, forms and structures and put in order a series of movements to generate a dance.

The pre-service Performing Arts teachers should not necessary be professional dancers but must have fair ideas with some of these dance movements to enable him or her facilitate effectively during learning and teaching process.

Engaging Students to create own Art Music Ccompositions

Composition lessons at this level take as its' the traditional view that one learns to compose by imitation. Models (Ephraim Amu, J.H. Kwabena Nketia and J. Pappoe-Thompson) are chosen as springboards for the pre-service students, and an imitation of the originals is made. The pre-service Performing Arts Teachers are given a chance to develop ways of writing music by him or himself and in working situations with other people. Composition lessons are also intended to help them gain new confidence in their own ideas, pick up tips and tricks and skill. Composition will enable them explore their creativity. Again, the pre- service Performing Arts teachers should be able to read simple music on the staff or in solfa notation.

The pre-service Performing Arts teachers could imitate the three periods of Amu's music compositional styles found in '*Asemyidika*' the third period however, is of significance because his rhythm followed the speech pattern and the melodies also followed the speech contour and Papoe-Thompson compositions' which covers various themes; from

religion to patriotism. Like Amu and Nketia, he also follows the speech pattern and speech contours. *Ahekoo!* Uses modified sequences and students can use this model in their compositions as well J.H.K. Nketia use of speech pattern and contour respectively. use of modal scales, and applications of traditional resources. '*Yaanommontie*', as an example, one recognizes his use of sequence. One can see the attempt to follow the speech pattern and contour rigidly. These styles of writing composition could be imitated by the pre-service music and dance teachers. They must also have Music Recording devices for recording and playing back of pieces in class for analysis (Mereku, Addo and Ohene-Okantah 2005).

Skills in writing Melodies

The pre-service Performing Arts teachers need to acquire the needed skills in creating harmony including the following: The stepwise Motion, the most compelling melodies combine stepwise motion and leaps. The leap motion (leap motion is when the melody rises and falls with large intervals between one note and the next) and placing melody notes on chord tones. The use of the pentatonic scale, keeping a melody within an octave-and-a-half and incorporate a climactic as well as moment in your song's melody. Allowing chorus melodies to be generally higher in pitch than verse melodies and the tonic (key) note should appear more often in the chorus melody than in verse melody. The above approaches will enhance the pre-service Performing Arts teachers ability in writing melody.

How the pre-service Performing Arts teachers could build a chorus lyric and melody

The pre-service Performing Arts teachers should start with a song title and making it a complete statement. Say the line with lots of emotion and exaggerate the spoken lines into a melody. Again, they should write something about the title and use the same melody in the first line. Also, they should cut or add word to make it fit. They should record their ideas using any Information and Communication Technology (I.C.T) device.

Skills in writing Harmony

The pre-service Performing Arts teachers should develop the skill of harmonizing a melody using chord I, II and V7. The pre-service Music teachers should play back melodies for discussing how they work. The recording of the play from an instrument or voice on a compact disk (CD) or cassette or a projector for subsequent use in *Listening and observing lessons*. Below is a chord progression that could be used for harmonization by the pre-service Performing Arts students.

	d	r	m	f	s	l	t	d
Solfa Name	m	f	s	l	t	d	r	m
	d	r	m	f	s	l	T	d
Chord Labels	I	II	III	IV	V	VI	VII	I

Skills in creating Dance Drama

The pre-service Performing Arts teachers should work together to select unified characters, surroundings and conditions. They should develop the skill of creating dialogue to tell stories. They should also, formalize improvisation by writing down or recording, construct designs to communicate locale and mood of using elements such as (energy, space, Music, colour, line, shape, texture) and aural aspects using a variety of sound sources, choose and safely organize available materials that propose scenery, properties, lighting, sound, costumes and make up), all decisions collated and put together in a short report as the drama (play). The pieces would be rehearsed in future for class dramatization.

The Pre-service Performing Arts teachers require a varied collection of African literature including groups will select one of the following themes upon which classroom dramatization will be based on issues such as energy saving, flooding, plastic waste, sakawa (cyber fraud) and corruption. Again, they should also, compose on ozone layer depletion, kidnapping, rape, galamsey (illegal mining) and covid 19 pandemic. Composition could also, be created on political rivalry, illegal mining, forest degradation, and afforestation. More so, the pre-service Performing Arts teachers could compose on accidents on our roads, child abuse, sexual harassment and abuse of power as enshrined in the Standards Based Curriculum and the Common Core programme. All decisions collated and put together in a short report as the drama (play) and such pieces would be rehearsed in future for class dramatization, for appraising and appraisal.

Skills in holding trumpet



The picture above indicates how to hold a trumpet. The trumpet should be firmly supported in your left hand, relax your shoulders, and position your right hand on the instrument without injecting force and be particular with the position of your thumb. You can change the sound that trumpet produces just by how your lips vibrate. To produce low notes or tones, slowly vibrate your lips, the higher the note you want to play, the quicker you will need to vibrate your lips. When you are blowing make sure not to press the mouthpiece firmly to your

lips. Varying the sound by adjusting the form of your mouth (Playing "Toh, Tay, Tee" in turn).

How to blow (Toh, Tay, Tee)

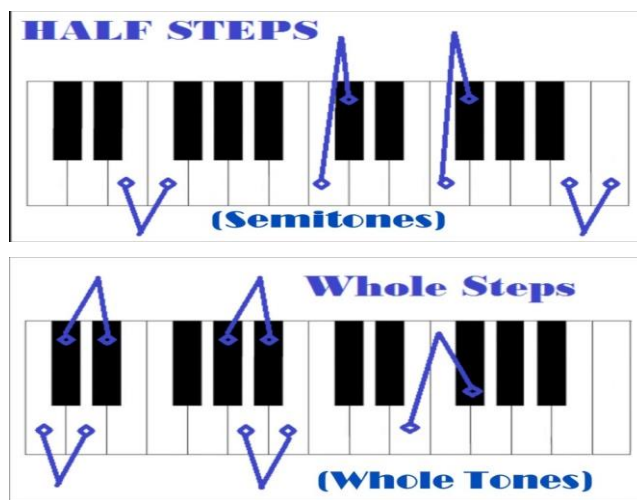
Name	Pitch	Tone	Frequency of vibration
Toh	Low		
Tay	medi um		
Tee	High		

Sound production with fingering

Once you have mastered the blowing technique, let's try producing sound with the trumpet using the fingering shown below as a reference.

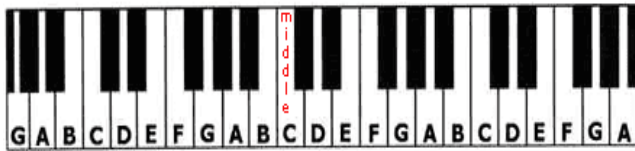
Skills in playing piano

Step 2: Half steps on the keyboard



The pre-service Performing Arts teacher should note that on the piano keyboard, the distance between any two adjacent keys, white or black, is a HALF STEP. The HALF STEP is the smallest interval. Using only the white keys on the Piano, there is a half-step between E and F, and between B and C, because there is no black key in between.

The lower register The middle register The higher register



Learning to play a melody on the piano

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



Fingering position Picture by the researchers

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

However, having a solid foundation as the nuts and bolts stage is also tangled with such goals. For example, paying shut attention when starting to learn a piece will ensure that problems are avoided later on relating to phrasing, rhythm, tone, and accidental notes. Just like the hands are mirror images of one another, so are the numbers used to name them. The thumbs are given the number 1; the index fingers given 2; the middle fingers given 3; the ring fingers given 4; and the pinky fingers given 5. When you read piano scores, you will notice numbers written next to the notes. Just like the hands

are mirror images of one another, so are the numbers used to name them. When you read piano scores, you will notice numbers written next to the notes.

Skills in creating a Pop Song

In groups the pre-service Performing Arts teachers will be assisted to undertake the following activities.

- a. Select a theme (secular or sacred) for their song.
- b. Develop their lyrics. The main objective for writing a song lyric is to give details and have a good time of the song's overall theme from end to end story, exposition, and symbolism. A good lyric also reflects the musical arrangement of a song. It should be noted that, a song lyric is unlike a poem.
- c. Decide on the song form to use.
- d. The Ballard (AAA)
- e. The verse-Bridge Song (AABB)
- f. The Verse-Chorus Song (ABAB)
- g. The Verse-Chorus-Bridge (ABC)
- h. Produce melody to fit the lyrics through experimentation and improvisation.
- e. Explore chord progressions (i.e., I, IV, V and any other cords) that work out the song (using the MIDI Keyboard if possible).
- f. Explore rhythm styles that could be used for song (on the MIDI Keyboard). Highlife, Blues, Soca, Reggae, Latin Rock, Hip-life, ROCK, jazz and Rhumba.

Pop Music Song Sections

The pre-service Performing Arts teachers should be made aware that Pop song comprised with individual song sections. Here, is a rundown of the basic song sections that pre-service Performing Arts teachers' can use to structure their own original songs. The hook; this is a key melodic phrase in a song. A hook is often repeated one or more times during the song, particularly during the chorus when the excitement is at its peak. The hook, as a rule, usually becomes the main theme of the song. For example, 'Baabia Obi Awuo' by Obuoba J.A. Adofo, 'Time Changes' by Akwasi Ampofo Agyei and 'Mother' by Nana Kwame Ampadu.

The pre-service Performing Arts teachers should be aware that the verse provides some basic information about the song's setting, mood, and characters. Here, the singer offers very important facts from a personal point of view, either as a caring narrator or witness, or as a character in the story itself. During the first verse, the pre-service Performing Arts teachers should attempt to involve the listener in the circumstances and musical setting of the song- and to generate increasing interest in its result. The verse projected to show the way into the chorus or bridge, both musically and lyrically. Each succeeding verse normally features the same Music with a diverse set of words. The second verse advances the story line, conditions, or emotional development of characters in the song. The final verse brings the story to an

end. Sometimes the first verse is recurrent as the final verse to carry the story complete circle (Mereku, Addo and Ohene-Okantah 2005).

The pre-service Performing Arts teachers should have an idea about the chorus section which follows the verse and provides a straightforward and important statement about the song as a whole. The chorus often incorporates the hook of the song in recurrence, mainly in the first or last lines. The first chords of the chorus should be the harmonic high point of the song. The pre-service Performing Arts teachers should understand that chorus is repeated two or three time during the song with little or no alteration. Do not be frightened to be plain and simple when writing the chorus- it is the part that the listener is waiting for and the one that you want them to “go out whistling”; refrain recurs at the end of every verse or stanza. Another pop Music song section is instrumental break. It may take place at the beginning of the song, middle, or end. It is intended to show the way neatly to, or from a vocal song section. A break section usually occurs during the middle of a song, where it provides a brief way out from the body of the song (like a bridge section).

The pre-service Performing Arts teachers should note that the break sometimes uses the chord pattern of the verse or chorus. Instrumentation break plays a necessary role in the arrangement of songs. Short instrumental introduction is commonly heard in today’s songs. Occasionally, a pop hit may use a vocal introduction (intro) (example, spoken intro or hummed intro at the beginning); Tag, some songs attribute a short section at the end. This tag (or coda) may serve up to “cap off” the song's ending. More often the tag is a repeating fade-out of the hook line itself. An example is’ Baabia Obia Wuo by “Oboo ba J.A. Adofo” where the tag which is in effect the hook line itself. “Baabia Obia Wuo” is recurring to end the song. With the effective collaboration of the Language tutors, pre-service Performing Arts teachers should be bare to the fundamentals of poetry.

The terms like symbolism, metaphor, simile and personification should be introduced to give confidence and the creative skills of the pre-service Performing Arts teachers. The pre-service Performing Arts teachers should also be introduced to, allusion, pan, alliteration, assonance, Rhyme and repetition. These terminologies will guide them in creating their own balanced poems or lyrics, and marry them to any of the song forms.

Parameters for composition

The pre-service Performing Arts teachers should be aware that Composition involves the following parameters: Repetition- stating the motive at the same level, Sequence- stating the motive another level higher or lower, Retrograde-crab walk that is stating the motive from the end to the beginning (Right to left) and Variation-making alteration to the motive but as much as possible maintaining its identity.

A mini Music studio established by the Music tutors in one of

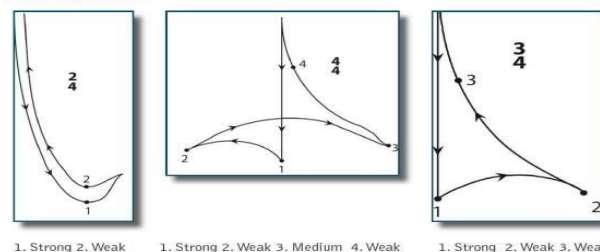
the Colleges studied for enhancing Music technological skills of the pre-service teacher



Conducting skills

It is recommended that the following conducting skills should be acquired (cues for starting and cut-offs, posture and use of Hands or baton, response from Choir and general discipline on the stage. Again, the pre-service Performing Arts teachers should understand time signatures before able to conduct a choir or an orchestra effectively because the time signatures tells the number of beats in a bar in relation to the type of beat. The pre-service Performing Arts teachers should observe the following conducting patterns:

Conducting Patterns:



It highly recommended that the pre-service Performing Arts teachers should rehearse and conduct a group by using simple time beat patterns and use peer-and self-evaluation to review work.

Classroom atmosphere and situational factors

The study indicated that in all the four lessons observed, the opportunity for the pre-service Performing Arts teacher’s participation for the three lessons were weak and one lesson was Very Good. Opportunity for pre-service Performing Arts teacher participation during lesson delivery enhances their creative abilities, collaborations, communicative skills and improves their explorative, imitative ability and inclusivity in class. Opportunity for pre-service Performing Arts teacher participation was not in consonance with the creative pedagogical approaches, aims and objectives and the instructional expectations of the Standards Based Curriculum and the Common Core programme. The lessons observed showed a weak democratic atmosphere. This do not place the pre-service Performing Arts teachers at the center of the learning and teaching process.

V. CONCLUSION

The college is not a chance arrangement but rather learners undergo certain planned experiences to promote intellectual, personal, social and physical development of students. Prior to determining what the outcomes of teacher education should be, it is necessary to determine what pre-service Music, Dance and Drama teachers should know and be able to do (Cochran-Smith, 2002). Regarding the practicum experience and relevance of course work, the analysis indicated an absolute dissatisfaction of the pre-service Music, Dance and Drama teacher preparation.

This revelation is not in consonance with the Music, Dance and Drama Courses Description in Colleges of Education that “the course exposes students to the nature of the Performing Arts Education as well as the teaching of the performing Arts in Ghana. Again, they will acquire skills in the development of strategies for the assessment of students’ ability to engage on the performing Arts.” Mansford (1986) and Kodaly’s (1973) assertion that ‘music is used in teaching music’ indicates the practical nature of Music and Dance education. Reseshine cited in Tamakloe et-al (1996) states that such situations provide opportunities for students to learn the content of what is taught. That is the balance encounter of theory and practical acquisition.

VI. RECOMMENDATIONS

Pre-service Music and Dance teacher education programs should place greater emphasis on developing the specific pedagogical content knowledge and skills required for teaching classroom Music, Dance and Drama. More so, tutors must have a fair and intensive knowledge with respect to the content, skill and methodology, social, cultural and linguistic diversity in the classroom, use of relevant and appropriate indigenous knowledge (cultures of knowing) for example, students’ everyday logic and representation and various perspective must be embraced in the learning and teaching process. The Music, Dance and Drama tutors should regularly organize programmes that requires participation for the pre-service Music Performing Arts teachers. The pre-service Music ,Dance and Drama teachers should demonstrate a high sense of practical skills and the use of varied teaching strategies. Once again, the pre-service music and dance teachers should be deeply involved in all the activities that will lead to the total development of their cognitive, affective and psychomotor domains.

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