INFORMATION TO USERS

This reproduction was made from a copy of a document sent to us for microfilming. While the most advanced technology has been used to photograph and reproduce this document, the quality of the reproduction is heavily dependent upon the quality of the material submitted.

The following explanation of techniques is provided to help clarify markings or notations which may appear on this reproduction.

1. The sign or “target” for pages apparently lacking from the document photographed is “Missing Page(s)”. If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting through an image and duplicating adjacent pages to assure complete continuity.

2. When an image on the film is obliterated with a round black mark, it is an indication of either blurred copy because of movement during exposure, duplicate copy, or copyrighted materials that should not have been filmed. For blurred pages, a good image of the page can be found in the adjacent frame. If copyrighted materials were deleted, a target note will appear listing the pages in the adjacent frame.

3. When a map, drawing or chart, etc., is part of the material being photographed, a definite method of “sectioning” the material has been followed. It is customary to begin filming at the upper left hand corner of a large sheet and to continue from left to right in equal sections with small overlaps. If necessary, sectioning is continued again—beginning below the first row and continuing on until complete.

4. For illustrations that cannot be satisfactorily reproduced by xerographic means, photographic prints can be purchased at additional cost and inserted into your xerographic copy. These prints are available upon request from the Dissertations Customer Services Department.

5. Some pages in any document may have indistinct print. In all cases the best available copy has been filmed.
Manford, Robert

THE STATUS OF MUSIC TEACHER EDUCATION IN GHANA WITH RECOMMENDATIONS FOR IMPROVEMENT

The Ohio State University

University Microfilms International 300 N. Zeeb Road, Ann Arbor, MI 48106
PLEASE NOTE:

In all cases this material has been filmed in the best possible way from the available copy. Problems encountered with this document have been identified here with a check mark √.

1. Glossy photographs or pages ______
2. Colored illustrations, paper or print ______
3. Photographs with dark background ______
4. Illustrations are poor copy ______
5. Pages with black marks, not original copy ______
6. Print shows through as there is text on both sides of page ______
7. Indistinct, broken or small print on several pages √
8. Print exceeds margin requirements ______
9. Tightly bound copy with print lost in spine ______
10. Computer printout pages with indistinct print ______
11. Page(s) ________ lacking when material received, and not available from school or author.
12. Page(s) ________ seem to be missing in numbering only as text follows.
13. Two pages numbered ________. Text follows.
14. Curling and wrinkled pages ______
15. Other ______________________________________________________________________

University Microfilms International
THE STATUS OF MUSIC TEACHER EDUCATION IN GHANA

WITH RECOMMENDATIONS FOR IMPROVEMENT

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

Robert Manford

* * * * *

The Ohio State University
1983

Reading Committee:
Dr. Peter Costanza
Dr. David Meeker
Dr. Frederick Cyphert

Approved By

[Signature]
Adviser
School of Music
ACKNOWLEDGMENTS

I am greatly indebted to the Ghana Ministry of Education for sponsoring me to do a Ph.D. in Music Education at The Ohio State University. To my adviser, Dr. Peter Costanza, and to Dr. Frederick Cyphert, and Dr. David Meeker who were my reading committee members, the writer extends sincere appreciation for the special guidance, counsel, and advice which contributed so much to this dissertation.

To the other friends and colleagues in similar fields who offered guidance, I express my unlimited gratitude. My sincere thanks also go to my friend, Dr. Kwesi Ohene-Bekoe of Dallas, Texas, for reading initial drafts of this document, and permitting use of some of his books and other documents on general administration and supervision.
VITA

April 14, 1938 ................... Born at Cape Coast, Ghana—West Africa.


1966-76 ........................... High School Music Teacher, Mfantsipim School, Cape Coast, Ghana.


1982 .............................. Teaching Associate, Division of Music Education of the School of Music, Ohio State University.

1981-83 ........................ Ohio State University - Graduate Student

FIELDS OF STUDY

Major Field: Administration and Supervision of Teacher Education/Music Teacher Education

Studies in Administration of Music Education. Dr. David Meeker

Studies in Administration and Governance of Teacher Education. Dr. Frederick Cyphert

Studies in Music Education. Dr. Peter Costanza
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>ii</td>
</tr>
<tr>
<td>VITA</td>
<td>iii</td>
</tr>
<tr>
<td><strong>CHAPTER</strong></td>
<td></td>
</tr>
<tr>
<td>1. THE PROBLEM</td>
<td>1</td>
</tr>
<tr>
<td>Purpose</td>
<td>3</td>
</tr>
<tr>
<td>Questions</td>
<td>4</td>
</tr>
<tr>
<td>Assumptions</td>
<td>4</td>
</tr>
<tr>
<td>Definition of Terms</td>
<td>5</td>
</tr>
<tr>
<td>Delimitations</td>
<td>6</td>
</tr>
<tr>
<td>Methodology</td>
<td>7</td>
</tr>
<tr>
<td>2. REVIEW OF RELATED LITERATURE</td>
<td>8</td>
</tr>
<tr>
<td>Introduction</td>
<td>8</td>
</tr>
<tr>
<td>Administration of Music Education</td>
<td>15</td>
</tr>
<tr>
<td>Staff Development</td>
<td>19</td>
</tr>
<tr>
<td>Instructional Strategies</td>
<td>22</td>
</tr>
<tr>
<td>Student Teaching</td>
<td>27</td>
</tr>
<tr>
<td>3. THE MUSIC TEACHER EDUCATION PROGRAMS IN GHANA</td>
<td>33</td>
</tr>
<tr>
<td>Brief Sketch on Development of Education in Ghana</td>
<td>33</td>
</tr>
<tr>
<td>Music Teacher Education Programs (1950—1966)</td>
<td>41</td>
</tr>
<tr>
<td>Music Teacher Education Programs (1967-1974)</td>
<td>50</td>
</tr>
<tr>
<td>Music Teacher Education Programs (1974—Present)</td>
<td>62</td>
</tr>
<tr>
<td>CHAPTER</td>
<td>Page</td>
</tr>
<tr>
<td>---------</td>
<td>------</td>
</tr>
<tr>
<td>4. SOME STRENGTHS AND WEAKNESSES OF THE PROGRAMS</td>
<td>74</td>
</tr>
<tr>
<td>Conclusion</td>
<td>81</td>
</tr>
<tr>
<td>5. SUGGESTIONS FOR IMPROVEMENT</td>
<td>84</td>
</tr>
<tr>
<td>Suggestions from Akrofi (1982) and the Staff of The National Academy of Music, Winneba, Ghana</td>
<td>84</td>
</tr>
<tr>
<td>Suggestions by the author</td>
<td>88</td>
</tr>
<tr>
<td>Administration</td>
<td>88</td>
</tr>
<tr>
<td>The Head/Director (Chief Executive)</td>
<td>90</td>
</tr>
<tr>
<td>Job Description</td>
<td>93</td>
</tr>
<tr>
<td>Personnel Policies and Procedures</td>
<td>93</td>
</tr>
<tr>
<td>Summary</td>
<td>94</td>
</tr>
<tr>
<td>Staff Development</td>
<td>94</td>
</tr>
<tr>
<td>Some Instructional Strategies</td>
<td>99</td>
</tr>
<tr>
<td>Introduction</td>
<td>99</td>
</tr>
<tr>
<td>Comprehensive Musicianship Strategy</td>
<td>101</td>
</tr>
<tr>
<td>Class Piano/Functional Keyboard Approach</td>
<td>102</td>
</tr>
<tr>
<td>Team Teaching</td>
<td>104</td>
</tr>
<tr>
<td>Student Teaching Practices</td>
<td>106</td>
</tr>
<tr>
<td>Introduction</td>
<td>106</td>
</tr>
<tr>
<td>Observation</td>
<td>107</td>
</tr>
<tr>
<td>Lesson Planning</td>
<td>108</td>
</tr>
<tr>
<td>Conferences</td>
<td>109</td>
</tr>
<tr>
<td>Cooperating School</td>
<td>110</td>
</tr>
<tr>
<td>The Practicing Student</td>
<td>111</td>
</tr>
<tr>
<td>Conclusion</td>
<td>112</td>
</tr>
<tr>
<td>6. SUMMARY, CONCLUSIONS, FURTHER SUGGESTIONS</td>
<td>114</td>
</tr>
<tr>
<td>Appendix</td>
<td>Title</td>
</tr>
<tr>
<td>----------</td>
<td>-----------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>A</td>
<td>Map of Ghana</td>
</tr>
<tr>
<td>B</td>
<td>Facts about Ghana</td>
</tr>
<tr>
<td>D</td>
<td>Memo from the Staff of the National Academy of Music to the Ghana Education Service, (1980)</td>
</tr>
<tr>
<td>E</td>
<td>Master Schedule of the National Academy of Music (1980)</td>
</tr>
<tr>
<td>F</td>
<td>Teaching Practice Forms From The Ohio State University</td>
</tr>
</tbody>
</table>

BIBLIOGRAPHY                                                                                       156
CHAPTER ONE
THE PROBLEM

The government of Ghana, like that of many other countries, believes that the quality of a nation depends upon how educated its citizens are, and the quality of education depends upon a nation's teachers. Similarly, the quality of music of a nation depends upon how musical her citizens are, and the quality of music education depends upon a nation's music teachers. It has been one of the priorities of the government of Ghana, since 1957, to improve the quality of teacher education, including music teacher education. The reason is that there has been dissatisfaction with the kind of music being taught and how it is being taught in the schools and colleges in the country—the college tutors, the prospective teachers, the students being taught, the head-teachers and the headmasters, the principals, and the music organizers and inspectors from the Ghana Education Service.

For that matter, several changes have been made in the music teacher education programs with the view of improving matters. The following changes have been made in the program since 1957:

1. A four-year music diploma course, including use of examinations for final certification, was developed by the Royal Schools of Music, London;
2. The modified Royal Schools of Music Syllabus was used by the university of Ghana, which became responsible for the prospective music teachers after their four-year training;

3. The joint syllabus prepared by the tutors of the National Academy of Music, Winneba and the Institute of Education, University of Cape Coast. The responsibility for supervision and certification of all teacher training colleges, including the National Academy of Music, was finally transferred to the University of Cape Coast.

However, in spite of all these changes, the quality of music, both at the college level and in the public schools, has not improved. In most cases the changes have rather emphasized course content load for the prospective teachers in training, without flexibility for independent study and options to cater to individual abilities and interests. This situation makes one believe that the principal cause or causes of the problem must be further investigated, hence the need for this study.

It is the writer's strong belief that when music teacher education in Ghana is effective it will eventually have impact on the citizens of the country. This is because when teachers are effective, most public schools can graduate more students who love music and enjoy music. Similarly, the colleges will be filled by prospective teachers, with strong backgrounds in music who will graduate and go back to the public schools and the communities; the more effective music teachers a country has, the more impact it will have on the citizens. This assertion has been clearly stated by Benn (1970):
When colleges graduate good teachers, the elementary and high schools are strengthened. When the elementary schools send the high schools great numbers of children fully sensitized to the affects of music and eager to grasp the opportunities of the new situation, our citizenry will possess a greater degree of musical literacy. In turn, the colleges will receive finer students who eventually will return to communities made more receptive to the art of music. So goes the cycle...

Purpose of Study

The purpose of this study was to identify the strengths and weaknesses of the various programs of music teacher education in Ghana and to consider how the weaknesses could be strengthened. As a Ghanaian music educator, the writer believes that the various programs for the training of music teachers (taken or adapted from the British colonial authorities) emphasize too much theory and are too textbook-oriented. The programs stress Western music and musical instruments (which were lacking in Ghana) at the expense of African music and the study of Ghanaian popular and ethnic music and musical instruments; there is no use of local materials and resources.

The changes that have been made in the music teacher education programs in Ghana since 1957 (when Ghana attained independence from the British government) have been just slight curricular changes, and have neglected such changes as the use of local resources and materials, staff development and training, and modern instructional strategies. It is, therefore, the purpose of this study to make suggestions to rectify these neglected important aspects of teacher education.
Questions

The major questions this study sought to answer include the following:

A. What main changes have taken place in teacher education in Ghana since the 1950s?

B. How have these changes affected music teacher education programs?

C. What changes have, specifically, taken place since the formal training of music teachers in Ghana since 1949?

D. What impact has the British-oriented music syllabus had on the attitude of music teachers?

E. How have the British music colleges' examinations in theory of music and performances affected Ghanaians' attitude towards African music and the subsequent changes in the music teacher education programs?

F. What are the strengths and weaknesses of the changes made in the music teacher education programs by the University of Ghana and the University of Cape Coast?

G. What suggestions can be made to improve the weaknesses and further strengthen the existing strong points?

Assumptions

The following will be the assumptions of this study:

A. It is more effective and economical for teacher education to use more of local resources and materials.

B. What the teacher learns and how he learns it, directly or indirectly, affects his teaching style.
C. Proper supervision of student teaching is an important aspect of the teacher education program.

D. The Comprehensive Musicianship Approach will be effective in music teacher education in a developing country like Ghana.

E. Administrative and Organizational Procedures have a great impact on the students the institution prepares.

Definition of Terms

A. Diploma - a professional qualification, usually less than a degree (most British colleges award diplomas instead of degrees).

B. General Certificate of Education - British equivalent of the U.S. General Education Diploma.

C. Ghana Education Service - a semi-autonomous body within the Ministry of Education, responsible for the administration of all primary, secondary, and technical schools in Ghana. It is headed by a Director-General (who is a professional teacher) appointed by the government.

D. Ghana Ministry of Education - it is a governmental department in charge of education and quasi-educational establishments in the country. It is headed by a Minister of State (Minister or Commissioner for Education).

E. Graded Music Examination(s) - these are conducted once a year by the Royal School of Music, London, in theory of music and the various instruments and voice. They begin with Grade One and progress to Grade Eight (with nothing to do with age). An adult beginner may start with Grade One.
F. Headmaster - generally refers to the head of a high school.

G. Headteacher - the head of an elementary or middle school.

H. Master - generally refers to a high school teacher.

I. National Council for Higher Education - a semi-autonomous body which coordinates the various activities of the three universities in Ghana.

J. National Teacher Training Council - a body appointed by the Ministry of Education to coordinate the activities (including examination and certification) of the different teacher training colleges in Ghana. The work is similar to the NCATE of the U.S.

K. Principal - the head of a post-middle or post-secondary teacher training college.

L. Pupil - generally refers to a school child of elementary or middle school level.

M. Student - one undergoing studies at high school, college or university level.

N. Teacher - an instructor in the elementary or middle school.

O. Tutor - generally refers to an instructor at the post-secondary (but not university) level. Instructors at the Specialist or Advanced Teacher Training Colleges are tutors.

**Delimitations**

The following limitations will form the necessary guidelines for this study:
A. The introduction will focus on the development of teacher education, in general, and a short historical sketch of Ghana from 1900 to the present.

B. The music teacher education discussion will begin from 1949 when the first formal music teacher education began in Ghana.

C. Emphasis will be laid on the training of the high school general music teacher.

Methodology

This study, being descriptive, will critically examine the various programs Ghana has used in the training of her music teachers since 1949. Basically the writer will seek data from available documents and records, observations, and personal experiences. Data so far collected will be put into historical perspective and analyzed for strengths and weaknesses. Sources of data will include the Royal Schools of Music Syllabi, Specialist Training College Syllabus, National Academy of Music/University of Cape Coast Syllabus, and Memos from the entire academic staff of the National Academy of Music to the Ghana Education Service Council in 1980.

Suggestions for improvement will specifically address the following important aspects of teacher education which have been almost neglected in the past:

--- Staff Development
--- Student Teaching Practices
--- Instructional Strategies
--- General Administration of a Music College.
CHAPTER TWO
REVIEW OF RELATED LITERATURE

Introduction

A number of studies have been conducted concerning music teacher education. As part of the public's call for accountability on the part of the public schools, teacher education has passed through tremendous changes in most parts of the world, particularly the developed nations like Britain, the U.S., and Canada. A study by Young (1975) shows that many music teacher education programs in the U.S. are moving towards the Performance-Based Teacher Education (PBTE) as a result of societal demands for accountability in education. Young's study concluded that the music education profession is moving toward the development of programs which:

1. are performance-based with provisions for culturally diversified teacher training;
2. are designed to develop musicianship behaviors that are analysed and described as behavioral objectives for demonstrating competencies;
3. provide comprehensive integrated-related learning for training a musician to function competently as an educator, composer, performer, historian, and interested amateur;
4. utilize individualized-modularized instruction, self-pacing, and the demonstration of competencies by trainees in the field with pupils;
5. replace the lecture method with modularized instruction to provide alternative routes to learning;
6. are field-oriented and transform music method courses into field-workshop experiences;

7. relate the study of music, especially contemporary sounds, to the realistic role it plays in the society of the 1970s and 1980s.

In relation to the above observations and conclusions from Young's study, the National Association of Schools of Music (NASM) in the United States has provided some guidelines and recommendations which will make music teacher training programs more effective (NASM, 1981). The guidelines and recommendations center around personal qualities, music competencies, and teaching include:

A. **Personal Qualities.** Desirable characteristics of the prospective music teacher are:

1. the potential to inspire others and to excite the imagination of students, engendering a respect and desire for music and musical experiences;

2. the ability and desire to continually seek, evaluate and use new ideas and developments that are relevant to music teaching;

3. the ability to maintain positive relationships with individuals and various social and ethnic groups and be empathetic with students and colleagues of differing backgrounds.

B. **Music Competencies.** In addition to those basic competencies outlined for all musicians, the following are essential for all prospective music teachers:

1. **Conducting.** The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances, with various types of performing groups and in general classroom situations. It is important that instruction in conducting include score reading and the integration of analysis, style, performance practices and baton techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential.
2. **Composing and Arranging.** The prospective music teacher should be able to compose, arrange and adapt music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations.

3. **Performing.** In addition to the performance skills required for all musicians, functional ability in piano and performance skills on fretted instruments appropriate to the student's future teaching needs are essential.

4. **Essential competencies and experience for the vocal/choral or general music teaching specialization are:**
   
a. performance ability on keyboard and fretted instruments sufficient to employ these instruments as teaching tools;
   
b. ability to transpose and improvise accompaniments;
   
c. sufficient vocal skill to assure effective use of the voice in demonstrations;
   
d. experience in solo vocal performance;
   
e. performance experiences with wind, string, and percussion instruments;
   
f. laboratory experiences in accompanying.

5. **Essential competencies and experiences for the instrumental music teaching specialization are:**
   
a. knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in heterogeneous or homogeneous groups;
   
b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
   
c. experiences in the use of the singing voice in class or ensemble;
   
d. laboratory experience in teaching beginning instrumental students—individually, in small groups, and in larger classes.

C. **Teaching Competencies.** The musician-teacher should understand the total contemporary educational program—including relationships among the arts—in order to apply his music competencies in teaching.
situations, and further to integrate music instruction into the total process of education. Essential competencies are as follows:

1. an understanding of child growth and development and the identification and understanding of the principles of learning as they relate to music;

2. an understanding of philosophical and social foundations underlying music in education and the ability to express a rationale for personal attitudes and beliefs;

3. ability to assess aptitudes, experiential backgrounds and interests of individuals and groups of students, and to devise learning experiences to meet assessed needs;

4. knowledge of current methods and materials available in all fields and levels of music education;

5. an understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum;

6. an awareness of the developmental process involved in becoming a successful teacher, and a further awareness of the need for continuing study and self-evaluation.

D. Professional Procedures. In order to implement programs to achieve the competencies identified in the foregoing sections, the following procedures are recommended:

1. Music education methods courses should be taught by faculty who have had successful experience teaching music in elementary and secondary schools and who maintain close contact with such schools.

2. Institutions should encourage observation and teaching experiences prior to formal admission to the teacher education program; ideally, such opportunities should be provided in actual school situations. These activities, as well as continuing laboratory experiences, must be supervised by qualified music personnel from the institution and the cooperating schools.

3. Institutions should establish specific evaluative procedures to assess students' progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further assessment after graduation.
4. Institutions should provide opportunities for advanced undergraduate study in such areas as conducting, composition, and analysis.

The International Society for Music Education (ISME) maintains that music education programs all over the world should try and apply the use of modern technology, and gear the training of teachers towards contemporary society's needs. The participants at the 1974 ISME meeting emphasized that music teacher training institutions should give attention to new musical impulses and needs in the contemporary society and "create new educational possibilities for such new musical and music educational tasks." They emphasized in the Yearbook (1974:169):

The music educational institutions are highly responsible for the musico-cultural policy of the urban and regional areas in which they are located. They should belong to the centers of music life and participate in cultural joint planning. Besides their extra-musical educational tasks (in-service training, adult education, etc.) they should make themselves known to the public with performances of different kinds and content, by teachers and students. These include concerts in factories, schools, churches, hospitals, homes for the aged, etc.—performances at unconventional times and in unconventional places with the purpose of integrating music in daily life and gaining new audiences. Cooperation between music education institutions and amateur music groups is also desirable. The institutions should offer further education courses for conductors of amateur choirs, orchestras and bands. Teachers and students could take over the function of a conductor of such ensembles.

Regarding international cooperation between music institutions of higher learning, recommendations of the World Music Educators' Body (1974) include:

a. development of direct ties and exchanges between music education institutes of differing countries (exchange of teachers, students, and student ensembles)

b. exchange of model-curricula which includes all music cultures and aims at international understanding through the medium of music;
c. planning and realizing joint projects of music's educational aid to developing countries;

d. the development of study and research fellowships in music education by exploring the national and international resources (e.g., within the participation program of UNESCO);

e. inclusion of music and music education in the existing bilateral cultural agreements;

f. compiling and selecting of a recommended list of articles, books, and audio-visual means (programs) of international interest for higher music education.

Writing specifically on music education and music teacher education in Africa, Nketia (1967) outlines the importance of folk music in educating the African child. He believes that some of the societal values of the African can be found in folk songs. He writes that "no program of music education that sets out to be comprehensive can ignore various areas of musical activity that are entrenched in the life of a society and are recognized as culturally valid." Consequently, it was wrong for the continent of Africa to ignore its traditional music (including folk singing, drumming, and dancing) and give exclusive attention to Western music, which is "peripheral to the culture of Africa." There is a lot to be studies of well selected folk music in the schools. Some folk songs of Africa involve narrators and choruses, song interludes, drumming, dancing and miming. In addition to these, there are some folk songs which talk about historical events and people; some deal with the various traditions and some make references to the environment. Typical folk music, in short, will correlate "music and movement, music and arts and crafts, and music and drama (storytelling), wherever possible. There is a wide variety of folk music which can be selected, graded, and
studied at the different grades in the schools. Nketia (1967) testified that:

Africa and some Asian countries represent areas in which folk music is practiced as unbroken tradition. There, folk music is still a living music integrated with community life, and it cannot, on any account, be ignored in any worthwhile music education program. Much can be learned even from its contextual organization, conceived in Africa on the basis of sex, age or associations. Special music exists for the young, for adults, for women, for men, for mixed groups, and for voluntary associations, such as occupational or religious associations. Social or religious occasions, specific events, such as those of the life cycle, occasions of worship, ceremonies, and festivals all have their particular music. In other words, the music is already programmed in a way that could provide a basis for selection and grading for school use, according to difficulty, themes, and relevance to age groups...The folk music of a country may represent not only a heritage of individual items of music but also music that speaks for its own kind of language, music that has a distinctive vocabulary of its own, evident in its choice of scales; use of modes, characteristic emphasis on particular intervals, cadential patterns, melodic contours, meters, and rhythmic combinations; as well as in its vocal techniques and singing style...

In summary, Nketia (1974) is emphasizing that folk music of Africa is as rich as any other kind of music, and can be an important source of materials for all music programs in the schools and colleges. For that matter, instead of using the unfamiliar and foreign materials from the beginning, the music educator in Africa might base, for example, sightreading exercises, ear training, rote singing, etc., on folk music materials so that they become an "interesting experience" instead of a "dull drill" to the students.

Writing very specifically on the programs of music teacher education in Ghana, Ofei (1977) states that music teacher education programs should be logically and realistically framed within the total framework of the program of the schools. The reason is that the essential purpose
of education is provide for the full development of the individual for a life that is beneficial both to himself and to the society in which he lives. Consequently, any well-planned music education program should help the students to grow as members of their communities, and as individuals with opportunities for self-expression. Since most Ghanaian children are exposed to some sort of pleasurable music making (singing of folk tunes, dancing, etc.) before they enter schools it should be very appropriate for school music programs to expose students to learning experiences in hearing, singing, and moving or dancing to familiar music. According to Ofei (1977) Ghana is doing her best in the training of her music teachers to cope with the above principles. However, he made it clear that the National Academy of Music, Winneba which is the main source of music teachers in Ghana, is facing problems:

The training of the professional music teacher has its peculiar problems in a developing country such as Ghana. Economic priorities very often do not include the arts. One of the chief problems, therefore, is the absence of basic equipment and materials for effective work in music education in all teacher training colleges and to an extent, in the National Academy of Music...there is a general scarcity of such equipment and material as musical instruments, phonographs and recordings, library books on music and films and filmstrips...Another problem is the lack of adequately trained teachers to handle the teaching of music in all the First and Second-Cycle schools and colleges and even in the National Academy of Music... (First-Cycle Schools means Elementary and Middle Schools, and Second-Cycle means High Schools and Technical Colleges).

Administration of Music Education

Anderson (1970), reviewing a study on the Essential Factors and Considerations in the Administration of a College Music Department by Lovett (1969), agrees that administration is an art which involves
decision-making, planning, organization, coordination, communication, cooperation and evaluation. In addition to these, there are problems which may be peculiar to a School or College of Music, and/or music department: "the nature of the (music) discipline, the development of performance skills, extracurricular demands on the music faculty and students, greater individual differences among music faculty and students, and special departmental housing and equipment requirements. Such peculiar problems call for special consideration of the areas of organization, personnel, morale and operational activities such as care of instruments (storage, inventory, maintenance, etc.)." Anderson (1970), thinks that the following conclusions by Lovett are "common-sense suggestions on how to recognize and handle the essential factors and considerations in the difficult art of the administration of a college music department:

1. Departmental objectives should be determined, based on overall instructional objectives;
2. Departmental policy in relation to institutional policy should be developed as needed and clearly defined;
3. Administrative activities should be structured to forward departmental goals;
4. Responsibility with commensurate authority should be assigned to qualified individuals;
5. Improving human relations should be given increasing emphasis and consideration;
6. Adequate provision for comprehensive and efficient operational activities should be made and continually reinforced;
7. Integrity should be the rock upon which the house is built;
8. Democracy should be the climate in which the department operation exists;
9. Constant evaluation must obtain.
Klotman (1973) stresses that the music administrator should maintain a good staff and community relationship. Through open communication with both the staff and the general public, music programs can be supported by the community. Klotman (1973) lists a number of ways that the music administrator and his institution can accomplish this purpose:

1. Newspaper and School Publications;
2. Parent and Teacher Associations;
3. Lay Advisory Committees;
4. Radio and T.V.;
5. Personal Appearances in Public;
6. Performances—Faculty and/or Students;
7. Adult education and recreational programs;
8. Related Professional Associations and their media organs;
9. Special School Events such as concerts, assemblies, open house, special observances, etc.

Klotman (1973) thinks that the most significant way to improve relations between the school or college and the community is to improve the "product." It is quite natural that quality music programs are easily supported by the community. For this reason, the administrator must strive hard, at all times, to aim at higher standards in all activities in his institution and be sure that he keeps both his staff and all those interested in the institution informed. Klotman concludes that:

The school music administrator must be personally school-community relations oriented in the sense that he must keep in mind certain responsibilities that go with his office. He must try to see that all events are publicized and that board members and administration officials are invited. He must
strive to maintain a high standard of performance both in and out of the classroom and he must work to build a feeling in the total community of pride and commitment to the school music program.

House (1973) has stressed specifically that the administrative roles of the Head of a Music Institution include: planning, organizing, and controlling. Under "planning," the head should set clear goals in consultation with his colleagues, outline alternatives and choose the best routes; timing, communicating and demanding reports on all set or agreed on activities and projects also come under proper planning. The chief executive must try as much as possible to: avoid deviation from the planned activities, promote consistent action, give intelligent cooperation, facilitate coordination of action, guide equitable personal relationships, and guide future planning.

According to House (1973), "organizing" includes delegation, line and staff action, instruction, supply of equipment, library services, student counseling and guidance, etc. Controlling should involve systematic checks upon performances and effectiveness of programs, the use and maintenance of equipment and other facilities, originating and releasing of orders for programs, supervision, setting deadlines, finances, etc. It is patent that the head of a music institution cannot do the above work all by himself; however, he is the first person to be held responsible whenever there is something wrong. For that matter, House concludes and stresses that schools and colleges as social institutions must be run on the following pattern:

1. One head as the chief executive;
2. Clear definition of goals and purposes (philosophy);
3. Members to work as a "team";

4. Superordinates delegate authority to qualified and efficient subordinates;

5. Members know to whom they are responsible;

6. Provision for innovation and change;

7. Good Personnel Policies—mutual respect, trust, stress competencies, weaknesses identified and strengthened, incentives and rewards for strengths and productivity;

8. Constant evaluation of individuals and the institution, as a whole for maintenance of higher standards.

Staff Development

Howey and Willie (1977) make it clear that the public demand for accountability is very important, especially, for teachers of teachers to keep up-to-date. College heads are reminded that development of new programs or revision of existing courses and programs demands the training and reallocation of staff; "program development without staff development is to court failure." In the past, courses developed in the colleges neglected the accompanying retraining or upgrading of the faculty members who will teach them. Curriculum changes must occur with due attention to the necessary "concomitant changes in instructional format, space needs, or modified teaching roles, etc. of the staff. Howey and Willie (1977) reiterated and concluded that once there is change in the curriculum or the program, all other aspects of the teaching-learning environment, are affected. Consequently, there should be continuous staff development and in-service education which will help the staff members obtain the necessary new skills and knowledge which will allow them to:
1. design and implement alternate governance structure;
2. assess needs and analyze roles;
3. design multiple formats for the pre-service and in-service training of professors;
4. organize and integrate curriculum;
5. organize various instructional systems for different time and space needs;
6. fashion alternative internal and external communication systems;
7. systematically collect data and analyze the multiple dimensions of the teaching and learning interaction;
8. develop evaluative design for curriculum; and
9. conduct research on both program and teacher effectiveness.

Goddu and his associates (1977), also confirming the importance of staff development in schools and colleges, think that staff development should stress the needs of the faculty. Some of these needs may include developing skills and knowledge in the use of teaching aids, lesson planning, evaluating, record keeping, better understanding of students, and classroom discipline. Other areas may be organizing space, storage, developing a local curriculum, and sharing decision making with colleagues and experts. Goddu et al (1977) conclude with emphasis:

Inservice for professional development of educators is not one-short workshop which everyone must attend after school. Nor is it an inflexible program of courses. It is an ongoing, flexible, needs-responsive emerging program designed by multi-role groups to improve each person's job competency. The training program itself must be structured to provide many learning opportunities to mature adults to assure that they learn ideas, techniques, attitudes and patterns and to produce materials which are immediately usable in practice.
Cyphert (1982) makes use of the work of other authorities in the field of staff development. The following is a summary of the partial answers Cyphert gives for effective staff development:

1. Teachers must be actively involved in the initiating and conducting of the program;

2. Programs designed as a collective effort of a faculty, with common purposes directed toward general faculty development are most successful;

3. Programs led by school personnel most usually meet their objectives better than those led by outside agencies;

4. Programs carefully planned to fit the needs of the people are always successful;

5. Inservice programs which make use of established procedures and pre-packaged modules have the best chance of being highly successful;

6. Staff development activities may be generated by any member of the school family;

7. Meaningful staff development should be ongoing, and where appropriate, staff development for a given purpose should be reinforced by follow-up activities;

8. Staff development activities should be evaluated by the participants in terms of usefulness of the knowledge gained, improvement of a skill, and the incentives and recognition provided;

9. Teachers need to learn how to monitor their teaching behavior and to analyze the effects of both their teaching and their efforts to improve;

10. The head of an institution's support is critical for the institutional level change;

11. Staff development must be approached as an extension of what teachers already know, rather than from the point of view of assumed deficiency;

12. Success in inservice education for teachers has become so crucial in today's educational world that it offers the greatest challenge and leadership for the school administrators who wish to improve teaching and learning.
Instructional Strategies

Jones et al (1979) emphasize that a teacher needs to vary his method of teaching in order to be effective. When a teacher relies upon a single approach (such as drill or lecture) as an instructional strategy, students become bored, and this can easily create learning/discipline problems. Educators are reminded that not all students can learn effectively through drill or lecture method. Jones et al (1979) have given five reasons why teachers must use different types of strategies (teaching methods) and substrategies (instructional media or audio-visual aids) in different situations:

1. Different students learn best in different ways at different times;

2. Some subject matter is best served by use of a particular strategy/sub-strategy or combination thereof;

3. Diverse objectives call for diverse approaches to meet the objectives;

4. The innate abilities of the teacher may determine the effectiveness of some strategies/sub-strategies;

5. Environmental factors (money, supplies, facilities, time, etc.) often dictate which strategies/sub-strategies will be most effective.

Among some of the teaching methods (strategies) listed by Jones et al are:
Case Study, Community Resources, Demonstration, Discovery (Inquiry), Discussion, Drill, Field Study (Trips), Independent Study, Individualized Learning, Interview, Laboratory, Lecture, Observation, Problem-Solving, Programmed Learning, Project, Questions, Role-Playing, Simulation, Student-Tutorial, Student Research, and Team Teaching.

Included under sub-strategies are:


They remind all educators that: "The knowledge, accuracy, and rapidity with which a teacher can apply these strategies and sub-strategies to particular learning situations are some of the factors which differentiate the teacher as a technician and the teacher as a professional."

Writing specifically on instructional strategies in music education, Labuta (1974) asserts that role playing and game strategies are particularly effective to achieve a variety of musical objectives that involve drill and practice. Games can be used to teach music listening objectives; e.g., to identify instruments, styles or forms. Teams listen silently and then confer together to decide upon the answer. This usually stimulates lively discussion or heated debates.

By nature of music, individualized learning is highly commendable, and Labuta has listed some ways that a teacher can move toward individualizing his music program:
1. Provide alternate objectives;
2. Provide alternative activities;
3. Provide alternative materials and media;
4. Assess entering behavior (needs assessment);
5. Allow students to move on to other learning on the basis of pretest competency;
6. Provide for individual pacing;
7. Provide remedial help;
8. Provide tutorial help (use paraprofessionals, volunteers, parents, and/or student tutors);
9. Provide for independent study;
10. Provide programmed instructional material;
11. Allow for self-evaluation;
12. Provide feedback (formative evaluation).

Labuta (1974) asserts further that the music curriculum usually needs more use of both "natural" media and "artificial" media. Included on the list of "natural" media are:

- Sound: vocal or instrumental demonstrations, as modeling rhythms or melody;
- Speech: directions, explanations, guest speakers, lectures;
- Gesture: conducting, signalling, facial expression;
- Real Things: musical instruments, performing groups, conductors, solo performers, artifacts.

"Artificial" media will include:

- Simulations: models, mock-ups, games, dramatizations, role playing;
- Displays: posters, chalkboard, flip-chart with easel, feltboard, magnetic board, peg board, exhibits;
Labuta (1974) testifies that in spite of all the above media, studies indicate that the verbal information/memory pattern is still dominant in the classroom. Teachers dispense information, make assignments from dated textbooks and test--the "old lecture-textbook recitation" method. With modern technology the teacher will be out-of-date if he seeks to use the lecture method in his teaching. For this reason, the writer agrees with the following advice from Labuta (1974:107):

Use media to present or supply information. Instructional messages, subject content and managerial instructions can be displayed by overhead projection, still pictures, print, wall displays, illustrations, or multimedia sources. Media can provide a stimulus for discussion, problem solving, musical composition, or musical analysis. Movies, slide displays, film strips and audio recordings are suitable for these purposes. Use media to provide stimulus for applying information in practice and drill. The learner must be able to control the pace and perhaps the sequence. He must be able to repeat portions as necessary. Programmed materials,
teaching machines, computer-assisted instruction, audio-tutorial methods, workbooks, worksheets and even the textbook provide for this type of interaction in varying degrees. The approach can be adapted to movies. Instead of running a film from beginning to end, stop at appropriate times to ask questions, provide cues, and generally direct learning toward the stated objectives.

Robins (1969), overwhelmed with several innovations in education in recent days, undertook studies to find out whether these innovations are used in both the public schools and the teacher training colleges. The studies sought answers to the following questions:

1. Are these innovations (team-teaching, simulation, role-playing, micro-teaching, computer-assisted instruction, etc.) simply representatives of traditional practices?

2. Are they merely a facade behind which the original pedagogical demons still remain entrenched?

3. Are the so-called modifications in school processes more talked about and publicized than actual and functional?

4. Is the preparation of beginning teachers to cope with these innovations a function of pre-service or in-service teacher education?

Robins (1969) found that:

1. Basic changes are occurring and will continue in the public schools;

2. The traditional teacher education is not adequate to prepare teachers to cope with the expectations of the public schools of the present and the future.

3. Teacher education programs and courses should demonstrate, in practice, the innovative teaching-learning procedures now found in the public schools;

4. Students in teacher education should have an opportunity to observe and have direct experiences with the innovative procedures found in the schools today;

5. Preparation of teachers to function effectively in new programs, and with new practices, is a function of both pre-service and in-service teacher education.
The findings of Robins (1969) prove that there is a gap between what the classroom teacher does in the public school and the pre-service training given him in the college. Consequently, it is strongly suggested that college professors must introduce some of these innovations (team teaching, simulation, individualized instruction, program teaching, etc.) themselves in their teaching of the prospective teachers. Again, there should be greater cooperation (visits, exchange of ideas, etc.) between the colleges and the public schools.

**Student Teaching Practices**

Dewey (1962) affirms that both subject matter and the art of teaching are needed in the training of a teacher. Even though students are exposed to books on pedagogy, journals on teaching strategies, theories of teaching, and so on, unless they become "students of subject-matter and students of mind activity" they cannot grow as teachers, and inspirers of learning. The training in the subject matter must not be presented in an isolated way, instead, it must be presented as a "concrete expression of methods of mind." In other words, there should be a close link between theory and practice, and the training colleges and the schools in which the students practice. Dewey (1962) confirms this:

Upon the practical side, this principle requires that, so far as students appropriate new subject-matter (thereby improving their own scholarship and realizing more consciously the nature of method), they should finally proceed to organize this same subject-matter with reference to its use in teaching others. The curriculum of the elementary and the high school constituting the "practice" or "model" school ought to stand in the closest and most organic relation to the instruction in subject-matter which is given by the teachers of the professional school. If in any given school this is not the
case, it is either because in the training class subject-
matter is presented in an isolated way, instead of as a
concrete expression of methods of mind, or because the
practice school is dominated by certain conventions and
traditions regarding material and the methods of teaching
it, and hence, is not engaged in work of an adequate
educational type.

Dewey (1962) then proposed four main steps which seem appropriate
for student teaching practices:

1. Initial observation will be aimed at helping students to know
what goes on in the schools. "This observation...would not be
for the sake of seeing how good teachers teach, or for getting
"points" which may be employed in one's own teaching, but to
get material for psychological observation and reflection, and
some conception of the educational movement of the school as a
whole."

2. The second visit to the school should help students to be more
intimate with children and the work of the school. "Students
at this stage would not undertake much direct teaching but
would make themselves useful in helping the regular class
instructor." They can do this through assisting in the care of
materials, helping some special children, etc.

3. This stage is the transitional period for the student, and he
is expected to observe more technical points of class teaching
and management. "The informality, gradualness, and familiarity
of the earlier contact tend to store the mind with material
which is unconsciously assimilated and organized, and thus
supplies a background for work involving greater
responsibility."

4. Upon the basis of the previous preparations, the student
teacher is given full responsibility to teach. According to
Dewey, teachers at this stage should not be given too much
supervision, nor should they be minutely and immediately
criticized upon either the subject matter or the method of
their teaching.

Dewey (1962) concludes:

Students should be given to understand that they not only
are permitted to act upon their own intellectual initiative,
but that they are expected to do so, and that their ability
to take hold of situations for themselves would be a more
important factor in judging them than their following any
particular set method or scheme. Of course, there should be
critical discussion with persons more expert on the work
done, and of the educational results obtained. But sufficient
time should be permitted to allow the practice-teacher to recover from the shocks incident to the newness of the situation, and also to get enough experience to make him capable of seeing the fundamental bearings of criticism upon work done. Moreover, the work of the expert or supervisor should be directed to getting the student to judge his own work critically, to find the probable reasons for both failure and success, rather than to criticizing him too definitely and specifically upon special failures of his work.

According to Dewey (1962) if practical conditions permit, students who have gone through the above stages should be ready for work of the distinctly apprenticeship type (internship).

Elliot (1978) believes that the commonly accepted definition for "field experience" in teacher education is a teacher preparation experience that occurs away from the university (or the college) classroom in a location that provides guided observation or interaction with either students or inservice personnel who are working with students. Field experiences, therefore, must be guided, purposeful, and directed. "Simply sending the preservice teacher into a building where there are students would not be considered a bona fide teacher preparation field experience..."

Elliot (1978) asserts that research proves that emphasis has been placed on field experience programs in the universities and the colleges which train teachers. The reasons for the present increased attention to teacher preparation field experiences are as follows:

1. The field setting is an integral part of a great many of the competency-based teacher education programs which have been widely initiated in schools of education in recent years.

2. There is a growing demand from practitioners that they become more involved in the process of teacher preparation; it is their position that the translation of theory into practice is best accomplished in the setting in which they operate.
3. When some dissatisfaction exists with the performance of students in educational institutions, as at present, alternative forms of functioning in all areas related to the institution are usually sought out as a means or redress for the grievances, whether founded or unfounded.

4. In this time of lower enrollments, many schools of education are seizing this period of lessened teaching demands on faculty to experiment with and implement more time-consuming programs and interfacing activities with other agencies in the field of education.

5. Since the teacher's interaction with the students is believed to be an important aspect of the learning process, it is generally felt in the teacher education community that the more the prospective teachers can participate in guided interaction with students, the more successful they are likely to be when they themselves are in classrooms directing that process.

Gayles (1972) interviewed a representative sample of college supervisors (education and subject matter specialists), directors of student teaching, and professors of professional education concerned with secondary student teaching for constructive suggestions for improving student teaching. The interviews were held between 1954 and 1971, and the constructive suggestions identified include the following:

1. The student teaching program should be scheduled for one full quarter.

2. The student teaching period should be scheduled at least one quarter before the student's last quarter in college.

3. Prospective student teachers should be required to complete all major general education, professional education, and specialization subject-matter courses before admission to student teaching.

4. Student teachers should be scheduled to enroll in professional seminar during the quarter following student training. In this course, observational visits would be scheduled in terms of interests, needs, and problems of the student teachers.

5. Prospective student teachers should show evidence of having engaged in professional laboratory experiences prior to student teaching. The professional laboratory experiences should be associated with their formal courses and informal community activities.
6. Every student teacher should be given the opportunity to engage in directed observation and participation prior to actual teaching. In other words, the supervising teacher should provide the student with a gradual induction into teaching responsibilities. The student teacher's actual teaching performance should begin when he has demonstrated that he is ready to take on the responsibilities of teaching.

7. The supervising teacher should provide the student with experiences in all the activities of a teacher—experiences in curricular activities with more than one age level, grade, subject, and supervising teacher. There should be numerous opportunities for the student to try out his own ideas where feasible.

8. Frequent conferences should be held pertaining to the strengths, weaknesses, problems and progress of the student teacher. The conference should involve the following:

   a. student teacher and supervising teacher;
   b. student teacher and college supervisor;
   c. student teacher, college supervisor, and supervising teacher;
   d. college supervisor and supervising teacher.

9. Subject matter specialists should visit student teachers and guide them in the mastery of appropriate content for the grade levels involved.

10. In addition to frequent visits by the college supervisor and the subject matter specialists, department heads and academic advisors should also visit their student teachers' from time to time.

11. The student teacher should be encouraged to continuously evaluate himself. Self-evaluation is basis to instructional improvement.

According to Gayle (1972) supervision of student teaching is a great responsibility and should be based on "a positive, cooperation, democratic, personal, realistic, continuous, and objective" practices. Consequently, supervising teachers should be selected on the basis of the following: a) academic training, b) professional experience,
c) professional competencies, d) professional performances, e) willingness to work with student teachers, f) available time allotment, g) access to needed instructional materials, and h) personality traits which are conducive to good human relations.

Gayles (1972) concludes with the following remarks:

Supervision, as a planned process of assisting prospective teachers to acquire the personal, social, and professional characteristics of an effective teacher, is the core of student teaching. It is through the planned supervisory tasks that the prospective teacher is given an opportunity to demonstrate educational theory in practice. Through organized personal and active involvement in the real processes of teaching, the student is able to acquire in a functional way the essential skills of teaching...
CHAPTER THREE

THE MUSIC TEACHER EDUCATION PROGRAMS IN GHANA

A Brief Sketch on Development of Education in Ghana

This chapter contains a brief historical background of Ghana and will describe the development of education from the past to the present time.

The present Ghana, otherwise known as Gold Coast before 1957, disintegrated from the ancient Ghana, Mali and Songhai empires south of the Sahara Desert in Africa. These empires were rich in gold and became centers of trade and learning. Unfortunately, wars during the twelfth century led to their eventual decline and disintegration. By the thirteenth century, some of the immigrants from the ancient Ghana empire had settled in the southern part of the Gold Coast (now Southern Ghana and Ashanti regions). The immigrants' earliest contact with Europeans was around 1470 when the Portuguese landed on the west coast of the country to trade with them. Other foreign traders who followed the Portuguese were the English, Dutch, Danish, Swedish, and Prussians. These Europeans first traded in gold, ivory, salt, and spices, but by 1500 slave trading had dominated the scene. George (1976) confirms that approximately half a million slaves were brought from the Gold Coast alone. The traders built castles and forts and lived in them.
As trade in gold and ivory declined, most of the Europeans began to leave, and by the nineteenth century the only Europeans still trading in the Gold Coast (now Ghana) were the English. Early in the nineteenth century the people in the forest area of the Gold Coast (now Ashanti Region) waged a series of wars with those on the coast (Fantis) in order to conquer them and have access to direct trade with the Europeans. There were wars between the Ashantis and the Fantis in 1807, 1811, 1814, and 1821 and these wars disrupted trade in the Gold Coast. In most cases, the Fantis were defeated and eventually sought British protection and jurisdiction under a famous treaty in 1844 (Bond of 1844). Under this bond, the British would indirectly rule jointly with the Fanti chiefs for a period of one hundred years.

This treaty made the British more powerful, and in 1874, because of internal disorder, they invaded the Ashanti Region and declared the coastal line of the Gold Coast (now Southern Ghana) a Crown Colony. They deported the King of Ashanti (Asantehene) and some of his elders to the Sychelles Islands and forced the Ashantis to accept their protection similar to the protection given the Fantis. In 1900, the Ashantis fought the British under the command of the Queen Mother of Ashanti (Yaa Asantewa) and were completely defeated. The British gradually took over the entire Gold Coast as a colony, thus helping to unify the various ethnic groups and tribes.

By 1944, a growing sense of national consciousness developed among the educated citizens of the Gold Coast. It was felt by some constitutional lawyers and well-educated chiefs that the Bond of 1844 had
expired and that the British should no longer rule them. This agita­
tion, begun by the Fantis, spread throughout the Gold Coast. Between
1948 and 1950, a series of "positive action strikes" and a boycott of
European goods eventually forced the British to grant Internal
Self-Government in 1951. Complete self-government was finally achieved
in March, 1957.

Schools in the Gold Coast were established by the early European
traders for the purpose of educating their children and the children of
their trading partners in the castles. The first of such schools was
opened at the Elmina Castle in 1644, followed by Christiansborg Castle
in Accra in 1727, and Cape Coast Castle in 1751. The main objective of
these "Castle Schools" was to train the pupils to read and write. In
the nineteenth century the British took over most of these castles,
opened more schools, and also encouraged missionaries and others to open
schools in the other parts of the Gold Coast. George (1975) writes that
the British government allowed the missionaries and individuals to open
schools freely, provided that they satisfied certain requirements. The
requirement was that the English language must be taught seriously
throughout the schools. The Basel Society arrived in the Gold Coast in
1828, followed by the Methodist Mission in 1835. By 1850 these
missionaries had opened several elementary schools in the southern part
of the country. In 1848, the Basel Mission opened the first college at
Akropong, near Accra, for the purpose of training elementary school
teachers and church workers. Similarly, the Methodist Mission, in
conjunction with some Fantis, opened a grammar school (now Mfantsipim
School) in 1876 to train "scholars" and church workers. Later the
English Church Mission (Anglicans) opened a grammar school in 1910 at Cape Coast. The Catholics also built another one in 1936, also at Cape Coast. The British government also opened several primary schools, particularly in the interior part of the country, where the missionaries made little or no effort to open schools.

In 1909, the first institution of higher education of the British government to train elementary school teachers was established in Accra. According to George (1975), the college was the first of its kind ever to be established by a British West African government. In the same year, a technical college was also established, followed by a few more junior technical colleges in 1922. In 1924, the training college in Accra was transferred to a village outside Accra (Achimota) with the addition of a "Grammar School" and later in 1944, university education leading to Intermediate Degrees was developed. The university department eventually became the University of Ghana in 1960.

In the field of education in Ghana today, the only British governor still remembered was Governor Guggisberg, who reigned after World War II. He regarded the education of the country as a keystone to progress, and stressed that both boys and girls should be educated. He also believed that there should be an opportunity for capable citizens to become leaders of their own country in thought, industry, and the professions. He did not agree with the curriculum of schools and colleges that were run by the missionaries because they stressed religious knowledge, Latin, Greek, and English. Therefore, in 1920, he formed the Educationists' Committee, comprised of the Director of Education, representatives from the missions, and some African elementary school
principals, to advise him regarding changes he wanted to make in the educational policies in the country. According to MacWilliam (1975), the governor announced the following principles of education in 1925 (1975:53):

1. Primary education must be thorough and be from the bottom to the top.

2. Secondary schools should be provided with an educational standard that will fit both boys and girls to enter a university.

3. Provision should be made for a University of the Gold Coast.

4. Opportunities given to boys should be equally provided for the education of girls.

5. Co-education is desirable during certain stages of education.

6. The staff of teachers must be of the highest possible quality.

7. Character training must take an important place in education.

8. Religious teaching should form part of school life.

9. Organized games should form part of school life.

10. The course in every school should include special references to health, welfare, and industries of locality.

11. Sufficient staff of efficient African inspectors of schools must be trained and maintained.

12. While an English education must be given, it must be based solidly on vernacular.

13. Education cannot be compulsory nor free.

14. There should be cooperation between the Government and Missions, and the latter should be subsidized for educational purposes.

15. The Government must have ultimate control of education throughout the country.

16. Trade schools should be provided with technical and liberal education that will prepare young men to become skilled craftsmen and useful citizens.
Governor Guggisberg's most important principle was the sixth one, regarding the quality of teachers. Therefore, he subsidized the missions with about eighty percent of the salaries of the college staff, and gave them some assistance in providing permanent accommodation for some of the teacher training colleges housed in inadequate accommodation. MacWilliam (1975) testifies:

Wesley College opened in new buildings in Kumasi in 1925 after a year or two in temporary accommodation at Aburi, and the Government Training College in Accra was absorbed into the new Achimota College. In 1928, Akropong training College had new buildings, and with the opening of two more colleges in 1930, the number of teachers in training rose to 600.

Alongside of teacher training colleges, secondary and technical colleges also greatly increased under Guggisberg.

With the attainment of internal self-government in the country, the principles of Guggisberg were fully adopted by the government, and the "Accelerated Development Plan in Education" was introduced. The plan aimed at expanding teacher training colleges, secondary and technical schools, and primary and middle schools in the country. Education was made free and compulsory at the elementary level. Teacher training was made available without fee to attract several middle school and secondary school graduates to enter the profession. The structure of the teacher training was as follows:

a. Two-Year Training for middle school leavers leading to Teacher's Certificate "B".

b. Two-Year Training for Post Certificate "B" leading to Teacher's Certificate "A".

c. Four-Year Teacher Training for middle leavers leading to Teacher's Certificate "A" (Post-Middle).

d. Two-Year Teacher Training for secondary school leavers leading to Teacher's Certificate "A". Training in such courses as music, art, physical education, and housecraft.
In 1974, major changes were made in the educational system from the elementary school up to the university level. The current structure is as follows:

a. A six-year primary education, beginning at the age of six, extending through age twelve.

b. A three-year junior secondary which replaces the former middle school, ages thirteen through sixteen.

c. Three/Four year advanced colleges and universities.

The primary and middle school (now junior secondary) programs are established by the Curriculum Unit of the Ministry of Education, which also prepares the syllabi common to all schools in all the subjects taught in the schools. In addition, they are responsible for preparing time tables and recommending textbooks. The courses in the schools include English and Ghanaian languages, mathematics, elementary science, social studies, music, arts and crafts, needlework, physical education, religious instruction, and quite recently, technical and vocational subjects such as carpentry and tailoring. Teachers in the primary and middle schools are "class teachers" and are expected to teach all these subjects. There are plans that the present junior secondary schools will be staffed by specialists by 1980.

Admission to secondary schools (now the senior secondary) is gained by a common entrance examination administered by the West African Examinations Council on behalf of the Ghana Ministry of Education. The same examination (for the secondary schools) is used in selecting students for technical and commercial schools. The examination consists of objective papers in English and Mathematics, English Composition, and verbal and quantitative aptitude tests. The secondary school program is
based on the British pattern. It consists of a two-year basic general course (now senior secondary lower) and a further two-year course (lower and upper sixth forms) to prepare students for the universities. The basic secondary course leads to the General Certificate of Education (Ordinary Level), while the advanced secondary course leads to the General Certificate of Education (Advanced Level). Both examinations are conducted in May-June each year by the West African Examinations Council. To obtain an ordinary level certificate, a candidate must enter for at least six and not more than nine of the following subject groupings:

1. Languages: English, French, Ghanaian languages;
2. General Subjects: History, Geography, Bible Knowledge, Islamic Religion, and English Literature;
3. Mathematics: General Mathematics, Additional Mathematics; Modern Mathematics;
4. Sciences: Physics, Chemistry, Biology/General;
5. Arts and Crafts: Music, Needlework, Cookery, Dressmaking;
6. Technical Subjects: Geometrical/Mechanical Drawing, Applied Electricity, Basic Electronics, Metal Work, Wood Work;

The grading scale for each subject consists of grades one through nine, grade one being the highest and grade nine the lowest, with grades eight and nine considered failing. Although the examination is conducted by the West African Examinations Council, the music examination is still administered by the Royal Schools of Music, London, and consists primarily of the rudiments of music, music history, and some aural
exercises. It is similar in standard to the "freshman" requirement of the Music College which was discussed in Chapter One.

Teacher training colleges in Ghana are not covered by this system, but are directly under the National Teacher Training Council formally set up by the Ministry of Education in 1959. This council supervises the programs and textbooks of all the initial teacher training colleges in the country, that is, all the Post-Middle and Post-Secondary Training Colleges. The Specialist or Advanced Training Colleges which train specialist teachers in music, home science, physical education, technical and commercial education, and Ghanaian languages are indirectly governed by the National Council for Higher Education as is the University of Cape Coast, which trains graduate teachers. Teachers from the initial training colleges staff the primary and middle schools (now junior secondary), while the specialists and graduate teachers staff the secondary, technical and commercial schools in Ghana.

Music Teacher Education Programs (1950-1966)

A program of music teacher education began in 1949 when the then Achimota College (which is now a high school) started a three-year course to train music, home science, art, and physical education specialists. The syllabi for these programs were adaptations from the syllabi of the British teacher education programs. The music specialist courses were taught by Mr. E. Amu (now Dr. Ephraim Amu) who was trained in Britain.

Candidates admitted to the three-year courses were already trained classroom general teachers who had proven to be good in music. Such
teachers were inspected and, if found effective, were selected as a result of written and oral examinations. A candidate had to meet at least a standard equivalent to Grade V of the Associated Board of the Royal Schools of Music Theory Examination. The following is the requirement for the theory of music:

a. Knowledge of all major and minor (choice given of either minor form) scales and keys with their signatures. The technical names of the notes of the scale (tonic, dominant, etc.). Intervals and their inversions, formed on each degree of the major and harmonic minor scale. Double flats and double sharps. Transposing a simple melody into another key.

b. Simple and compound meter with their signatures. Barring of unbarred phrases. Completion of incomplete bass with rests.

c. Terms, signs and ornaments.

d. Tonic triads in close position and their inversions in major and minor keys. The three primary chords (I, IV and V) in root position in any key (root, 3rd or 5th at the top, with three notes on the treble staff and one on the bass or laid out as for four voices S.A.T.B. with two notes on the treble staff and two notes on the bass).

e. Writing a rhythm (on one note) to fit given words; adding an answering phrase to a given phrase.

During the three-year music course in the early 1950s, the prospective music teachers had to be given courses in harmony, counterpoint, orchestration, form and analysis, history, voice and piano (compulsory), aural culture, some African music including drumming, and making and playing bamboo pipes, which was the favorite of Dr. Amu, the sole tutor-director of the music department. Little was done to teach internship or practice because it was assumed that the student teachers had had initial training in methods of teaching. By the end of the three-year course, the prospective teacher should have attained the standard
equivalent to the Associated Board of the Royal Schools of Music (ABRSM) Grade 8 requirements, which are as follows:

a. A knowledge of major, minor and harmonic chromatic scales in all keys. Intervals and triads and their inversions.

b. Terms, signs and ornaments; the Alto/Tenor Clefs.

c. General knowledge of common musical forms.

d. Four-part chords formed on all the degrees of major and minor scales and their inversions, the chord of the dominant seventh and its inversions, modulations to the related keys and the simple use of unessential notes, i.e., the use of accented and unaccented not require a greater knowledge of harmony than for (d) above.

g. Questions about established composers and their standard works (the identification of the principal themes being one of the alternative questions which might be set) and about the instruments of the orchestra. A wide choice is usually given.

In addition to the above, the prospective teacher must be able to perform to a reasonable standard on the drum, be able to use his singing voice in teaching classroom songs, and play some African tunes (solo or ensemble) on the bamboo pipe. The standard required in piano varied from playing of hymns to the playing of some classical pieces by the great masters. In aural culture at least the following was required (ABRSM Grades 7 and 8):

a. To sing or play from memory the lower part of a two-part phrase in a major or minor key played twice (on the piano), the key-chord having sounded.

b. To recognize and describe intervals not greater than an octave played harmonically without a relation to a key-note. The range will be from the 2nd space on the bass stave to the 2nd leger line above the treble stave.

c. To clap the rhythm-pattern of a melody played twice and to state the tune. To describe the time-values of the notes of a section of a melody when played again, the tune-signature being named by the examiner. The melody will be in 2, 3, 4 or 6/8 or 9/8 tune. At its first playing it will be harmonized, but subsequent playings will be of the melody line alone.
d¹. To recognize chords of tonic, dominant, sub-dominant, or sub-mediant in root position and of tonic in first inversion, in a continuous phrase which may be either major or minor. Two, three, or four consecutive chords will be asked. The key-chord will first be sounded.

d². To say whether a short passage, played once, beginning in a major or minor key modulates to its dominant, sub-dominant, or relative minor or major. The tonic chord will first be sounded and the key named. The candidate may state the letter name of the key instead of one of the technical names listed above.

Once a prospective music teacher has successfully undergone the above tests, his initial teacher's certificate is endorsed, qualifying him to teach music in a high school or any post-middle institution as a music specialist. In recognition of this achievement, a teacher is given some incremental salary credits or is given a special salary scale and designated as an assistant tutor. Some of these assistant tutors or specialists who did very good work while at college and were ambitious, attempted to take the diploma examinations of the Royal Schools of Music, which is a step beyond Grade 8 (Final) of the same examining body. The preface of the syllabus of Examinations of the ABRSM confirms this:

The Board offers a scheme of examinations suited to candidates of various degrees of proficiency, in pianoforte, in stringed, woodwind or brass instruments, in organ, in singing, or in general musicianship at the keyboard. A simple test is provided for beginners in the Grade 1 examination, and progress may then be pursued in stages of gradually increasing difficulty to Final (Grade 8) which leads up to the examination for the Diploma L.R.S.M. (Licentiate of the Royal Schools of Music).

Most of the candidates admitted to the music department of the Achimota College (which eventually became the National Academy of Music) in the initial stages (1949-1951) passed L.R.S.M. examinations in their
respective areas. However, theory, singing, and piano dominated the areas.

At Achimota College, only about eight candidates might be admitted to the music department in a year. In 1951, the music department, including the other "specialists" departments, were moved from Achimota, near Accra, to Kumasi, about 150 miles away. As a result of this move (coupled with one or two additional recruitments of music tutors from abroad) the number of candidates was increased. About 15 music tutors graduated from the college each year, and gradually most of the high schools in Ghana began to have specialist music teachers. To help improve the quality of music teaching in the elementary and middle schools, a one-year course in music education was instituted at the Kumasi campus. Those students enrolled in the one-year course were given "crash" programs in some rudiments of music, methods of teaching and conducting singing, and the playing and making of bamboo pipes. This one-year course for music teachers was short-lived because it was believed that music specialists could not be adequately trained within one year.

In 1958, the specialists departments, including the music department, moved to Winneba so that further expansion could be made. While at Winneba, the music department began making use of the syllabus of the Licentiate Diploma Examinations of the Royal Schools of Music, London, directly or indirectly. The three-year course became a two-year course on one hand, and an advanced two-year course on the other. In other words, candidates were originally admitted for a two-year course, and by
the end of the second year those who were able to pass advanced examinations of the ABRSM, and General Certificate of Education (Ordinary or Advanced Level) would be granted a further two-year course. The further two-year course eventually led to the diploma examinations of the ABRSM.

Most of the student teachers were able to pass the diploma examinations in voice teaching, and piano teaching while few passed in violin teaching, and theory. The requirements for the various diploma examinations of ABRSM are described briefly as follows:

A. SINGING TEACHING (ABRSM Syllabus of Diploma Exams, 1979)
   I. A 3-hour paper which contains questions on: General knowledge of musical history (composers, their works and styles--1640-1914).
   II. Teaching, technique, interpretation and repertory
       a. The physiology of the voice, breathing, and breath control;
       b. Choice of suitable exercises and songs for teaching purposes at various stages;
       c. Technique and interpretation, including questions on voice production, registers and compass diction.
   III. PRACTICAL (This will last approximately 60 minutes)
       a. Performance of 3 songs, one chosen from lists of songs published by the Board;
       b. Demonstration lesson;
       c. Sight Reading, etc.;
       d. Aural Tests;
       e. General Impression.
B. PIANOFORTE TEACHING

I. A 3-hour paper on history of music, development of and mechanism of the piano, the choice of suitable studies and pieces for teaching purposes at various states, technique and interpretation, including the production, pedalling and touch.

II. PRACTICAL—Candidates must be prepared:

a. To play three pieces, one from lists A, B, and C or piano pieces published by the Board;

b. To give a demonstration lesson (viva voce) in which they may be asked:

i. to explain, as to a pupil, the chief facts concerning the mechanism of the pianoforte, and how such mechanism is concerned in the production of sound (volume, quality, diction, etc.);

ii. to explain the use of arm, wrist, and fingers in playing and their functions in producing various pianoforte effects;

iii. to explain the principles of fingering. Candidates may be asked to illustrate their answers by playing any scales and arpeggios which should be known by a well-equipped teacher;

iv. to explain various aspects of interpretation and to detect inaccuracies. Portions of the candidate's pieces may be played by an examiner and may contain deliberate faults to be detected by the candidate.
c. To answer questions on the works performed and on any recognized types of Musical Form;

d. To play a piece at sight;

e. To respond to Aural Tests.

C. THEORY OF MUSIC—Three papers of 3 hours each as follows:

Paper One—Harmony

a. Harmonization in four parts of unfigured bass in the style of a Bach chorale;

b. Harmonization in four parts of a given melody or for voice or violin (given opening optional).

c. Setting a verse of poetry to music for voices (S.A.T.B) or harmonization of an eight-bar melody.

Paper Two—Counterpoint

a. Adding two instrumental parts in free 18th century style to a given part (the opening will be given);

b. Adding to a given three vocal parts in the style of J. S. Bach.

c. Exposition of a fugue in three parts for strings, using a regular countersubject.

Paper Three—Elementary Orchestration and History

a. Scoring of a short given passage of about eight bars of an orchestra not larger than one consisting of strings, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, and drums;

b. The outline of musical history from 1500 to the present day. A choice of questions will be given.
In all the diploma examinations a candidate must obtain at least 75 percent of the possible total marks in order to pass. In the case of the Theory Diploma Examination, 75 percent of the maximum marks is required for a Pass in each paper. According to the regulation:

All three papers are set once a year to be worked on two consecutive days, one of which is the date of the last written examination as advertised in the general syllabus for the year. Candidates may elect to enter for one paper (or two papers) only in one year. Those who fail in any paper may re-enter for it...but all three papers must be passed within three successive calendar years.

In all the other practical examinations of the Board, a candidate must secure 150 marks out of a maximum of 200 marks (75%) to pass. The marks schedule is as follows:

<table>
<thead>
<tr>
<th></th>
<th>Instruments</th>
<th>Singing</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Performance List A</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>Performance List</td>
<td>32</td>
<td>24</td>
</tr>
<tr>
<td>Performance List C</td>
<td>20</td>
<td>28</td>
</tr>
<tr>
<td>2. Demonstration Lesson</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>3. Questions on works performed, etc.</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>4. Sight Reading, etc.</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>5. Aural Tests</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>6. General Impression</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td><strong>TOTAL:</strong></td>
<td><strong>200</strong></td>
<td><strong>200</strong></td>
</tr>
</tbody>
</table>

When the written examinations are administered to overseas candidates, including those from Ghana, the papers are sent to the Board Representatives Overseas in countries in Africa, New Zealand, the West Indies, Malaysia, India, Hong Kong, Singapore, Jordan, and Cyprus. In Ghana, the West African Examinations Council (WAEC) in Accra supervises
all written examinations of the Associated Board of the Royal Schools of Music. But the practical examinations, held once a year in May/June, are conducted by an examiner sent from England. The examiner's decision is final and irreversible. One of the regulations states that: "The Board cannot enter into correspondence about examination results."

A candidate who qualifies for the diploma in any of the branches of the various examinations of the Associated Board of the Royal Schools of Music receives a certificate declaring him to be a Licentiate of the Royal Schools of Music, and is entitled to append the letters L.R.S.M. to his name in token thereof. The L.R.S.M. is considered equivalent in standard to diplomas of the Royal Academy of Music, London, and Royal College of Music, which are awarded after a three-year course in these colleges. In Ghana, holders of the L.R.S.M. were almost considered as degree holders and were given a special salary scale.

Music Teacher Education Programs (1967-1974)

In 1966, the new military government, which overthrew the first Republican Government, set up a committee to review the country's educational system. The task of the committee was to find out what philosophy of education was acceptable to the nation and what system of education was implied by such a philosophy; how to make the best use of the available resources in the service of education; and following this, to establish the national priorities for educational development on the basis of present and future needs, according to the Introduction to the Committee's Report (1967). From the evidence the committee received by way of memoranda and personal statements from the various sectors of the nation, it became clear that no one in the nation was satisfied with the
performances of the schools and colleges in Ghana. The Report (1967:3) states:

A considerable proportion of the evidence in the memoranda came from school teachers and college tutors with decades of teaching experience, who share the conviction that the performance of pupils and students in the use of both oral and written English, for example, has seriously deteriorated. They also assert that they now have to teach new pupils from the elementary schools matter that formerly could be assumed to have been learnt adequately during the course of elementary education. In the same way, it has been represented that in the universities valuable time has to be set aside for improving the educational background of some of the newly admitted students in order that they can benefit from degree courses. Employers in the public services and the commercial and industrial establishments give evidence of their experience of the poor comprehension and the unsatisfactory writing of elementary and secondary school leavers (graduates) they have engaged.

It could be seen from the above that the country's educational system needed a general overhaul. Both long-term and short-term programs were "inescapable". In such an educational crisis, teachers and teacher training come to the forefront. For that matter, among the several recommendations the Education Review Committee (1967) included the following:

a. Intensive inservice training should be organized for all grades of teachers to facilitate effective teaching of the content of the elementary school course.

b. Regular seminars should be organized for the staff of the Ministry of Education to ensure that the officers keep abreast of contemporary developments in education and offer constructive professional assistance to teachers.

c. The scheme of inservice education, in which the National Association of Teachers should participate actively, should provide, when considered necessary, for the acquisition, by selected teachers and other educational personnel, for relevant experience outside Ghana.

d. The subjects taught in the elementary schools should include a Ghanaian language, English, Mathematics, History, Geography, Civics, Science, Music, Art and Crafts, Physical Education,
Religious Instruction and Housecraft. These subjects should be taught to reflect the changing scientific, technological and cultural needs of Ghana, and with infant classes, the approach should be through Centres of Interest, as appropriate.

f. The Ministry of Education should devise a reliable means of identifying and amply rewarding conscientious teachers who carry out outstanding classroom work.

g. The Ministry's permission for a practising teacher to pursue further studies at a training college or a higher institution should depend on a good record of day-to-day classroom work as certified by the Head-teacher and visiting officers.

h. Officers who work among teachers should themselves be persons noted for their exemplary sense of devotion to duty, zeal and outstanding skill in classroom teaching, progressive attitude to new ideas and teaching techniques, tact and ability to command the confidence and respect of teachers; these qualities should be emphasized in the preservice and inservice training of such officers.

i. The content of syllabi and the method of teaching in secondary schools should be kept under constant review in order to ensure that what is taught is related to the environment of the pupils, is firmly based upon experiment and is taught in a manner which promotes the development of an understanding of methods of science and a spirit of enquiry.

j. For the permanent staffs of secondary schools there should be flexible arrangements for post-graduate studies designed to improve both the academic and professional background of the teachers. Facilities should be made available on study leave terms at both local and overseas universities. In considering merits of overseas fellowships, it should be remembered that travel abroad is in itself a valuable form of education. For purposes of inservice education, therefore, availability of a course locally need not be made the reason for rejecting outside awards.

k. The University of Ghana should take over the control and certification of the Music Diploma Course at the Specialist Training College, Winneba; the course should make adequate provision for African music.

Upon the recommendations of the Committee, all diploma courses (Art, Physical Education, Music, and Home Science) became four-year courses. They were to be organized and designed to prepare teachers for secondary schools and training colleges in Ghana. The music course came
under the full supervision of the University of Ghana in 1968. Consequently, the L.R.S.M. was being gradually indirectly recognized by the government. The University of Ghana and the representatives of the Music Department of Winneba drew up a syllabus outside that of the Associated Board of the Royal Schools of Music, London; the diploma was designated Music Education Diploma, Ghana (Mus. Ed. Dip.).

According to the General Regulations of the Diploma in Music Education (Mus. Ed. Dip.) of 1968, to be admitted to the examination a candidate must either:

1. have obtained the Ghana Teacher's Certificate "A" or its approved equivalent;

2. have passed a special entrance examination to the course for the Diploma in Music Education;

3. have passed a qualifying examination at the end of the first year of the course and;

4. have subsequently pursued an appropriate course of study extending over not less than three academic years, or:

   a. have obtained the General Diploma in Music of the University of Ghana and;

   b. have subsequently pursued an appropriate course of study extending over not less than one academic year.

The following is the scheme of the examinations (both part one and part two):

1. PRELIMINARY—a qualifying examination at the end of the first year (for candidates pursuing the course in four years):
PART ONE (examinations taken for the Diploma in Music Education at the end of the third year and this is prerequisite to the Final Examinations taken at the end of the fourth year:

a. Written Examination
   1. Harmony and Counterpoint
   2. Orchestration
   3. History of Music
   4. Form and Analysis
   5. Music Education (General Principles)

b. Practical Examination
   1. Sight Reading
   2. Aural Culture
   3. Conducting
   4. Repertoire
   5. Drumming and African Melodic Instruments
   6. Piano and Principal Instruments or Voice
iii. PART TWO of the examinations (taken at the end of the fourth and final year):

a. Written Examination
   1. African Music
   2. Composition Techniques in African and Non-African music
   3. Music Education Methods (Instrumental and Vocal Teaching)

b. Practical Examination
   1. Practical Teaching
   2. Principal Instrument or Voice, and Piano

To obtain a diploma, a candidate must satisfy the examiners at both parts one and two of the examinations. Those who already possess a diploma in music awarded by the University of Ghana, or from any recognized institution, will only have to satisfy the examiners in PART TWO of the examinations for the Diploma in Music Education. The results of the examinations show pass with distinction and ordinary pass, depending upon performance at both parts of the examination.

Each year, between April and June, there is an Entrance Examination to select prospective candidates to the Music Education Diploma course. The examination consists of a two-hour written paper "designed to test the candidates' background knowledge and (b) an interview." Those who are successful are notified at least two months before the beginning of the next academic year. During the course of the four-year course, the prospective music teachers follow the following program which will eventually lead to the Preliminary Part One and Part Two of the Diploma Examinations:
FIRST YEAR

A. Written Examination
   i. Elementary Harmony (including keyboard harmony)
      a. Rudiments of Music
      b. Harmonization of Melodies—(triads, auxiliary notes, dominant seventh) (two double periods; three hours a week)
   ii. Music Appreciation
      a. Instrumentation (ranges and properties of orchestral instruments and ranges of different voices)
      b. Identification of Musical Forms and styles (one period or two; 45-90 minutes)
   iii. African Music
      a. General Survey of Music in African societies
         (identification of types; knowledge of environmental context)
      b. Setting African words to music (two periods; one and half hours)

B. Practical Musicianship
   1. Sight Reading
      a. Voice (tonic solfa; French tune names; hand signs)
   11. Aural Culture (melodic and chordal) (three periods; two-one-quarter hours)
   111. Drumming and performing on a selected African melodic instrument (three periods; two-one-quarter hours)
iv. Performance on:
   a. the student's principal instrument or Voice and
   b. the piano (one period of forty-five minutes)

SECOND YEAR

A. Written Examination

   ia. Harmony (Basses and melodies including keyboard harmony)
      a. Other non-harmonic notes
      b. Secondary sevenths, 9th, 11ths, and 13ths
      c. Elementary modulation (one double period plus one
         single; two-one quarter hours a week)

   ib. Counterpoint
      a. Strict counterpoint
      b. Free counterpoint
      c. Double and Triple counterpoint (Exercises will include
         simple two and three-part writing of African and
         Western melodic instruments (one double period plus
         one single; two one-quarter hours)

   ii. Orchestration
      a. Problems of balance and sonority in orchestration
      b. Study of orchestral scores
      c. Elementary acoustics (one period; 45 minutes)

iii. History of Music
      a. Broad outline of history of Oriental and Western music
         and musical instruments
      b. Trends in the growth of music in Africa (two periods;
         one and half hours)
iv. Form and Analysis (including African, Western and Oriental forms)
   a. Principles of design and techniques of construction
   b. Sectional structures
   c. Use of musical devices such as ostinato, improvisation
      (two periods; one-and-half hours)

v. African Music
   a. General Survey of music in African societies continued
   b. Area studies; Western African and Eastern Africa
      (including the learning of folk songs from these areas)
      (two periods)

vi. Music Education
   The content of music education at various levels (study of the Ministry of Education Syllabi and those of the West African Examinations Council, including discussions of the problem of the average and the gifted pupil (one period; 45 minutes)

B. Practical Musicianship

   i. Sight Reading
      a. Voice (tonic solfa; French time names; hand signs—continued)
      b. Instrument (piano, guitar, violin or other continued; one period)

   ii. Aural Culture (harmonic and contrapuntal) (one period)
iii. Conducting (choir and orchestra) (one period for one term, after which students practice with school choir and orchestra)

iv. Study and grading of repertoires, following the syllabi (one period)

v. Drumming and performing on a selected African melodic instrument (one double period for drumming plus one period for melodic instrument)

vi. Performance on the student's principal instrument or Voice, and the piano (one period per person on principal and one period of class on piano)

THIRD YEAR

A. Written Examination

ia. Harmony

a. Chromatic Harmony

b. Advanced Modulation

c. Modal Harmony

d. Modern Harmony (two periods; one and half hours)

ib. Counterpoint

a. Canon

b. Fugal Exposition

c. Choral Prelude

d. Modal Counterpoint

e. African traditional polyphony (exercises will include simple two and three-part writing for African and Western melodic instruments) (three periods)
ii. Orchestration

Introduction to scoring for African, Western and mixed African and Western Ensembles, Orchestras and bands (two periods)

iii. History of Music

Special studies in two of the following:

a. African-derived music
   1. Jazz
   2. Calypso
   3. Spirituals

b. Choral forms including music drama (African, Oriental and Western)

c. Growth of the symphony and the Symphony Orchestra (two periods).

iv. Form and Analysis

a. Music for worship, dance and ceremony in Western and African societies

b. Functional music, theatre, radio and film music (one period)

v. Music Education

a. Fundamentals of Music Education

b. Classroom techniques (two periods)

B. Practical Musicianship

i. Sight Reading

a. Harmonizing simple melodies

b. Incorporating melody in accompaniment
c. Transposing
d. Reading Vocal or Orchestral scores (two periods)

ii. Aural Culture
   a. Harmonizing scales and given vocal exercises
   b. Extemporising
   c. Accompanying own singing (one period)

iii. Conducting
   Choral and Orchestral Practice

iv. Repertoire
   a. Choral
   b. Instrumental—(Students will be required to offer 30 graded vocal and 10 graded instrumental selections— including African and non-African music from which the examiner may choose test materials.)

v. Drumming and African Melodic Instrument (as second year)

vi. Piano and Principal instrument or Voice (as second year)

FINAL YEAR

A. Written Examination

vii African Music
   Musicology with special reference to African Music (General Principles of Scale Formation, modes and principles of tonal organization in African Music; rhythm, divisive, additive, and numerical rhythms, speech rhythms, intonation and melody in African Music)

viii. Compositional Technique in African and non-African Music
   a. Setting African words to African melody
b. Techniques of developing African themes into extended forms

c. Compositional devices in African and non-African music (including some exercise in fugal writing) (two periods)

ix. Music Education (Methods; Instrumental and Vocal Teaching)

a. New methods in Music Education (Dalcroze, Kodaly, Carl-Orff, etc.)

b. Utilization of school and community resources including radio and t.v. broadcasts

c. Folk music in music education

d. Administering the Music curriculum

e. Bibliography, discography and publishers (three periods)

B. Practical Work

i. Practical Teaching

a. A minimum of six weeks of varied experience in elementary and secondary schools and training colleges

b. A final examination in a secondary school or a training college (by external assessors)

ii. Piano and Principal Instrument or Voice

The program for the one-year post-diploma in music education is similar to the third and final year programs.

Music Teacher Education Programs (1974 to the Present)

The previous teacher education programs as described in the Report of the Education Review of Ghana (1967) were in force until the 1974-75
academic year. In 1972, a year after another military takeover of the
government of Ghana, a committee was appointed under the chairmanship of
Reverend Dr. N. K. Dzobo of the University of Cape Coast, once again to
reform the entire educational system. It was strongly believed that the
country's human and material resources were not being fully utilized.

This was emphatically stated thus in the "Dzobo Report" (1973):

The new proposals recognize that any system of education
should aim at serving the needs of the individual, the society
in which he lives and the country as a whole. In particular,
that the system should, in a country like Ghana, aim at
instilling in the individual, an appreciation of the need
for change directed towards the development of the human
and material resources of the country. Equally importantly,
it must generate in the individual an awareness of the
ability of man, using the power derived from science and
technology, to transform his environment and improve the
quality of his life.

With the above reforms, the committee formulated the following
proposals:

1. Before beginning formal education, every child should have
between 18 and 24 months of preparation and predisposition;

2. The child should begin formal education at the age of 6;

3. The length of basic formal education should be nine years, and
this should be compulsory and free;

4. Practical programs which lead to the acquisition of skills
should be an essential part of all formal education;

5. Throughout the entire pre-university course, emphasis should
be placed upon:

   a. the development of practical activities and the acquisition
      of manual skills;
b. the development of the qualities of leadership, self-reliance, and creativity through the promotion of physical education, sports and games, cultural and youth programs;

c. the study of indigenous language, science and mathematics.

vi. Teacher education should be relevant, and geared towards the realization of the stated principles and objectives of the new reforms.

The government of Ghana generally agreed to the above recommendations and decided on the following structure as the Basic Educational System as from the 1973-74 academic year:

i. Kindergarten Education—18 to 24 months of age group; 4 to 6 years

ii. Basic First Cycle—six years Primary plus three years Junior Secondary. This will be basic, free and compulsory for all

iii. Second Cycle Education—from the Junior Secondary Course, there will be selection into the following terminal courses, namely:

a. Senior Secondary Lower courses leading to the present General Certificate Ordinary Level (G.C.E., O Level)

b. Technical courses

c. Commercial courses

iv. Second Cycle Education—Further Courses;

Pupils from level (iii) above who wish to continue formal education and possess the necessary qualifications can proceed to a:
a. Senior Secondary Upper Course leading to the General Certificate of Education Advanced Level (G.C.E, A Level)
b. Teacher Training Course
c. Polytechnic Course

From the above structure it is inferred that those who qualify to attend the various universities in Ghana are those who become successful at the Senior Secondary Upper Division. However, those who do not proceed to the various universities, according to the report, "shall be encouraged to train for middle level professions in institutions available in the system, e.g., Polytechnics, Specialist and Teacher Training Colleges."

This new structure called for the general overhaul of the entire teacher education programs to reflect the new type of teacher whose academic and professional training would enable him to teach and function effectively and confidently at the level at which he works. Consequently, the least and basic qualification for entry into any teacher training college must be at least the G.C.E "O" Level or its equivalent. The structure of the teacher education program became thus according to the New Structure and Content of Education (1974):

a. Post "O" Level colleges shall offer a three-year teacher training program during which at least two school-terms shall be spent by the students as interns in selected schools and under competent supervision.

b. Post G.C.E. "A" Level colleges shall offer a two-year training program during which at least two school-terms shall be spent
by students as interns in selected schools under competent supervision.

c. Graduate and postgraduate professional training shall make provision for the following:

i. University of Cape Coast—at least three school terms under competent supervision.

ii. Candidates from other two universities (Legon and Kumasi) --at least two school-terms, studies and orientation in education and one of internship in selected schools and under competent supervision. (Such candidates do only one year for the Post Graduate Certificate in Education).

iii. Specialist Teacher Colleges, including the National Academy of Music, shall provide further specialized training for all category of teachers. The duration of such training shall be determined by the Ministry of Education.

The Report (1974) also stated the following as the objectives of teacher education:

1. To give teachers a sound basis in the content of courses at the levels at which they will be teaching;

2. To give teachers sound professional skills that will enable them to guide the children to learn;

3. To give teachers manual skills to enable them to interest the children in the acquisition of basic vocational skills.

4. To inculcate in teachers the qualities of leadership—the type of leadership that will enable them—
a. to create favorable conditions in which children learn with pleasure and with ease;
b. to prove themselves acceptable to the community, and;
c. to integrate the school with the community.

To meet the above objectives, it was decided that there would be regular and periodic seminars, workshops, etc. for all categories of teachers; conditions of service of teachers were to be improved to attract more people into the new Ghana Education Service. This was explicitly stated in the Report (1974:9):

For all teachers there shall be periodic courses and seminars organized by the Headquarters Training Department, Subject Organizers, Subject Associations, the Universities and other interested bodies. These will be organized at the national, regional and district levels so that each teacher shall have an opportunity to attend at least one such course a year. Courses shall be designed to acquaint the teacher with new trends in education... Government recognizes and accepts that teaching is a profession. In this connection, Government has established the Ghana Teaching Service so as to create the necessary conditions of service that will generate in all categories of members of the Service a high degree of motivation and a lasting desire to remain in the profession.

In connection with these new reforms, the supervision and certification of prospective music teachers of the National Academy of Music was transferred from the University of Ghana to the University of Cape Coast in 1975. As a result of this, a new syllabus was drawn up by the representatives of the National Academy of Music (formerly a department of the Specialist Training College at Winneba) and the University of Cape Coast's Institute of Education and School of Music. This syllabus was similar to that of the Specialist Training College and University of Ghana already described in this paper. However, a few
changes were made to reflect the objectives of the "New Structure" (1974).

The program for the four-year music education course was expanded a bit in scope to include the following:

i. Contemporary music education and its historical development; philosophical and psychological orientation;

ii. Conducting techniques and choral literature for elementary and secondary schools;

iii. The study and analysis of significant historical and philosophical problems in music education;

iv. Student Teaching Seminar—discussion of preparation, organization, and problems related to practice teaching;

v. Introduction to Research in Music Education—materials, techniques and procedures for research in music education.

Also, for the first time in the history of the college, there were African songs for the various voice examinations. For example, the following songs by Ghanaian composers were included:

i. SOPRANO
   a. "Onipa beyee bi", by Professor J. H. Nketia
   b. "Mawu naa me Mawue..." by Dr. E. Amu

ii. ALTO
   a. "Obi reba a, mane me" by Professor J. H. Nketia

iii. TENOR
   a. "Wonya amane na wohu wo dofo" by Professor J. H. Nketia
   b. "Apransa sa me" by Professor J. H. Nketia
iv. BARITONE AND BASS

a. "Mera Kodwo" by J. A. Yankey
b. "Yaanom Montie" by Professor J. H. Nketia
c. "Maawe naa ame" by Dr. E. Amu

The University of Cape Coast realized the importance of the use of the English language for a teacher and asked the Institute of Education and the Senior English tutor at the National Academy to design a two-year English program. To reinforce studies in music education, especially in the first two years of training, professional education was officially included in the program. The objectives of the English course according to the new syllabus are as follows:

i. The English course as an aid to the study program in general.

A good command of English is an essential basis for higher study.

a. Comprehension
b. Extension of vocabulary; the technical language of music registers and usage; common errors of expression and spelling
c. Note taking and summary
d. Understanding examination question requirements

ii. The English course as an aid to the music teacher in the classroom:

a. Oral work; expression, tone, speech habits and defects; how to stress points
b. The preparation of teaching notes, class notes; setting examinations
c. Writing a syllabus and scheme of work

iii. The English course and school administration

   a. Letters, memos, programs
   b. Writing of reports, references/testimonials
   c. Writing minutes
   d. Making a presentation; introducing a speaker/chairman; votes of thanks

iv. The English course as research and analysis, composition.

   a. Use of libraries, how and why to find materials
   b. Organization of material; research papers, articles, books
   c. Critical analyses and appreciation, reviews
   d. Preparation of speeches, public lectures
   e. Song lyric, libretto writing

The syllabus for Professional Education includes Educational Psychology and Child Development, Sociology, Administration and Organization of Education, and Principles and History of Education. The following are some of the various topics to be discussed in class:

   i. Educational Psychology and Child Development. Creativity and Intelligence, Tests and Measurements, Motivation and Learning, Social, Cultural and Genetic Influences Upon Intelligence, Personality Development and Attitude Formation in Relation to Teaching/Learning Process

   ii. Sociology of Education.

   Education and Family, The Family and the School as Social Units, African Attitude to Western Education, Economic Function
iii. Administration and Organization.

General Principles of Supervision, The Duties of the Headteacher/Headmaster/Principal, Structure of School Systems in Ghana, Financing Education

iv. Philosophy of Education.

The Meaning, Purpose and Function of Philosophy of Education, Idealism, Realism, Pragmatism, etc., Philosophy and Curriculum Construction, Freedom and Authority, Freedom and Discipline, etc.

v. History of Education in Ghana.

The Arrival of the Europeans, Castle Schools, Missionary Activities in the 19th and 20th Centuries, Educational Policies of the Government Before Independence, Governor Guggisberg and Educational Development, Post Independence Educational Developments in Education, etc.

In order for a candidate to obtain a diploma he has to pass all the prescribed examinations (Preliminary, Final Part One and Final Part Two) which are supervised jointly by examiners selected by the University of Cape Coast and some senior tutors from the National Academy. In most of the practical examinations (especially in drumming and other African instruments), some external examiners may come from the University of Ghana and other places. In both the written and practical examinations, including practice teaching, a candidate must obtain at least 40 percent
to pass in each section. Candidates who fail in one or two sections may be allowed to retake the exam the following year.

According to the Regulations of the Diploma Examinations, quoted by Akrofi (1982), the following marking scheme is used:

- **70% Upwards** = A (1st Division Pass)
- **60% to 69%** = B (2nd Division Pass) Upper
- **50% to 59%** = C (2nd Division Pass) Lower
- **40% to 49%** = D (3rd Division Pass)
- **39% and lower** = E (Fail)

It must be recalled that those who obtain first and second upper divisions are usually considered by the authorities for further studies locally or abroad. However, the divisions are not used for salary purposes.

**Conclusion**

Since Ghana's independence in 1957, the educational system has had two major "shakeups", in 1967 and 1974. In each case the main objectives were to make education meaningful to the society, and thus call for the use of local resources. Teacher education, particularly, has undergone several changes, and this is summed up by George (1975) who writes:

The teacher training sector has had a complex and often disappointing history. During the years of elementary school expansion...the government opened many new training colleges to turn out trained teachers for the elementary schools and instituted various changes in the program of study in those colleges. Before self-government in 1951, the colleges of the Gold Coast gave three courses: A 4-year post-middle... School Certificate A Course, a two-year post-School Certificate Level Certificate A Course, and a 2-year post-middle Certificate B Course, which was introduced about 1944, as an addition to the Certificate A courses, to train primary
school teachers in greater numbers for rural schools...In 1961 the Government decided to eliminate the Certificate B Course and replace it with a Certificate A 4-year course... Soon after the 1966 coup, the National Liberation Council decided to eliminate the Certificate A (Post B) Course for Certificate B teachers...since then under "Teacher Training Consolidation Program" aimed at having fewer and larger initial colleges...such colleges have been declining while at the same time the number of colleges giving the post-school Certificate Level Certificate A Post-Secondary Course has been increasing...

Music teacher training, like the initial teacher training colleges, has also undergone drastic changes since it was founded at the Achimota College in 1949. The three-year music specialist course moved to Kumasi in 1951-52 and began offering two courses, namely, the three-year music course for high school teachers, and a one-year course for middle school music teachers. The college moved to Winneba and became a music department of the Specialist Training College, eliminating the one-year course and extending the three-year course to four years. The program then used the ABRSM Syllabi and by 1968 certification and supervision of music teachers had become the responsibility of the University of Ghana. At the birth of the Ghana Education Service Council, certification and supervision of this college was transferred from the University of Ghana to the University of Cape Coast with some modifications in the entire program by 1975.
CHAPTER FOUR

STRENGTHS AND WEAKNESSES OF THE MUSIC TEACHER EDUCATION
PROGRAMS IN GHANA (AS SEEN BY THE WRITER)

From the previous chapter, it can be seen that the music teacher education programs were patterned after the Royal College and Royal Academy of Music, London, syllabi. Between 1950 and the mid-1960s the ABRSM Graded Examinations and Diploma Examinations were taken by the students in the secondary school and music teachers respectively. The Graded Examinations, according to the ABRSM Syllabus of Examinations 1981, "are a scheme of examinations suited to candidates of various degrees of proficiency, in pianoforte, in stringed, woodwind or brass instruments, in organ, in singing, or in general musicianship at the keyboard." They begin with simple tests in the Grade I examination, and progress may be pursued in stages of gradually increasing difficulty to the Final (Grade 8) which leads up to the examination for the Diploma, Licentiate of the Royal Schools of Music (L.R.S.M.).

Since the music teachers undergo the Royal Schools of Music program it appears more comfortable to use the Graded Courses and Examinations of the ABRSM in their teaching in the schools. For that matter, the popularity of this British program became apparent from year to year. However, the various courses and examinations are well-graded and nicely sequenced (as can be seen from the ABRSM Syllabus). The most popular

74
graded examination in the schools is the Written Examination (Theory of Music) and the requirements are well spelled out in the syllabus thus:

(i). The papers in each Grade will be related to the corresponding Grade in the Practical Examinations. Questions may vary each Period in type and style, and in number.

(ii). The syllabus is progressive and cumulative from Grade I upwards. The examiners will expect candidates to have knowledge of any subjects specified in the preceding Grades. Questions on ornaments will not be asked below Grade 5.

(iii). The Board refrains from naming special textbooks, and the examiners will accept correct and intelligent answers without reference to particular systems or methods.

For the Written Examinations there are Work Books covering the various grades written and prepared by Dr. William Lovelock, for a number of years, Secretary to the Board. Although the Board claims not to name any textbook, it is not easy for a candidate who has not worked through the Work Book to pass any particular grade. For a candidate to pass, he must obtain at least 66 marks out of a possible 99. Since the questions are mechanical, especially in the lower grades, Grades I to IV, most students are able to score higher marks, provided they have gone through the required Work Book "page by page."

For this reason, the ABRSM Work Books have become the main music textbooks in all the secondary schools where music is taught in Ghana. The only few schools which offer music to the G.C.E. "O" level use these
Work Books in addition to the other prescribed works for the particular year. The Work Books, as already mentioned, are well-graded and sequenced but they are too theoretical and mechanical in content; the general approach does not call for any performance of some sort.

Students following these Work Books are able to pass the G.C.E. music examinations and the ABRSM examinations with high marks even though they cannot read or make music of any sort. Below is a cross section of some of the past examination questions covering 1978 to 1981 when the writer happened to investigate some of the Board's examinations in Ghana:

**Grade I (Primary)**

(I). Write the major, ascending, of a scale which has one sharp as the key signature (begin on the doh).

(II). What do the following time signatures stand for: 3 2 4 3? 4, 4, 8, 8?

(III). What are the English words for the following Italian terms: Allegro, Tempo, Vivace, Piano, Crescendo, etc.?

**Grade III (Transitional)**

(I). Where do the semitones occur in a major scale?

(II). How many sharps or flats have the following major scales:

A flat, C sharp, B, D flat, etc.?

(III). Explain the following:

Compound Time, Triad, Interval, etc.

**Grade V (Higher)**

(I). Write a rhythm (on one note) to fit these words:

(a). Work while you work and play while you play, etc.

(b). Summer suns are glowing over land and sea, etc.
(II). Write the following tonic triads with three notes on the treble staff and one on the bass (close position):

(a). C minor with the 5th at the top
(b). E major with the 3rd at the top
(c). A flat major with the root at the top
(d). C sharp major with the mediant at the top
(e). D minor with the dominant at the top

From Grade 6 (Intermediate)

Simple questions about established composers and their standard works, and about the instruments of the orchestra, are asked in addition to some elementary harmony. The following are some of the questions on the established composers and their works, and instruments of the orchestra:

Grade VII (Advanced)

1. How many symphonies did Beethoven write?
2. How many symphonies did Brahms write?
3. Which two composers were born in 1685?
4. Which musician was considered "poet of the piano?" (Chopin)
5. Which composer was known as father of symphonies?
6. How many parts constitute the Symphony Orchestra?
7. Which orchestral instrument is the highest in pitch?
8. In a String Quartet which instruments play the tenor part?
9. What is a transposing instrument? Name two transposing instruments in the orchestra.
10. What are the uses of valves of the French Horn?
Grade VIII (Final)

(I). Write short notes on any two of the following:
   (a). Bach or Handel,
   (b). Haydn or Mozart,
   (c). Schumann or Chopin.

(II). Write short notes on two of the following works: Messiah, Mikado, The New World Symphony, The Trout Quintet.

(III). Write short notes on: Oratorio, Opera, Cantata, Song Cycle, Tone Poem.

(IV). Write short notes on: symphony, string quartet, sonata, canon, fugue, etc.

The above questions (taken from the various grades) indicate how theoretical and mechanical some of the questions are. Apart from the fact that the correct answers are expected from most of the Board's publications, some of the questions under history and instruments of the orchestra are ambiguous and/or subjective. Typical examples are the questions:

(a). Which composer was considered "poet of the piano?"

(b). In a String Quartet which instruments play the tenor part?

Again, knowing that Beethoven wrote nine symphonies and Brahms wrote four symphonies, in itself, does not make one a musician. What is the educational value for a student to know the correct responses to most of the questions if he cannot perform any music (vocally or instrumentally), and cannot identify the most popular themes from the symphonies, oratorios, and operas that he describes on paper? Again, it is an indisputable fact that correct learning sequence should begin with known
to unknown, near to far, familiar to unfamiliar, so it is useless for Ghanaians to learn about foreign instruments that they have not seen, known, handled, etc. before they learn of their own instruments. In short, ABRSM made students learn more about foreign music at the expense of African music which was associated with "heathendom."

The diploma syllabus is not too different from the graded examinations, described in the preceding paragraph. The theory diploma is slightly more difficult than that of Grade 8 (Final), and some of the questions are mechanical. For example, in the Counterpoint Section a candidate is to write an exposition of a fugue on a given subject as in the style of J. S. Bach. But the writer thinks being able to learn the rules and write an exposition of a fugue does not necessarily predict that one can write a fugue in the future. Again, the themes for orchestration and melody writing, etc. all have a Western background, and orchestrating an 8-bar theme for a full symphony orchestra seems fragmented and a bit demanding in such an examination. Most of the instruments, like the oboe, bassoon, piccolo, etc., have not been seen, played, or handled by the candidates yet they are to orchestrate them—is this not too mechanical and theoretical?

For the diploma examinations, in the Practical Section, the writer thinks that apart from the fact that all the music to be performed is Western, there is nothing wrong with the questions. However, the evaluation and assessment of the candidates by one examiner seems unfair. Such examiners come from Britain and may have their own biases and standards without considering local environment. They examine the candidates and do not consult with the music tutors who have taught the
candidates they are examining. In addition, while the writer is doubting the performing standards of these examiners, one examiner evaluates or examines candidates in violin, singing, piano and the other instruments as may be offered in a particular year. This state of affairs needs to be looked into!

In 1967-68 the Specialist Training College, University of Ghana, Diploma in Music Education, went into operation in favor of the Associated Board of Royal Schools of Music (ABRSM) Syllabus. This syllabus still took its roots from that of the ABRSM except that the former included the serious study of African Music and Oriental Music. Like the ABRSM, the tutors of the college taught the students according to the syllabus. However, when it came to the time of final examination, they did not feature much. Almost all the examiners come from the University of Ghana—the setting of examination questions, scoring and setting of standards are all done by the University authorities in charge of music. Nevertheless, in this connection some "internal" examination results may be considered from the Specialist Training College when the need arises.

With effect from the 1974-75 academic year, the supervision and certification of all the Specialist Training Colleges became the sole responsibility of the University of Cape Coast, which is a teaching university. Consequently, a new syllabus was drawn up jointly by some senior tutors from the music college (which had then become the National Academy of Music (NAM)) and representatives from the University of Cape Coast's Institute of Education and the School of Music. This syllabus is more detailed than the previous two syllabi. In this new syllabus,
more emphasis was placed on African music and practice teaching. One new innovation was the inclusion of Professional Education and English. Again, supervision and certification of the prospective music teachers became more democratic. This new move has been well summed up by Akrofi (1982) who is an examiner and lecturer at the University of Cape Coast:

Since 1975...the Institute of Education at the University of Cape Coast has been responsible for testing and certification of students of the National Academy of Music. The Institute has appointed the Head of the Department of Music at the University of Cape Coast as the chief examiner for examinations of the Academy. The duties of the chief examiner include the following: to moderate draft questions set by the internal examiners; to mark and moderate the scripts submitted by internal examiners in accordance with the marking scheme and instructions approved by the Institute of Education; to attend practical and oral examinations after consultation with the Director of the Institute of Education; to attend Award Committee meetings and participate in the final determination of results; and to submit to the Director of the Institute of Education results or report of examinations. The setting of internal examination papers is the responsibility of the instructors of the National Academy of Music. All internal examiners submit their examination questions to the Director of the Academy.

Conclusion

The various changes made in music teacher education since its beginnings in 1949 aimed to improve instruction. The main objective was to raise the standards of music education in the schools and colleges in Ghana. The various syllabi (as already described) were well-written documents, and various areas of the programs were well-spelled out. But the big question was who would be involved in putting into practice what was well-spelled out? After the abolition of the ABRSM Syllabus in 1967, African music was officially made part of the music teacher education program but the tutors who had had the ABRSM program were to deal
with this new program which was African-oriented. Again, apart from one or two textbooks written by Professor Nketia, all the rest were the text used previously; there was an inadequate number of textbooks with an African background. In short, the textbooks used for the new program were the same old books written by mostly British with Western backgrounds.

From the above mentioned observations, the reader can easily conclude that the changes initiated in the music teacher education program were limited to curriculum renewal and the certification process. Consequently, little or no attention was given to organizational and accompanying structural problems. From the writer's perspective, concerns that remained untouched included:

1. The neglect of development and training of music tutors;
2. The identification and implementation of new music programs;
3. Lack of emphasis on the utilitarian value of local resources and materials;
4. Improper systematization and supervision of student teaching practices;
5. Excessive fragmentalization and compartmentalization of the broad subject "music";
6. The gross absence of cohesiveness and subject-matter integration in such areas as harmony and counterpoint, form and analysis, history and music appreciation, etc.;
7. Inadequate linkages and less effective collaboration between the music training college, the universities, the public schools and the Ghana Ministry of Education and its agencies;
8. An assortment of administrative and related problems and inefficiencies such as:
   a. the absence of a well-thought out administrative structure or hierarchy and accompanying organizational profile;
b. unclear division of labor, administrative protocol, a formalized communication network, lines of authority, classification and specifications or job descriptions;

c. the absence of mechanisms for establishing and managing organizational components such as divisions or departments, committees relative to curriculum development, student life, faculty, examinations, admissions, etc., and;

d. the absence of formalized operational policies and procedures appropriate to modern music teacher educational institutions.
CHAPTER FIVE
SUGGESTIONS FOR IMPROVEMENT

Based on weaknesses outlined in the previous chapter, this portion of the study seeks to make suggestions for improving the music teacher education program in Ghana. These suggestions and recommendations will be related to the insights and conclusions already made by the study of Akrofi (1982) and the memo of the staff of the National Academy of Music (1980). In addition, the author's own empirical observations and reflections will be incorporated appropriately.

As a result of a study conducted by Akrofi (1982), the following suggestions/recommendations were made:

1. The objectives of music education programs should be relevant to the Ghanaian situation.
2. African music, both traditional and contemporary, should serve as the focal point of the programs.
3. Students should be exposed to the music of the various world cultures.
4. Opportunities should be provided for all students to learn about music through participating in musical performances.
5. Students should be encouraged to develop their musical abilities through composition and improvisation.

84
6. Schools should invite professional musicians to perform for students during school hours.

7. All public schools and teacher training colleges should be equipped with traditional Ghanaian musical instruments.

8. Ghanaian music educators should be encouraged to write textbooks for the music education programs.

9. Ghanaian music educators should develop a system for evaluating music teaching and learning in the schools.

10. The music teacher education program should encourage students to learn about current pedagogical principles in other nations.

11. Regular inservice training and vacation courses in music methods should be organized for elementary school teachers.

12. Music educators should attend conferences (meetings) on a regular basis to discuss problems and share ideas on music education.

In January 1980, the entire academic staff of the National Academy of Music sent a memo to the Ghana Ministry of Education. The memo sought to appeal to the authorities to rectify the appalling situation at the college. Excerpts from the memo include the following observations and suggestions:

1. **STATUS**

   a. There is the need for a proper outline of the objectives of the Academy with formalization of instrument of establishment including naming of the membership of the management board.
b. The National Academy of Music should come under the National Council of Higher Education which is outside the jurisdiction of the Ghana Education Service Council.

c. The Academy needs to be run like other music academies in Europe with well-established divisions or departments—music education department, performance department, etc.

2. ACADEMIC

a. There is an acute shortage of staff at the Academy (for example, the piano section has only two tutors as opposed to 150 full-time students), and this is due to the lack of attractive conditions which have brought disillusionment and feelings of frustration to the present staff. The reasons given by the staff include:

i. Lack of staff training program.

ii. Lack of responsibility allowances and salary upgrading for the tutors. (The tutors receive the same salary scale as their counterparts teaching in lower institutions.)

iii. Poor accommodations.

iv. Frequent changes in programs, certification requirements, and general supervision, etc.

b. Books and Equipment

i. Lack of textbooks for normal class use.

ii. Lack of reference materials in the library.

iii. Lack of musical instruments and other accessories from overseas.
3. ENVIRONMENT

i. Surroundings and the classrooms are particularly unsuitable for musical studies—no proper blackboards, tables and chairs, etc.

ii. Practice rooms are not soundproof.

iii. The auditorium is very unsuitable—no decent stage and public address system.

4. DECLINE IN ACADEMIC PERFORMANCE

Although students manage to pass their final examinations, there is a general feeling of decline in academic performances as a result of a lack of better qualified tutors, books, sheet music, musical instruments, and other audio-visual aids.

5. ADMINISTRATION

a. There are no better trained secretaries and administrative assistants to oversee the ordinary everyday administrative procedures (such as filing, purchases, inventories and records, etc.) in the general office.

b. There is no proper administrative structure and there are, at times, role conflicts and communication breakdowns between the head of the institution and his deputy, the deputy and some heads of divisions, and so on.

c. There is a lack of advance planning (e.g., such as calendar of events, job openings not advertised, memos from the Ghana Education Service do not reach interested members of the staff, etc.).
Suggestions by the Author

The concerns enumerated above by the staff of the college, National Academy of Music (1980) and Akrofi (1982) point to a need for comprehensive revamping of the music teacher education program in Ghana. As pointed out elsewhere in this study, there exists an assortment of administrative and related problems and inefficiencies. Therefore, any attempts at renewal should, first and foremost, seek to examine and realign the administrative structure and its corresponding processes. In this regard, the writer would like to address in this portion of the study, four vital areas which need immediate attention, namely: Administration, Staff Development, Instructional Strategies, and Organization of Student Teaching Practices.

1. ADMINISTRATION

1A. ORGANIZATIONAL STRUCTURE

Snyder (1959) and other experienced music administrators like Klotman (1973), and Leonhard and House (1972), stress the importance of the music administrator as a musician, music educator, and a leader of musicians and future musicians and music educators. Consequently, the position of a music administrator of a music college which trains future music teachers is not to be taken for granted. It is extremely difficult, if not impossible, to foster effective management and administration of any institution and its sub-components without the introduction of a well-thought-out, formalized, organizational structure and accompanying operation processes based on traditional management functions such as: Planning, Organizing, Delegating, Staffing,
Coordinating, Controlling, Reporting, Budgeting, Evaluation, and Improvement. Establishment of such mechanisms will, in turn, facilitate the creation and effective utilization of such an indispensable management instrument as an organization chart which outlines:

* departmentation and division of labor;
* multi-direction communication network;
* lines of authority, and;
* systematic linkages.

The introduction of the above will help eliminate confusion (such as role conflict) and related problems involving responsibility, decision-making, and accountability. Again, it will help to pave the way for the establishment of an open, humane and productivity-oriented atmosphere where each team member is sufficiently aware of his or her organizational expectations.

The head of the administration of social organizations or institutions like schools and colleges needs a lot of tact and good human relations in order to head his team to achieve the purpose for which such institutions are established. The chief administrators, therefore, must be able to solicit the goodwill of all those that work in the schools and colleges. Dubin (1968) sums up this assertion by saying that an organization like a school or a college will succeed if there is "establishment of administrative relationships, including the assignment of authority and responsibility and the development of a system of communication so that the need for action can be recognized, alternatives evaluated, orders transmitted, and implementation of decisions controlled." Writing specifically on the organization of school or
colleges of music, Robert House (1973) confirms that the music institutions should be run on the following guidelines:

1. There should be one head as the Chief Executive.
2. There should be clear definitions of goals and purpose.
3. Members in the institution should work as a "Team."
4. There should be delegation of authority.
5. Members must know to whom they are responsible.
6. Division of labor should be based on expertise.
7. There must be a provision for innovation and change, individually and collectively.
8. Personnel policies should be based on mutual respect where competencies are stressed and rewarded, weaknesses identified and improved, etc.
9. There must be constant evaluation and feedback—self-evaluation, peer evaluation, and so on.
10. There must be an adequate program for the Supply and Care of Logistics—good and adequate equipment (books, musical instruments, etc.), good inventory and storage of equipment, etc.

1B. THE HEAD/DIRECTOR (CHIEF EXECUTIVE)

The complexity of the functions of the office of the head of a music teacher training institution like that of the National Academy of Music in Winneba, Ghana, requires high level technical and administrative skills. The qualifications and skills called for by this office must, as a matter of policy and principle, include expertise from the fields of music, music education, and administration. The incumbent
must possess the talents and qualities of a good leader, capable of providing the direction needed for effective realization of organizational goals and aspirations. Stated briefly, the head of a music teacher training institution must be:

i. A well-trained professional-technical with proven experience in the three areas of music, music education, and administration.

ii. Experienced in the theory, the framework, and practice of the cognate field of teaching.

iii. Clearly conversant with the value of music for a given community in particular, and mankind in general.

iv. People-oriented, prone to good human and public relations with a disposition to work cooperatively with the community, the public schools, the universities, the Ministry of Education and its allied agencies, and all other people interested in music and music education.

v. Accurate in determining and deciding on resource development, mobilization and programming.

vi. Able to insure and/or ascertain that well-trained and qualified tutors, staff and students are selected and/or admitted to the institution.

vii. Capable of motivating institutional personnel to release their professional/occupational energies to the optimum.

viii. Able to insure the creation, the maintenance and the availability of operational resources including historical data necessary for budget preparation.
ix. Extremely capable of controlling expenditures so as to stay within budgets, avoid budget overruns, and periodically save some fiscal resources to meet emergencies without reducing service levels or service quality.

x. Able to provide the necessary administrative leadership and direction in curriculum development, and promulgation of effective personnel rules and guidelines which will facilitate the achievement of the goals and the objectives of the institution.

xi. Capable of maximizing staff development and professional advancement.

The following qualities and skills have been summarized by Tucker (1977) who conducted a survey to find out the skills of an effective chief executive of a department or school in institutions of higher learning:

* good interpersonal skills; ability to work with other persons interested in the institution;

* ability to identify problems and resolve them in a manner acceptable to faculty members;

* ability to adapt leadership styles to fit different situations;

* ability to set goals and to make satisfactory progress; to search for and discover the optimum power available to them as chief executives; ability to maximize that power in motivating faculty members to achieve department goals and objectives.

* active participation in their professions; respect of their professional colleagues.
1C. **JOB DESCRIPTION**

The writer thinks that the absence of job descriptions for both faculty and staff has attributed to the occasional confusion and role conflict at the National Academy of Music. Consequently, it is strongly suggested that all positions, including that of the Director and his deputy should be spelled out in a formalized job description. The specifications outlined in the description should reflect the following:

* The Position Title
* The Class Code
* The Grade Level...Salary
* Distinguishing Characteristics
* Typical Duties
* Academic Qualifications
* Nature, Quality, and Complexity of Experience
* Acceptable Equivalency in terms of Standard Requirements
* Special Skill and Aptitudes Required
* Occupational hazards involved in the performance of the job
* Lines of Authority and the Supervisor to whom the position reports
* Promotional Opportunities and other fringe benefits

1D. **PERSONNEL POLICIES AND PROCEDURES**

Notwithstanding the rules and regulations promulgated by the Ghana Ministry of Education/Education Service Council, the National Academy of Music (which may have its own peculiar and typical problems) should develop and introduce a package of Personnel Policies and Procedures for
"in-house" purposes. Such a document is needed to complement and enhance broad, general guidelines established on the national level. It will equally help to eliminate or minimize the part communication problems and confusing expectations on the part of both faculty, staff and students. The package may be in the form of a Bulletin or a Handbook which will incorporate the personnel policies previously mentioned and all the rules, regulations, codes of conduct, ordinances, committees, resolutions, and all other important logistical details.

Summary

It is to be emphasized that a good and efficient educational administrator is an asset to every educational institution. Consequently, in a music education institution it is very important that the chief administrator be a musician, music educator, and a trained administrator. Weisner (1967) emphasized this point by saying that the music administrator must understand the depth and scope of the entire music program as well as elements of administration which requires some specialized formal training. Logan (1967) suggests strongly that music administrators, who rose within the ranks and have no specialized training in administration, should have such training. "Administration primarily based on momentary expediency or traditional practices has always been inadequate and should be replaced, as should administration oriented toward personal protection or advancement," he emphasized.

2. STAFF DEVELOPMENT

Current demands (technological developments) call for administrators and faculty of higher institutions, especially, to be more
effective, forward-looking, and up-to-date in what they teach. In order to maintain a high level of professionalism and high caliber performance, it is strongly suggested that a well-structured staff development program be introduced and monitored at the National Academy of Music, Winneba, Ghana. All personnel entrusted with the teaching, supervision, and administration of music teacher education must be required to periodically refresh their professional and technical expertise through a program of continuing education of some sort. It is mainly through staff development and related activities that the music tutor can broaden his horizon as well as better equip himself to be an efficient teacher. The absence of this important aspect of teacher education tends to result in competency problems, complacency, and decay.

It is to be recalled that the average qualification of the entire staff of music tutors at the National Academy of Music is the Licentiate of the Royal Schools of Music, London Diploma (L.R.S.M.), or Music Education Diploma obtained from the University of Ghana or the University of Cape Coast, or its equivalent. Since the prospective music teachers being trained by these tutors are to obtain similar qualifications, it is imperative that the average qualification of the tutors be at least a Master's Degree or its equivalent for obvious reasons. For this reason, it is strongly advised that the Ghana Education Service Council embark upon a staff development program, in the nearest future, to upgrade the music tutors of the National Academy of Music. Such a program may be arranged to take place in one of the universities in Ghana, or an overseas university (or universities), or both. The tutors may take advanced courses in music, music education,
and other cognate courses which will enable them to acquire knowledge, skills, and attitudes which will help them become more effective in performing all functions related to professional academic life in a music college such as the National Academy of Music.

Generally, staff development modalities are wide ranging, and the following list has been adapted from Tucker (1981) who also adapted his list from the longer list compiled by Brown and Hønger ("Pragmatics of Faculty, Self-Development", Educational Record - Summer 1975):

A. **NEW EXPERIENCES**
   a. Exchanges within your college or university
   b. Short visits to neighboring colleges or universities
   c. Assignments in other colleges or universities
   d. Joint appointments

B. **DEVELOPMENT OF EXPERTISE**
   a. Submit articles, monographs, books, book reviews, etc., for publication
   b. Attend research colloquia within and outside your department
   c. Join research center or institute
   d. Participate in local, regional or national conferences
   e. Read literature in your field
   f. Take a continuing education course

C. **INSTRUCTIONAL DEVELOPMENT**
   a. Organize or participate in instructional improvement seminars or luncheons
   b. Visit classes conducted by colleagues
c. Sponsor a session at a professional conference or convention on teaching techniques within your discipline

d. Develop and use audio-visual aids

e. Write and distribute to students clear objectives for the courses you teach

f. Vary your teaching techniques—for example, if you teach primarily by lecturing, introduce other techniques such as discussion, role-playing, case study, team-teaching, etc.

g. Develop a peer evaluation system with your colleagues—for example, invite peers to observe your class, or xerox your lecture notes and let your peers react to them

h. Have students evaluate your teaching effectiveness

D. SERVICE TO THE INSTITUTION

a. Advise student groups such as political groups, the campus newspaper, debating clubs, choirs, and so forth

b. Host foreign students and counsel them

c. Assist in admission or recruiting of students

d. Serve willingly on committees of the institution

E. PERSONAL DEVELOPMENT

a. Enroll in a leisure education course

b. Organize a panel on non-academic career opportunities related to your discipline

c. Form a faculty intramural team

d. Attend staff meetings and participate actively in all discussions

e. Library reading
Writing specifically on music education, Snyder (1959) lists a number of activities which can go on in music institutions to foster professional development and improvement of instruction. These activities include:

a. Demonstration lesson... by the Administrator, the supervisor, or an experienced staff member to young teachers, followed by a well-organized conference.

b. Library - each teacher should be encouraged to set aside a certain portion of each day/week for professional reading.

c. Group Study - free and easy discussion among the faculty members around the solving of a common problem or weakness in the institution.

d. Staff meetings which are orderly, and conducted to foster staff development.

In order to insure that such meetings foster staff development, Snyder (1975) suggests the following:

a. Make certain that each meeting has a clearly stated purpose and is understood by all.

b. Have a planned agenda, preferably published and circulated in advance.

c. Stick to the agenda. Rule out or table for a later meeting all irrelevant problems...

d. Give each meeting a definite starting and ending time.

e. Be sure that no one person, including the chairman, monopolized the discussion.
f. Publish and circulate the minutes of the previous meetings well in advance before subsequent new meetings.

The writer agrees with Snyder in that during free discussion like a staff meeting, tutors can learn from one another. The publishing of the agenda and minutes of the previous meeting in advance enables tutors to make some research when necessary and get fully prepared to participate in the discussion.

3. SOME INSTRUCTIONAL STRATEGIES

A. INTRODUCTION

As indicated previously, the music education program under the British colonial system stressed theory of music and the textbook approach to the teaching of music. The system predominantly used the lecture method of teaching and students had to assimilate musical facts without being able to use these facts in solving everyday music problems. Rudiments of music were mechanically taught and began with the "symbol before the sign." This approach of teaching music has been found to be ineffective by learning theorists like Lowel Mason, Bruner, Gagné, Leonhard and House, and Mursel to name a few.

Gagné (1977), for example, identifies five learning capabilities (intellectual, cognitive, verbal, motor, and attitude). These five learning capabilities complement each other and make what one has learned more permanent; they foster each other to make learning results a complete "change in behavior." But the textbook and mechanical approach, used in music teacher education in Ghana, emphasized mainly verbal and cognitive skills; the other three capabilities were almost neglected. As a result, only a few students could cope with the Theory
of Music Work Books of the Royal Schools of Music, London. The majority of the students in the high schools could not undergo the verbal and cognitive learning capabilities demanded by these textbooks, as well as the music teachers. Such students had to withdraw from the music programs in their schools. This is very unfortunate because musical activities are so diverse that they call for the various approaches or capabilities, as outlined by Gagné (1977). There are some students who may be interested in playing various instruments, while there may be some who would like to become conductors, composers, or singers; still there would be some others who would like to listen to music and "consume" music in the various ways. But most of these students were discouraged because of the one-way approach described above.

In order to correct this unfortunate situation, the prospective music teachers should be exposed to the various instructional strategies such as the discussion method, case study, role playing, gaming, and so on. Jone, Bagford, and Wallen (1979) remind teacher educators that for a teacher to be effective in the classroom, he needs to be able to vary his methods of teaching to suit specific groups of children and specific situations. They emphasize that a teacher's lack of methodological fluidity is indicative of a lack of knowledge of students' needs, interests and individual learning conditions. It is, in effect, a very detrimental form of professional ignorance. Again, the music learned in the classroom should be related to the music experienced outside the school. This will come about when there is a full use of community resources and field studies such as visits to theatres, choirs and orchestras, music workshops, and there is the use of local instruments,
such as the drums, bamboo pipes, and gongs in the study of music. In this regard, the writer strongly suggests the Comprehensive Musicianship Approach which has been found successful in the United States and other countries.

B. COMPREHENSIVE MUSICIANSHIP STRATEGY

This learning approach places emphasis on learning music through interaction with the various elements which combine to make music what it is—melody, rhythm, harmony, dynamics, timbre, text, form and texture. It enables the learner to perceive music and musical properties before musical symbols and signs. The program for Comprehensive Musicianship in the classroom calls for teaching "musics" of the world (not necessarily music of the Western people as in the past), including music of our time. The following quotation from Willoughby (1971:71) will sum up the superiority of Comprehensive Musicianship:

It can be said, however...that this idea stresses:
1. the students' involvement in the application of concepts with emphasis on doing rather than knowing, that is, on discovering rather than on learning by routine memorization;
2. experiences with the totality of Western musical styles (particularly those in the twentieth century) and a wide variety of non-Western styles;
3. the development of competencies in creating music, performing music, and in critical listening and analysis; and;
4. the integration and synthesis of musical content experiences.

It can be seen that this approach, as outlined above, does away with irrelevant and exclusive reliance on textbooks, unfamiliar music, and compartmentalization of the subject or discipline music into music theory, music history, and performance. The strategy for teaching music
under the umbrella of Comprehensive Musicianship Approach will call for integration of historical information, ear training, sight singing, and form and analysis in one single music lesson. Another example is that a conductor does not just listen to the quality of tone and the rest of the performance practices, but he may at the same time draw performers' attention to the other elements (the composer, the period, form and analysis, texture, etc.) which go to make the music being performed what it is. In short, elements of music are not learned in isolation, but are learned from the familiar and everyday music that the students hear and perform; such elements as scales, triads, key signatures, and musical terms such as allegro, piano, rit., accelerando, D.C., D.S., staccato, legato, etc. are all learned from the actual music that they hear and perform. Finally, this strategy also calls for the use of folk and popular tunes, and the use of local musical instruments in the music classes. Harmony and Counterpoint classes may utilize some of the themes from folk tunes and popular tunes, while orchestration classes make use of some of these themes for scoring for instruments.

C. CLASS PIANO/FUNCTIONAL KEYBOARD APPROACH

The importance of the piano in the teaching of music in schools and colleges is unchallengeable. Basically the piano is needed in the music classroom for accompanying songs, playing back students' compositions, for ear training, and for teaching all aspects of theory of music. In a music classroom, the piano is as important as the blackboard. Surplus (1966) stresses that piano wisely used in the music classroom will help quicken ears, awaken imagination, enliven and give color to singing, and
stimulate interests and initiative of students. It helps develop basic musicianship, musical insight and paves the way for better performing groups. The use of piano, at all levels, calls for the use of the senses of touch, sight, and hearing; this makes the teaching of music more practical and creative, rather than the theoretical and repetitive approach of teaching music as described previously. Such musical elements as intervals, chords, pitch, sharps, flats, harmony, transposition, etc., can be taught more creatively and interestingly with the aid of the piano.

It is appreciated that the National Academy of Music recognizes the importance of this all-purpose instrument and makes piano playing a compulsory subject almost throughout the four-year period of students' training. But since there are no adequate pianos in the Academy nor is there a sufficient number of qualified piano tutors, the most appropriate strategy is the Class Piano or Group Piano method. This is because one good and effective piano tutor can teach about ten students at a time to save time and space. Apart from the economics of this group instructional method, Class Piano Strategy has been found useful and effective for classroom general music as expressed by teachers in places like Britain and the United States. Unlike one-to-one piano instruction, Class Piano, according to experts, should stress scale and chord playing, simple transpositions, reading scores, adding simple harmonies to melodies, and sight reading. It is emphasized that any music teacher should at least be able to do these things on the keyboard in order to function effectively in the classroom. Buchana (1964) stated:
....It must be emphasized once again that the ability to play scales, Beethoven Sonatas, Bach Inventions, and memorize an extensive repertoire is not an assurance that the pianist is capable of harmonizing, improvising, playing scores, playing accompaniments, playing by ear, and reading at sight. To meet the pianistic requirements of our present-day music education majors, it is necessary to consider their needs accordingly... Unless a person has had experience in improvisation, playing by ear, harmonizing, playing accompaniments, reading scores, and sight reading, he is not sufficiently educated in piano performance to be a music educator.

D. TEAM TEACHING

This approach of teaching has not been tried in the National Academy of Music, but it is very effective for teaching subjects like music. Team teaching in music may be described as two or more teachers coming together to teach a group of students on an agreed topic or topics which are related. For example, a choral or orchestral conductor can team up with the theory and the history teachers to plan on, say, the music of Mozart or Haydn, or any other musical personality or period. Team teaching has the tendency to foster the integration of the elements of music (as in the case of the Comprehensive Musicianship Approach already described). As stressed by Purrington (1967), the objectives of the team may be:

a. understanding styles associated with a period of music history;
b. understanding style as associated with a certain composer, and;
c. developing a concept of history through a composer's environment and personal life. It can be seen that in this particular instance the students may perform some music of the period or the composer under the conductor, while the theory teacher explains the forms, analyzes some sections of the music with
the students, while the history teacher will give them some more information about the music being dealt with and so on.

Team teaching, in addition to being a variation in instructional format which allows teachers to work with a class of students with varied interests and abilities, has several advantages. Among the several advantages enumerated by Jones and his associates (1979) include:

1. It capitalizes on special competencies, talents, and interests of teachers.
2. Joint planning, teaching and evaluation by the team members stimulate the professional growth of the teachers involved.
3. Students exposed to several teachers with different backgrounds and approaches obtain an enriching experience.
4. Teaching teams benefit the team members in that beginning and less experienced teachers are assisted by experienced teachers. Also, the more experienced gather up-to-date ideas and information from enthusiastic newcomers.
5. It adds flexibility to the school curriculum and the daily schedule.
6. It fosters cooperation and good relations among those who are involved.

Conclusion

The instructional strategies so far recommended for incorporation into the music teacher education programs in Ghana are the Comprehensive Musicianship Approach, Class Piano Approach, and Team Teaching Approach.
These strategies have been found to be more effective in countries like the United State and Britain, which are far more advanced in educational practices. They have been specifically suggested for use in Ghana, a poor country, because apart from their effectiveness they seem to save money, time and space. The use of local materials and local or community resources are all embodied in these strategies.

4. STUDENT TEACHING PRACTICES

A. INTRODUCTION

Student teaching, according to present day definition means professional laboratory experiences a teacher should undergo while in training. These have to include teaching experiences in the classroom as well as the forces outside the classroom that act on the student. Like medicine and other professional internships, teaching practice must be supervised by qualified and experienced supervisors who can observe the participating students in their teaching—learning situations, and advise them accordingly. Johnson and Anderson (1971) asserted that:

Student teaching experiences should bridge the gap between theory and practice. It should be aspect of the total pre-service program during which the prospective teacher can determine and crystallize his educational principles and philosophy, and when he can put to test the ideas learned in the professional and academic classes. The period of concentrated student teaching provides the student with the chance to ask and perhaps, answer the following questions: Do I understand what the theories mean in application? Does the theory work? It is the student's opportunity to discover his strong points as well as weak points. He attempts to achieve good teaching through planning, teaching—observing, evaluation, and conferring.

The implication of this assertion is that prospective teachers must be well equipped before they go out on teaching practice. It is the
responsibility of the college tutors to be sure that the student has had some grounding in music and music education. More importantly the student, before going on teaching practice, must have been exposed to several approaches and methods of teaching, say, songs, and must have observed some experienced teachers teach (demonstration lessons).

B. OBSERVATION

This is the period, prior to the actual teaching practice, where students must be given the opportunities to observe how other teachers teach. It is strongly suggested that the students must be given direction by the college supervisors as to what to note for discussion later. Verrastro (1967) emphasized this point by saying that, from the outside, observation can be given direction by asking the student teacher to identify the purpose of each class, lesson or rehearsal observed, procedures utilized, and to explain what has been accomplished. The student teacher should view the musical activities for the purpose of making definitive assessments with regard to their contribution in the development of musical concepts, skills, and values. There should be observation reports in which students record these cause and effect areas of the lesson structure for discussion and clarification, if any, by the college supervisors and methods tutors.

As the observation period progresses, the college supervisor should be sure that the student teacher is exposed to various levels of teacher approach and competency which will give him a smooth transition from student-observer to student-teacher. Verrastro (1967) concludes that the typical-day observation should be arranged early in the internship
for optimum value, and so that teaching assignments, once assumed, will not be interrupted.

C. LESSON PLANNING

The importance of prior preparation or advance planning before teaching is obvious. It is, therefore, the responsibility of the music teachers, especially the method tutors, to guide students to learn how to prepare lesson notes. Tutors are strongly advised to demonstrate to the students the importance of good lesson preparation through their own examples. Many students tend to regard lesson planning as little more than an assignment which must be done as a matter of course, so tutors must handle this aspect of their work with patience and tact. They should impress upon the students that mere writing down of song titles, names of composers, page numbers, and rehearsal letters are not enough for beginning teachers. They will need to write down the objectives of the lesson, how they will develop the lesson, some of the questions they would like to ask, other activities they would like their pupils to engage in and so on. Since a good observation report might be a mirrored lesson plan, students might be asked to begin this work by observing experienced teachers and writing down how the teachers teach from beginning to end.

In order to assist and guide the student through this period, there must be regular conferences between the student and his supervisor. During such conferences, the student is given the opportunity to express freely what he observed in the classroom and to suggest what he liked and what he did not like, and suggest a way for improvement. Ideally,
Verrastro (1967) and Johnson and Anderson (1979) suggest that discussion on lesson planning should include:

a. a listing of specific instructional objectives to be pursued during the lesson;

b. a listing of materials and descriptions of teaching procedures;

c. a format indicating logical sequence, and

d. an evaluative procedure to determine the effectiveness of the plan with regard to the desired outcomes.

D. CONFERENCES

Once a student teacher takes partial or full responsibility of class teaching, formal conferences between the supervisor or the supervisors should be held at regular intervals. Such conferences should be characterized by emphasizing instructional process, and alerting the student to his strengths and weaknesses as they relate to specific teaching situations. Such conferences must serve as reinforcement as well as identification and solution of problems by "directed self-analysis." According to research reported on supervision of teaching practice (including Dawson, 1972; Esselstrom, 1970; and Cheeseborough, 1971) students on teaching practice expect their supervisors to be very patient and supportive. They expect the supervisors to make constructive suggestions for improvement of teaching skills. Supervisors are looked upon as people who can give them aid with personal problems, conflicts in interpersonal relationships, and all the necessary requirements of the student teaching program. The following are some of the findings by Lee (1966) in regard to what students expect of a college supervisor:
1. Student teachers desire specific suggestions for improvement of their teaching skills. They expect the supervisors to be prescriptive in his/her evaluations.

2. Student teachers look to supervisors to portray positive personal characteristics.

3. Student teachers expect the supervisor's first observation to be critical for the purpose of gaining rapport and setting the tone for subsequent observations.

4. Student teachers expect their supervisors, at times, to assist them in selecting the appropriate instructional media and materials.

E. COOPERATING SCHOOL

Since a supervisor of students cannot be in the cooperating school most of the time, there should be a healthy relationship between the college and the public schools in which the students are practicing. It is the role of the principal, the headteacher, or the headmaster of the school to help the student teacher fit into the school system in general and the classroom in particular. This role, according to experts (such as O'Brien, 1980; Borey, 1970; and Janszen, 1962) includes:

1. the scope of the school curriculum and the place of music in the curriculum;

2. general school policies such as discipline, special duties, and faculty meeting attendance;

3. clarification of routine procedures, such as reporting to the school and notification procedures in case of illness or some other emergencies;
4. discussion of the role of music in the community, extra-curricular activities, and the school-community activities;
5. explanations of the roles of faculty and staff members;
6. introduction to the physical plant and other materials and resources available in the school and;
7. in the classroom, the cooperating teacher should provide assistance (similar to those enumerated above) which will enable the teacher to take full responsibility of the class.

F. THE PRACTICING STUDENT

During the initial stages where the student has not taken full responsibility for a class, or observing, he can assist in many other ways. Among the several ways a student teacher, on practice, can help his cooperating school or teacher (suggested by experts, including Haherman, 1965; and Bulgin, 1966) are the following:

i. Keeping attendance records;

ii. Helping with the care and distribution of materials;

iii. Helping with the physical arrangements of the room: chairs, music stands, lighting, ventilation;

iv. Assisting various students by moving about the room during the class or rehearsals;

v. Studying the instructional material used by the cooperating teacher; filing for future use titles of music, books, and other materials;

vi. Participating, through discussion with the cooperating teacher, in planning;
vii. Assisting the cooperating teacher to score or mark assignments, etc.

G. CONCLUSION

Teaching practices should form an integral part of teacher education. Such times are the periods when the students can put into practice the theories of teaching that they have learned from their method and other classes. During that period, some of these theories can be organized, modified, and adjusted to meet the needs of the elementary, junior high or senior high school pupils and students. In addition, the prospective teachers learn how to interact with colleagues, teachers, principals, supervisors, and the various interested people in the community. Consequently, it is suggested that teaching practices be supervised by qualified and experienced tutors and teachers who are dedicated to the task of supervision and teaching. In all, the strengths of college teaching practice supervisors, according to Weibe (1973) and other are:

a. helpful suggestions to students;
b. help with subject matter content; and
c. help with finding materials and teaching aids.

The most ineffective supervisory practices are:

a. insufficient time for classroom visits;
b. inadequate supervision of lesson notes; and
c. inadequate observation, which makes evaluation unrealistic.

Finally, the writer would like to suggest that the National Academy of Music cooperate with the public schools for the purposes of efficient
teaching practice supervision. More qualified and experienced music teachers in the various high schools could be given some orientation in the supervision of student teaching with the view to becoming cooperating supervisors. The importance of cooperative supervision is clear. Because of transport difficulties, the college supervisors are not able to give adequate supervision and conferences during teaching practice periods. Once there are trained cooperating supervisors, this situation will improve greatly. Again, some emphasis should be placed on self-evaluation and peer evaluation on the part of the students themselves. Once one identifies one's own weaknesses, the easier it is for one to strive to improve.
CHAPTER SIX
SUMMARY AND CONCLUSIONS

This final chapter provides a summary of the major issues in this study, and will include the strengths and weaknesses of the various programs of music teacher education in Ghana. In addition, it will provide the recommendations, this writer thinks, will help improve the quality of music teacher education in the country.

1. The Problem

Since 1949, when the only music teacher education began in Ghana, there have been several changes. These changes aim at making the prospective music teachers more efficient. However, it is the opinion of both the music teachers themselves, despite these changes, that the quality of music teaching in the public schools and colleges has not improved. However, an examination of the various programs shows some strengths and weaknesses as well; perhaps the weaknesses outweigh the strengths.

2. Purpose

The purpose of this study, therefore, was to identify the strengths and weaknesses of the various programs of music teacher education in Ghana and to consider how the weaknesses could be strengthened.
3. **Questions**

The major questions this study sought to answer included the following:

A. What main changes have taken place in teacher education in Ghana since the 1950s?

B. How have these changes affected music teacher education programs?

C. What changes have, specifically, taken place since the formal training of music teachers in Ghana since 1949?

D. What impact has the British-oriented music syllabus had on the attitude of music teachers?

E. How have the British music colleges' examinations in theory of music and performances affected Ghanaians' attitude towards African music and the subsequent changes in the music teacher education programs?

F. What are the strengths and weaknesses of the changes made in the music teacher education programs by the University of Ghana and the University of Cape Coast?

G. What suggestions can be made to improve the weaknesses and further strengthen the existing strong points?

4. **Assumptions**

This research was carried out with these assumptions:

A. It is more effective and economical for teacher education to use more of local resources and materials.

B. What the teacher learns and how he learns it, directly or indirectly, affects his teaching style.
C. Proper supervision of student teaching is an important aspect of the teacher education program.

D. The Comprehensive Musicianship Approach will be effective in music teacher education in a developing country like Ghana.

E. Administration and Organizational Procedures have a great impact on the students the institution prepares.

5. **Methodology**

This study, being descriptive in nature, critically examined the various syllabi and programs Ghana has used in training her music teachers since 1949. In addition, data was collected from all available documents and records, the writer's own observation, and personal experience. Sources of the data included the Royal Schools of Music Syllabi, Specialist Training College Syllabus, National Academy of Music/University of Cape Coast Syllabus, Reports of the Ghana Ministry of Education and Ghana Education Service, and the Memo presented to the Minister of Education in 1980 by the entire staff of the National Academy of Music.

**Music Teacher Education Programs**

The music teacher education in program in Ghana began at the then Achimota College near Accra in 1949. The program used was an adaptation of the Royal Schools of Music, London, music programs. The course lasted for three years and there was less emphasis on teaching practices since most of the students were already certificated teachers.
The pioneers of the three-year music teacher education program were able to pass the Licentiate Diploma of the Royal Schools of Music Diploma in singing, piano, and theory of music, and eventually became the pioneer Ghanaian tutors of their "alma mater." In the meantime, to improve the quality of music teaching in the elementary schools, a one-year course was designed specifically to train existing grade school teachers in 1952, when the music department was transferred to Kumasi College of Technology. By 1959, the music department had been further transferred to Winneba, and in 1974, the department was recognized as a separate institution with the new name of the National Academy of Music.

The National Academy of Music, after undergoing changes, became a four-year music teacher training college under a Director. Supervision and certification of the students was, however, given to the University of Cape Coast, which is a teaching university. Consequently, new syllabi were prepared jointly by the staff of the National Academy of Music and representatives from the University of Cape Coast's Institute of Education. The program drawn for the four-year music teacher education syllabus differed greatly from the British-oriented ones. The new program laid emphasis on the study of African and contemporary music, including the history of musical cultures. Again, student teaching practices were emphasized and given prominence. To this writer, the programs used by the National Academy of Music still seemed to need some changes as they still seemed to have the British theoretical approach overtones.

The strength of the Royal Schools of Music Approach is that the various courses are well-graded and progress in stages of gradual
difficulty. But examinations of the various syllabi and Work Books show that there is too much reliance on "drill" and cognitive domain. Even the practical examinations, such as piano, violin, and singing, rely on the performance of two or three pieces for a whole year and the learning of the mechanisms and history of one's chosen instrument. This approach enabled some students who were academically bright to pass the various theory of music examinations even though they could not read nor make any music of some sort. In the history of music, candidates were limited to the study of the western standard musicians, and nothing was done in African or Oriental music. In the same manner, Ghanaian students were compelled to study instruments like the oboe, the piccolo, bassoon, etc. even though they had never seen nor handled such instruments. At the same time, these students see instruments like the xylophone, guitar, and drums of all sorts. Yet, the British syllabus had no place for their study.

The various changes in the music teacher education programs were initiated by people who have themselves had the British-oriented program, and this was evidenced in the present syllabi. The changes were limited to curriculum renewal and certification processes; the document was well-written but the major weakness rested in its implementation. From the writer's perspective, the major weaknesses of the music teacher education programs included:

1. lack or neglect of staff development to handle the new curriculum changes;

2. lack of emphasis on the utilitarian value of local resources and materials;
3. lack of improved systematization and supervision of student teaching practices and direct field experience;
4. excess fragmentalization and compartmentalization of the broad subject, music;
5. inadequate cooperation between the music college and the universities, the Ghana Education Service, and the public schools;
6. administrative inefficiencies, such as lack of formalized operational policies and procedures, unclear division of labor between the director, the deputy director, the senior tutors, and the accountant.

In order to rectify the situation, the writer referred to some suggestions which were made by Akrofi (1982) and the entire staff of the National Academy of Music in 1980. Akrofi's suggestions included the following:

1. The objectives of music education programs should be relevant to the Ghanaian situation.
2. Music students should be exposed to the music of the various cultures of the world.
3. The music teacher education program should encourage students to learn about current pedagogical principles in other nations.
4. Regular in-service training and vacation courses in music methods should be organized for schoolteachers.

The suggestion from the staff of the National Academy of Music (NAM) in 1980 called for staff training programs, well-formulated philosophy, adequate facilities (such as musical instruments, textbooks,
sheet music, etc.), and upgrading of the tutors, including salary raise. The writer's suggestions touched on the importance of administration, including planning, organizing, budgeting, delegating, communicating, and evaluating staff development, instructional strategies, and organization of student teaching practices.

It was felt that when programs are well spelled out on paper they should be well implemented. Implementing a college program, for instance, demands an efficient and qualified team leader who is able to set the pace for his team members. For this reason, a head of music teacher education should have the following skills:

1. Good interpersonal skills; ability to work with other persons interested in the institution.
2. Ability to identify problems and resolve them in a manner acceptable to the members of his team.
3. Ability to support the faculty, and the ability to adapt leadership styles to fit different situations.
4. Ability to motivate and encourage faculty and students to do their best in support of learning.

On staff development, the writer strongly suggests that a well-structured staff development program be introduced and monitored at the National Academy of Music, Winneba, by the Ghana Education Service. The program should require all personnel entrusted with the teaching, supervision and administration of music teacher education to refresh and update their technical and professional expertise periodically through weekend and vacation courses. The staff of the National Academy of Music, specifically needs advanced courses leading to Master's Degrees
or Doctor of Philosophy/Doctor of Musical Arts Degrees. In addition, the following are some other ways that the tutors can develop themselves:

1. Short visits to other colleges or universities.
2. Assignments in other colleges and/or joining assignments.
3. Writing of articles, monographs, books, etc.
4. Participating in District/Regional and National Conferences.
5. Being a member of professional associations, and reading professional journals and other literature.
6. Attending staff meetings and participating actively in all discussions.

Suggestions for more diverse instructional strategies in the music teacher education programs included: Comprehensive Musicianship Strategy, Functional Keyboard Approach, and Team Teaching. The Comprehensive Musicianship Approach seems more effective than the traditional approach because the former calls for:

1. Application of concepts with emphasis on doing and discovering rather than on learning by routine examination
2. Experiences with the totality of musical styles of both Western, African, and Oriental music.
3. Emphasis on development of competencies in creating music, performing music, and in critical listening and analysis.
4. Emphasis on the integration and synthesis of musical content experiences

The importance of the piano in a music lesson is obvious to any music educator. The piano, for example, is needed for accompanying
songs, playing back students' written compositions, ear training, etc. Consequently, it is highly recommended that every music educator, irrespective of his field, must at least have a functional knowledge of piano playing. This should include scale and chord playing, simple transpositions, reading scores, adding harmonies to melodies, and sight reading. Functional Keyboard Experience is effectively achieved in Class or Group Piano Instruction. Consequently Group Piano Instruction has been recommended for the National Academy of Music, where there is an inadequate number of pianos and a lack of qualified piano teachers.

Team teaching, which has also been found to be very effective when properly planned, is also recommended. The advantages of Team Teaching include:

a. Joint planning, teaching and evaluation by team members to stimulate the professional growth of the teachers involved.

b. Students are exposed to several teachers with different backgrounds and approaches, thus providing an enriching experience.

c. Team teaching capitalizes on special competencies, talents, and interests of teachers.

The strategies, so far, recommended to be used in the training of the music teachers in Ghana have been found very effective in countries like Britain and the United States. Apart from their effectiveness, the strategies like Group Piano Instruction and Team Teaching do save time, money and space.

The recommendations for organizing and conducting direct field experiences in music teacher education include the following:
1. Prior to student teaching there should be a plan of observational visits; these visits to the schools should be scheduled in terms of interests, needs, and problems of the student.

2. The student teacher's actual teaching performance should begin only when he has demonstrated that he is ready to take on the responsibility of teaching.

3. During student practice, there should be numerous opportunities for the student to try out his own ideas and innovations where feasible.

4. There should be constant feedback and discussions through conferences between the student and the college supervisor, the college supervisor and the cooperating teacher, the cooperating teacher and the student, and the student, the supervisor, and the cooperating teacher.

5. The student teacher, at these conferences, must be encouraged to continuously evaluate himself.

On the appointment of college supervisor, the writer agrees with Gayles (1972) and other educators who stress that supervision of students is a great responsibility. Consequently, supervisors of teacher education teaching practices should be selected on the following bases: academic training, professional experience and competencies, love and willingness to work with student teachers, and personality traits which are conducive to good human relations. College supervisors are expected to be warm, patient, and supportive of their student teachers on practice. Student teachers' expectations of supervisors include:
a. Specific suggestions for improvement of teaching skills.

b. Positive and warm characteristics.

c. Fair but critical observation at initial observation for the purpose of setting the tone for subsequent observations.

d. Assistance in the selection of appropriate instructional media and materials.

e. Assistance with subject matter content.

In conclusion, the writer will make the following final recommendations:

1. There should be proper and well-planned long term goals for the training of music teachers in Ghana.

2. Future curriculum planners should involve some of the prospective music teachers as well as the existing music tutors, headmasters, and principals.


4. Admission of music teacher education students should be based on the criteria which relates to the program goals and vital professional concerns in addition to musicianship—serious personal commitment to teaching/music teaching, evidence of leadership skills, potential for success in the entire program, etc.

5. At least once in every five years, the entire program of the National Academy of Music should be evaluated and reviewed by experts.
6. The tutors must equally be evaluated once a year, at least, through student evaluation, peer evaluation, self-evaluation, and formal and informal evaluations by the Director or his deputy.

7. There should be some flexibility (electives and options) in the various courses so as to cater to the various interests of the students. For example, a student may opt to become a high school general music master or an initial training college tutor.

8. For effective curriculum planning, a study of existing music teachers must be made to ascertain their strengths and weaknesses. Such questions and opinions should reflect the degree to which the teachers feel their preparation at college has helped them cope with their tasks as music teachers. Results of such a study should help the curriculum planners make suggestions for both pre-service and in-service training of the music teachers in Ghana.

9. There should be a formation of a governance body composed of faculty and staff with professional experience and scholarly preparation in the field of music and/or education, committed to teaching and music in a developing nation. Such a committee should develop and implement policies governing student admissions, staff development, and professional development, implement and facilitate continuous development and improvement of the various purposes of the institution.
10. The governing body should work in cooperation with the chief executive of the institution, who must also be highly qualified and an experienced teacher, musician, and administrator.
## APPENDIX B

### FACTS ABOUT GHANA

<table>
<thead>
<tr>
<th>Position:</th>
<th>The Republic of Ghana lies almost in the centre of the countries along the Gulf of Guinea on the coast of West Africa. It has an area of 239,460 sq. km. with a Gulf of Guinea coastline of 571.55 km., from east to west, and a length of 840.42 km. Ghana is bordered by three West African countries: on the east by the Republic of Togo, on the west by the Republic of Ivory Coast and on the north by the Republic of Upper Volta.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capital:</td>
<td>Accra</td>
</tr>
<tr>
<td>Population:</td>
<td>12 million (1979) estimate</td>
</tr>
<tr>
<td>Currency:</td>
<td>The unit of currency is the CEDI (i.e., $1.00 = C 2.75)</td>
</tr>
<tr>
<td>Status:</td>
<td>Ghana, formerly the Gold Coast, was the first Black African country south of the Sahara to attain independence from British colonial rule on March 6, 1957 and joined the British Commonwealth of Nations. The country became a Republic on July 1, 1960 with its first Prime Minister Osagyefo Dr. Kwame Nkrumah as its first President. There was a break in constitutional rule from February 24, 1966 until October 1969 when Dr. K. A. Busia won the general elections under a new Constitution of the Second Republic to become Prime Minister of Ghana. There was a further break in January 1972 until September 24, 1980 when President Hilla Limmann and his People's National Party won the Presidential and Parliamentary elections to form the first government of the Third Republican Constitution.</td>
</tr>
<tr>
<td>National Flag:</td>
<td>Three equal-sized horizontal bars of red, gold, and green with a black star in the middle of the gold.</td>
</tr>
</tbody>
</table>
Languages: The official language is English. Principal local languages are Twi, Ga, Fante, Hausa, Dagbani, Ewe and Nzema. They are widely spoken in addition to numerous others.

Regions: There are nine administrative regions with their regional capitals as follows:

- Greater Accra - Accra
- Eastern - Koforidua
- Central - Cape Coast
- Volta - Ho
- Western - Sekondi
- Brong-Ahafo - Sunyani
- Ashanti - Kumasi
- Upper - Bolgatanga
- Northern - Tamale

Climate: Ghana has a tropical climate and two seasons; the wet and dry seasons. The wet season occurs between May and September and the dry season between October and February.

Economy: The economy is organized into four main sectors, namely, the public (or state), private (or individual), joint public-private and co-operative sectors. Each is recognized as having an important role to play in the country's economic development.

Main Exports: Cocoa beans, gold, diamonds, sawn timber, cocoa products, bauxite and manganese ore

Energy Resources: The Volta River Hydro-Electric Project with an ultimate power output of 768,000 kilowatts provides enough power for domestic and industrial use throughout the country and two West African states, namely Togo and Benin. The project has created one of the world's largest man-made lakes—the Volta Lake.

A second hydro-electric project has been completed a few miles downstream of the Akosombo Dam. Known as the Kpong Hydro-Electric Project, on the same Volta River, it is scheduled to be completed in mid-1981 and would supplement the present supply of electricity. Plans are also in preparation to build a third dam over the Black Volta at Bui to serve Ghana and her neighbors.

Festivals: Cultural festivals characterized by pomp and pageantry, color and traditional drumming and dancing are celebrated in numerous parts of the
country all the year round mainly to mark harvests and to welcome traditional calendar years. A visitor to Ghana will certainly be able to witness a festival somewhere in the country within a stay lasting one month.

Communications: Ghana's national airline—Ghana Airways—has regular flights to London and Rome. Also the airline flies the West African coast route to Abidjan, Monrovia, Freetown, Dakar and Lagos. Local air services are run daily to Kumasi, Tamale and Sunyani.

Rail transportation in Ghana is controlled, exclusively by The Ghana Railways Corporation, which has a network of rail lines that serves the Southern sector of the country. It links all the major mining centers in the country.

The Black Star Line is Ghana's shipping line. The lines' ships ply most of the major sea lanes which connect Africa with Europe and the Americas. It also operates regular schedules to many African ports, and docks regularly at her home port of Tema harbor, on the eastern coast of the country and at Takoradi harbor.

The State Transport Corporation runs a fleet of buses which cover all the corners of Ghana. In addition, private entrepreneurs run transport services all over the country.

Airports: The Kotoka International Airport in Accra is the only international airport in Ghana. There are four internal airports in Kumasi, Tamale, Takoradi and Sunyani.

Free Port: Ghana has taken steps to establish a free port at the Tema Harbor to serve the needs of investors who wish to use her advantageous central position on the West African Coast to manufacture wares for the African market. Adequate supply of hydroelectric power and other infrastructural development are already available at the industrial city of Tema which was planned from scratch to sever the purposes of a modern industrial center.

Natural Resources: Ghana's main natural resources include gold which is mined at Obuasi, Tarkwa, Prestea and Dunkwa. Manganese is mined at Nsuta in the Western Region while there are vast bauxite deposits at Nyinahin.
Diamonds are also mined at Akwatia in the Eastern Region.

Other resources include iron ore deposits found at Opong Manso in the Western Region and Navrongo in the Upper Region yet to be developed. There are also huge bauxite deposits at Kibi awaiting exploitation.

Timber, cocoa and coffee are still among the country's major foreign exchange earners.

Education: Education is one of the topmost priorities of the government. Every year, millions of cedis are spent on thousands of schools and colleges. As of now there are three universities in the country. These are the University of Ghana, Legon in Accra, University of Cape Coast and University of Science and Technology in Kumasi.

There are numerous technical, secondary and commercial institutions which are producing skilled manpower of the highest standards obtainable anywhere else in the world. Over a million Ghanaian academicians, skilled men and professionals are working in the neighboring countries, Europe, America and in international institutions throughout the world.

Health: The main programs of the Ministry of Health include the following: Medical Care, Environmental Health, Communicable Disease Control, Health Laboratory Services, Medical Statistics and Documentation, Nutrition, Maternal and Child Health and Family Planning, Training, Health Education and Dental Services.

Korle Bu Teaching Hospital is the main specialized in-patient and out-patient referral hospital in Ghana. There are hospitals in each of the nine regions of Ghana which provide pharmacy, physiotherapy and radiography services. In addition, there are district hospitals as well as 52 Health Centers and generally there are five satellite health posts to a Health Centre. A number of religious organizations and commercial concerns operate hospitals all over the country. Ghana now trains her own doctors at teaching hospitals at Korle Bu in Accra and Okomfo Anokye in Kumasi.

Hotels: The State Hotels Corporation runs seven major hotels and four catering rest-houses in the cities and regional capitals of Ghana. The Ambassador,
Continental and Star Hotels are located in Accra. The City Hotel is located in Kumasi, the Meridian Hotel at Tema, the Atlantic Hotel is located in Takoradi and the Volta Hotel is at Akosombo where the hydroelectric power of the Volta River Dam is generated. In addition, there are catering rest houses at Cape Coast, Kumasi, Sunyani and Tamale.

Private hoteliers have also opened numerous hotels in all the towns and cities of the country.

**Immigration:**

All non-Ghanaians wishing to enter Ghana should contact the nearest Ghana Mission for the latest information on consular services. Ghana has diplomatic missions spread throughout the world.

**Banks:**

The banking system of Ghana comprises a Central Bank, Bank of Ghana, three major commercial banks—the Ghana Commercial Bank, Barclays Bank (Ghana) Limited and the Standard Bank (Ghana) Limited. In addition there are specialized banks such as the National Investment Bank, Bank for Housing and Construction, Social Security Bank, National Savings and Credit Bank, the Finance and Merchant Bank and Premier Bank.

**Press & Information:**

The major newspapers in Ghana at present are the "Daily Graphic" and "Ghanaian Times" both published in Accra. The "Pioneer", one of the oldest, is published in Kumasi. There are numerous bi-weekly and weekly newspapers which include the "Mirror", the "Peoples Evening News", the "Echo", the "Punch", "Palaver", "Believer", and the "Weekly Spectator." Other periodical journals include the Ghana Review, The Post, Catholic Standard, Legon Observer, Christian Messenger, and Ghana Business Weekly.
The historical background to the present system shows that no comparative public educational policy has ever been fully pursued in this country. The aim of the colonial educational policy was to satisfy colonial interests, to disparage the African character and to service the colonial heritage. The late Dr. Kwame Nkrumah deserves credit for his great vision for democratic and nationalistic education, but this could not be realized.

The result is that the present system, from the first cycle through University, is totally inadequate, expensive, and useless. It has also favored mostly the rich and the well-placed.

Basic Policy Orientation

The new and dynamic educational policy for Ghana should have the following characteristics:

It should be State controlled. This is because no nation that is interested in the creative use of the talents of its people can afford to entrust the training of the minds of its youth to private groups or individuals.

Education will be geared towards the development of our political, social, economic, and general cultural awareness. That is, it should be
basically Ghanaian and African. This should mean that from pre-school, our children should be taught:

- to appreciate the positive specificities of our African humaness;
- to confront the realities of African history; and
- to cultivate a positive commitment to the scientific and technological growth and development of our country, our continent, and our people.

The new educational system should be solidly research oriented. This is because we recognize that the dependence on ready-cooked materials from other people, or canned neo-colonial and confused notions have done more harm than good to our youth. But in order for us to use meaningfully whatever we acquire from others, it is necessary that we first discover our own. From very early youth, our children should be encouraged to research into, record and analyze details of our natural environment, as well as our philosophical and other intellectual heritages. This shall be the bedrock of our new revolutionary education.

**Long-Term Policy**

The long-term objectives are:

- to make it possible and compulsory for every child to acquire the minimum level of education; that includes second cycle to age 18;
- to create an atmosphere that would encourage a majority of those who have the ability to pursue the highest levels of education; that is, in universities, parallel institutions and beyond;
to launch an adult education program that will make basic reading and writing skills available to anyone who is willing to read and write, no matter how old he or she is; to make it possible for anyone who, after one or several years break, would want to re-enter the system to continue the formal education process, to do so.

Content of the New Program Restructuring

A body is to be set up to tackle the urgent problem of restructuring the entire system from first cycle through university and beyond. It will concentrate on the following vital areas:

- a thorough and meaningful analysis of the content of education the nation gives its young people with an aim to making it more relevant to our needs;
- emphasizing the study of our local languages and also one or two non-Ghanaian languages whose relevance to our national objectives would have been determined;
- making agriculture a required compulsory subject throughout the system;
- the complete replacement of the boarding notion of education with day;
- a review of the present external examination and examiners;
- basic military training for all our youth, male and female;
- to emphasize technical education to correct the present damaging tilt towards purely academic pursuits;
- equalizing the education of women with that of men.
Interim Measures and Policy Goals

In the interim, the following measures and policies will be provided:

Kindergarten education for four year olds will be vigorously pursued, with the emphasis on total community participation. To prepare the country for the launching of a new educational system in 1986, it is necessary to introduce mandatory birth registration immediately for all infants in collaboration with the Ministry of Local Government.

Primary

Class One. Between now and 1986, Class One must receive the greatest emphasis in terms of the country's educational expansion and general development. It is the policy to encourage all children between ages six and 10 to register for Class One beginning from September 1982. The community will be actively involved in providing facilities whether temporary or otherwise. The system of accelerated promotion for older children who demonstrate mature aptitudes will be reintroduced.

Older Children. Provision will be made for older children, especially from the rural areas, who are out of the system for whatever reason, to continue their education through a shift system. In this regard, we shall take note of the absolutely essential nature of NON-FORMAL education to supplement formal education for all children both disadvantaged and normal.

Middle Schools

Over the next four years, Middle Schools shall be geared towards the training of pupils to acquire regular academic and technical skills
so that they may either go to higher institutions or enter employment. There will be equal emphasis on academic and technical education. The CONTINUATION SCHOOLS, where they exist, will be expected to perform such roles.

Second Cycle Education

COMMUNITY SCHOOLS. The policy is to encourage all the people of Ghana to start their own COMMUNITY Secondary, Agricultural and Technical Schools all over the country. The content of the curriculum will be geared to local needs as far as possible. All Community Schools shall be day institutions. It is the aim that communities will attempt to ensure that facilities for the first year are ready by September, 1982.

Junior Secondary Schools

The existing Junior Secondary Schools will be supported to develop as the nucleus of the projected Community Schools.

Existing Secondary Schools

A plan is underway to make the majority of the new entrants into existing secondary automatically day students.

Existing Secondary Schools are to be encouraged to use temporary structures or convert dormitory blocks to take in additional streams of day students to expand for enrollment.

Lower Sixth

Emphasis will be placed on more day Sixth Forms in the urban areas. In addition, the course content will be diversified:
TEACHER EDUCATION

The new Teacher Education Program will give priority to the training of teachers for technical education.

UNIVERSITY EDUCATION

The main policy guidelines are the following:

a. There shall be only one University of Ghana with existing three Universities constituting campuses.

b. Other campuses of the single University of Ghana shall be established in all regions of the country.

c. Both existing and projected new campuses shall be basically day.

d. Other third cycle institutions like the Polytechnics, the Specialist Training Colleges, etc., shall be affiliated to the appropriate university campuses.

e. The present National Council for Higher Education shall be abolished and in its place there shall be a Council of the University of Ghana which shall deal with questions of content and development of higher education in Ghana. The individual campus Councils shall continue to handle detailed and relevant areas of policy execution.

EQUIPMENT

The perennial shortage of equipment like chalk, pencils, pens, exercise books, etc., will be systematically eliminated by the beginning of 1983.
PRIVATE INSTITUTIONS

Government does not intend to place immediate banning orders on their operation. Rather, a gradual approach will be adopted with the aim of absorbing the existing private institutions into the public system, while efforts are also made to improve facilities in all the public schools.

OTHER MEASURES

A body will be set up immediately to restructure the entire educational system. Because of the complexity of the undertaking, this body will have sub-committees to deal with the following areas:

a. Education funding
b. Content and Curriculum Development
c. Technical and Other Professional Education
d. Pre-School and Basic Education
e. Education for the Handicapped
f. Adult Education
g. Books, Equipment and Tools
h. National Service
i. Teacher Education
j. Guidance and Counselling
k. Private Institutions
l. Feeding Needs in all Educational Institutions
m. Vacation Activities for the Youth
n. Book Review and Censorship
o. Affiliated bodies of the Ministry of Education
p. University Education
POSSIBLE CONSTRAINTS AND SOLUTIONS

The main constraint in education has always been and will continue to be financing. Some of the policy measures outlined above, for example, deemphasizing the boarding system should help reduce costs. However, it will still be necessary to ensure that education is adequately funded.

The ability to provide trained teachers at all levels and in adequate numbers and also retain them will be a major determinant of the success of the new program.

TOTAL OVERALL OBJECTIVES

Overall objective of the new policy will be to strengthen the educational system and improve its capacity to cope with the pressure of our growing young people's desire for formal education and make it more relevant to our national objectives.
APPENDIX D

MEMO FOR PRESENTATION TO THE DJANGMA COMMITTEE FROM THE
ACADEMIC STAFF OF THE NATIONAL ACADEMY OF MUSIC,
WINNEBA, GHANA, JANUARY 1980

The purpose of this memo is to present the views of the academic state on the status and function of the National Academy of Music, to analyze the administrative and academic setup in an attempt to see the shortcomings of the institution, and to make suggestions for improvements.

1. STATUS

A short summary of the history of the institution will indicate the uncertainty that surrounds the Academy.

Dr. E. Amu expressed the need for a music school to train teachers, and in 1949-50 the then Department of Education set up a school at Achimota for music and some associated subjects such as art and crafts, P.E., and housecraft. So at this stage, music was taught in a department of the then Achimota Specialist Training College. This college was under a Rector who had similar status to that of the Principal of the University College, and teaching certificates were awarded. Endorsements were made on teaching certificates to indicate specialization in music. In 1952, these specialist courses were moved to Kumasi to form the nucleus of a College of Science and Technology. But in 1959, these
specialist courses were transferred to Winneba so as to allow for the development of a full university at Kumasi.

At Winneba, the same endorsements were made on certificates, and students were also made to take examinations of the Associated Board of the Royal Schools of Music. Up to 1957 there had been no music education classes or pedagogy classes, but it can be seen that from its inception there was an element of teacher training in the music course. About 1962, the Specialist Teaching College students were required to take the Licentiate of the Royal Schools of Music examination in the teaching and theory of music.

It was later felt that there was a need for a locally designed course with an examination supervised by Legon, leading to a Music Education Diploma. This was done in 1967.

In September 1973, the music department moved from the Specialist Training College to become the National Academy of Music. The rationale behind this was that Professor Nketia and some other prominent musicians had noted the shortage of music teachers, and the need for the training of musicians, but there was no room for expansion at the Specialist Training College. After the presentation of papers about this, a panel was set up for the implementation of the proposal to set up such an Academy of Music. A document relevant to this should be available from the Ministry of Education or the Academy office. This proposed Academy would INCLUDE a music education department, but would have wider functions than just the training of teachers, by catering to the general music requirements of the country, including the police, military, and bandsmen.
In 1975-1976, Cape Coast University was given the task of supervising the diploma examinations, since it was felt by the Ministry of Education that teaching aspects should be supervised by the teaching university.

The present status of the Academy is thus uncertain. It is controlled by Cape Coast University in examinations and the awarding of certificates. Cape Coast University is itself under the National Council of Higher Education. It was the Ministry of Education that decided that Cape Coast University should control examinations, and approve syllabi (which are drawn up internally). Yet, the Academy is a Directorate of the Ghana Education Service.

So, where do we stand? We feel that we are now just a music teacher training college, and getting away from the original concept of an academy of music.

We would thus like to make the following recommendations:

i. There is a need for a proper outline of the objects of the institution which should be formalized in instrument of establishment.

ii. The scope that is at present limited to mainly teacher training should be extended to cater to the general musical requirements of the country, which will entail taking in any musician desiring training. A special emphasis should be placed on the needs of bandsmen, the military, the police, and composers.

iii. To do the above it is recommended that the Academy have a music education department and other departments (such as performance, bandsmanship, voice, African music, etc.) in line with
other national and international academies of music. This will attract the cream of musicians and staff because really specialized courses could be developed, and general music standards would be raised.

iv. Such a wide concept is outside the scope of the Ghana Education Service and the University of Cape Coast. Our suggestion is that both functions (the training of music teachers and non-teacher musicians) could be supervised by the National Council for Higher Education, and the National Academy of Music should come under the direct control of this council.

2. **ACADEMIC**

a. **Staff**

It is felt that the number of staff is insufficient at the moment for normal studies and practical work. There is an especially acute shortage in the piano department, where there are only two tutors, yet every student takes piano. A suggested desirable strength for present needs is twenty-eight. There have never been that number (at present there are 17 full-time staff members), and it is felt that the lack of attractive conditions at the Academy is one of the reasons for the difficulty in recruiting staff.

In addition, there is disillusionment and a feeling of frustration among some of the present staff. Reasons for this were given as follows:

i. lack of facilities and equipment (see later);

ii. lack of salary differential for diploma awarding institutions;
iii. lack of responsibility allowances;
iv. lack of staff training programs; there is no record of even one person being proposed or recommended by the present administration;
v. poor accommodation;
vi. the low rate of pay for part-time teachers;
vii. the issuing of certificates (see paper attached by the former secretary of the Legon branch of the old students association).

b. Books and Equipment

i. There are no textbooks for normal class use. There are no relevant books in the bookstore. There are very few relevant books in the library either for loan or for reference. There are very few scores or copies of sheet music in the library. Music books are not published in Ghana, and they have, therefore, to be purchased from overseas. Lack of foreign exchange is particularly crippling for the Music Academy.

ii. There is a severe shortage of instruments; spare-parts are almost unobtainable, as are accessories such as rosin, reeds, etc. At present the strings department is barely able to function because of the lack of strings for violins and cellos. There are only three trumpets for the use of the whole student body, and of twenty-one pianos, only three can be said to be in good playable condition.
iii. There is a need for more recording and playback equipment, together with a suitable library of tapes and records.

c. Environment

The general surroundings are not conducive to study and fall far below the standard expected at a National Academy of Music. For example:

i. The buildings are in various states of disrepair. The dininghall-cumassembly hall is particularly bad.

ii. One of the classrooms still resembles the laboratory that it was originally.

iii. There is a need for soundproofing in the practice rooms.

iv. There is no decent stage.

v. Lighting is either very poor or non-existent in classrooms and on the campus.

vi. No classroom is permanently furnished; students have to carry their tables and chairs from place to place. Blackboards need renovation. Easels are needed, and there are no blackboard dusters.

vii. The students rented accommodation is in a state of disrepair, and more rooms are needed. In some cases, sanitation needs repair.

viii. The roads are unpaved.

The completion of new buildings near the Specialist Training College would solve these problems to a large extent. But, the attitude at the moment seems to be not to spend money converting or repairing old
buildings if we are to move anyway. It is suggested that the committee visit the new site to see how little progress has been made since 1974.

d. **Decline in academic performance**

There is a general feeling that standards are falling, though no statistical evidence could be brought as proof of this. Students could do better, and a reinforcement of the specialist concept, that is suggested in our remarks on status, would go a long way to encourage a striving for excellence, rather than merely passing an examination.

Unless urgent action is taken to improve the staffing, books and equipment, and environmental situations, it is felt that a decline in standards will be inevitable.

a. **Size and Hierarchy**

i. There are a large number of workers (80) for the number of students that are being trained (c. 170), and the size of the workforce is too large for one person, such as the accountant or director, to control. They have their accounting and academic administrative work to do. It is suggested that an Administrative Officer be appointed to manage the work force. At one time provision was made for this and, for a short while, the Administrative Officer was appointed. When this officer left, he was not replaced.

ii. There is the need to clearly define the hierarchy and to spell out responsibilities. It is suggested that the present organization be studied by an administrative expert who would be able to suggest improvements.
b. Shortcomings of Office Staff and Workers

Because of the inadequate supervision (see above) and poor public relations (see below) the general attitude to work is poor. There is also the feeling that there are far too many people for the work available; this might be the reason for workers apparently idling away their time on the compound. There is a lot of lateness to work.

c. Public/Human Relations

There is general dissatisfaction with the administration's public and human relations. The following examples illustrate some of the reasons for this dissatisfaction.

i. There have been breakdowns in communication, such as circulars not being made available, job openings not advertised, lack of a proper calendar.

ii. Delays in payments of monies, e.g., salaries, car maintenance allowance and arrears, leave allowance, etc.

iii. Lack of action on staff accommodation problems, including repairs, renewal of mosquito netting, and provision of furniture.

iv. Lack of delegation of authority.

v. Non-availability of vehicles for urgent institutional assignments.

vi. The accountant's aloof and superior attitude towards staff.


viii. The dilapidated state of the staff common room and its poor furnishings.
<table>
<thead>
<tr>
<th>SIGNED</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>V. J. R. Richter</td>
<td>J. S. Mensah</td>
</tr>
<tr>
<td>E. K. M. Diaba</td>
<td>B. K. Otabil</td>
</tr>
<tr>
<td>G. K. Ayikutu</td>
<td>M. A. Yamoah</td>
</tr>
<tr>
<td>R. K. Manford</td>
<td>G. E. Akrofi</td>
</tr>
<tr>
<td>B. F. Ferrier</td>
<td>P. T. Kwami</td>
</tr>
<tr>
<td>A. A. Safo</td>
<td></td>
</tr>
<tr>
<td>TIME TABLE - NATIONAL ACADEMY OF MUSIC - WINNEBA GHANA</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>DAY</td>
<td>PERIOD</td>
</tr>
<tr>
<td>MON</td>
<td>FREJ</td>
</tr>
<tr>
<td></td>
<td>MED 2</td>
</tr>
<tr>
<td></td>
<td>TUES</td>
</tr>
<tr>
<td></td>
<td>MED 2</td>
</tr>
<tr>
<td></td>
<td>MED 3</td>
</tr>
<tr>
<td></td>
<td>WED</td>
</tr>
<tr>
<td></td>
<td>MED 2</td>
</tr>
<tr>
<td></td>
<td>MED 3</td>
</tr>
<tr>
<td></td>
<td>THURS</td>
</tr>
<tr>
<td></td>
<td>MED 2</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>FRI</td>
</tr>
<tr>
<td></td>
<td>MED 2</td>
</tr>
<tr>
<td></td>
<td>MED 3</td>
</tr>
</tbody>
</table>

APPENDIX E
APPENDIX F

LESSON PLAN FOR PARTICIPATION TEACHING

<table>
<thead>
<tr>
<th>YOUR NAME</th>
<th>ROOM</th>
</tr>
</thead>
<tbody>
<tr>
<td>TEAM MEMBER</td>
<td>TIME</td>
</tr>
<tr>
<td>LESSON NUMBER</td>
<td>SCHOOL</td>
</tr>
<tr>
<td>DAY DATE</td>
<td>COOPERATING TEACHER</td>
</tr>
<tr>
<td>GRADE</td>
<td></td>
</tr>
</tbody>
</table>

OBJECTIVES OF THIS LESSON:

- **MUSICAL (AESTHETIC SKILLS)** What musical activities are you including?
- **CONCEPTUAL:** What musical ideas or elements are you emphasizing?
- **BEHAVIORAL:** What can the children do to show their understanding?

MATERIALS:

<table>
<thead>
<tr>
<th>MUSIC TITLES AND SOURCES:</th>
<th>SUPPLIES:</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Give books, page, series, etc.)</td>
<td>EQUIPMENT:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RECORDINGS:</th>
<th>ILLUSTRATIONS/ VISUALS:</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>INSTRUMENTS:</th>
</tr>
</thead>
</table>

Outline your teaching procedure for each activity giving the questions you expect to ask.
MUSIC STUDENT TEACHING EVALUATION

STUDENT'S NAME__________________________________________

YOUR NAME__________________________________________

Please check the appropriate boxes to evaluate your student teacher. Please return in the envelop via your student teacher by _______________________. Thank you for your cooperation during the quarter.

I. Preparation for Teaching
   Selection of suitable music and activities
   Musical accuracy of teacher
      SINGING
      PLAYING INSTRUMENTS
      WORKING WITH RHYTHMIC IDEAS

II. Teaching Effectiveness
    MOTIVATION OF STUDENTS
    RAPPORT WITH STUDENTS
    INVOLVEMENT OF STUDENTS IN ACTIVITIES
    CLARITY OF INSTRUCTION
    PACING
    CLASS CONTROL
    FOLLOW THROUGH ON ACTIVITIES

III. Attitudes
    PERSONAL ATTITUDE TOWARDS CLASS
    RELATIONSHIP WITH YOU
    ABILITY TO TAKE SUGGESTIONS
    WILLINGNESS TO DISCUSS PLANS

COMMENTS:

<table>
<thead>
<tr>
<th>Attention</th>
<th>Made Improvement</th>
<th>Strong</th>
</tr>
</thead>
</table>
STUDENT TEACHING SELF-EVALUATION

Check an appropriate box which honestly reflects your understanding of your teaching to this point.

<table>
<thead>
<tr>
<th></th>
<th>Positive (Yes)</th>
<th>Negative (No)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Always</td>
<td>Sometimes</td>
<td>Seldom</td>
</tr>
</tbody>
</table>

1. Have you provided variety in activities in each lesson?

2. For each grade level have you had singing? 
   - Listening? 
   - Movement?

3. For each grade level have students played melodic instruments? 
   - Rhythmic instruments?

4. In upper grades have students played harmonic instruments?

5. Have you sung every new song (or played the recording) at least twice before involving students?

6. Have you selected song literature which you can sing accurately?

7. Have you prepared for each song by establishing key, pitch and clue for getting started?

8. Do your questions or instructions let students discover answers while listening or participating?
<table>
<thead>
<tr>
<th></th>
<th>Positive (Yes)</th>
<th>Sometimes</th>
<th>Seldom</th>
<th>Negative (No)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>9.</strong> Do students have opportunities to evaluate their responses and involvement?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>10.</strong> Has the listening literature been selected on the basis of:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>student request?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>availability?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>suitability?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>11.</strong> Do you provide visual stimuli as well as aural stimuli for singing activities?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>listening activities?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>12.</strong> Do you have a focal point for each lesson?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>13.</strong> Do you provide a transition from one activity to another?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>14.</strong> Do you provide continuity from one lesson to another?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>15.</strong> Do you exhibit your enjoyment of the music and the class?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>16.</strong> Have you discussed your plans with your cooperating teacher?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>17.</strong> Are you ready for each class as it enters or as you go to the room?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>18.</strong> Are you well enough prepared to be flexible in your activities if necessary?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
19. Is "OK" the only term you use to acknowledge responses or ideas?

20. Can you call one-third of your students by name?

SUMMARY

1. What are your teaching strengths?

2. Which areas need additional attention?


---


---

Music Syllabus for Primary Schools, Accra, Ghana: Ministry of Education.


Music Syllabus for Post-Secondary Teacher Training Colleges, Cape Coast, Ghana: University of Cape Coast, 1975.


---


---


---


---


