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PROGRAM EVALUATION OF MUSIC TEACHER EDUCATION IN GHANA:  
IMPLICATIONS FOR PRACTICE, POLICY, AND RESEARCH

A Dissertation  
presented in partial fulfilment of requirements  
for the degree of Doctor of Philosophy  
in the Department of Music  
The University of Mississippi

by

GEORGE BLANKSON

May 2022

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## **ABSTRACT**

The improvement of music teacher education programs is inevitably tied to improvement of the quality of music instruction in schools. As such, one of the essential avenues for improving educational programs is conducting regular program evaluations. Given the ever-evolving national standards for school music, along with the changing socio-cultural dynamics in Ghana, a corresponding review of the music teacher education programs is needed. Accordingly, the purpose of this study was to evaluate the effectiveness of the music teacher education programs in Ghana. By overlaying the Content, Input, Process, and Product (CIPP) evaluation model as a conceptual framework, I sought the perspective of practicing music teachers. Using a concurrent mixed methods approach, I collected data primarily through a survey that featured both quantitative and qualitative measures. In addition, I reviewed the curricula and instructional materials used for music teacher education in Ghana. Results of this study indicated that while music teachers preferred practical and performance related activities, the programs emphasized theoretical and historical concepts. Practices that contributed to the success of the programs included support and commitment of faculty, experiential learning opportunities, and emphasis on African music. The lack of musical instruments, curricular misalignments, and inadequate training time were the major challenges that confronted the programs. Participants concluded that greater emphasis on practical courses would have been an added advantage to their music teaching practice. This study augments the limited research on music teacher education in Ghana; thereby informing policymakers, administrators, and music educators on how to plan, implement, and promote music education programs.

## **DEDICATION**

This work is dedicated to my dear wife, Sarah Blankson. You sacrificed, endured, and supported me throughout this journey. Without your unconditional love, support, and patience I would have never made it. Thank you from the bottom of my heart for being there for me.

## **LIST OF ABBREVIATIONS**

CoE	Colleges of Education
CoP	Community of Practice
CIPP	Context, Input, Process, Product
MME	Modern Music Education
MTC	Music Teaching Competencies
T-Tel	Transforming Teacher Education and Learning Agency
PEMD	Physical Education, Music and Dance Curriculum

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# CHAPTER I

## INTRODUCTION

### **Background to the Study**

Music teacher education programs are vital to the sustainability, success, and continued integration of music teaching in schools. Accordingly, the need to improve the initial music teacher education continues to dominate discussions in music education circles and in many countries. Both at the national and international levels, there are increasing calls for music teacher educators to train sufficient and highly qualified music teachers. Many music educators acknowledge that the improvement of music teacher education programs is inevitably linked to improving the quality of music teaching in the classroom (Asmus, 2000; Conway, 2002; Cowell, 2003; Temmerman, 1998). Thus, the importance of providing quality music teacher education is one that cannot be stressed adequately.

Recent efforts to improve the quality of music teacher education have significantly been driven by the ever-changing cultural variables and educational standards. In effect, these changes require a corresponding review of the music teacher education programs in order to appropriately prepare future music teachers who are abreast of current standards of effective music teaching. Thus, as Asmus (2000) phrased it, “now more than ever, there is the need for a base of substantive information about how best to prepare music teachers” (p.5). Reflecting this idea, music educators have explored a variety of topics related to music teacher education programs and coursework, as well as the various experiences necessary to prepare music teachers for teaching positions in schools.

However, one of the essential and necessary avenues for improving educational programs, validated by research, is conducting program evaluations. Program evaluation, in educational settings, is generally understood to be, “the collection and use of information to make decisions about an educational program” (Cronbach, 2000, p. 672). Such a view implies the use of the results from evaluative studies to improve a program. McMillan and Schumacher (2001) further described program evaluation as the systematic collection, analysis, and interpretation of information to describe the quality and outcomes of an educational practice. While this perspective recognizes the broader goals of an educational program, it also places emphasis on the entire program’s outcome. Program evaluation is an integral part of educational practice and can serve many purposes including aiding in planning, improving and justifying procedures and programs (Cronbach, 2000). Thus, evaluative studies may provide music educators, administrators, and policy makers with useful information needed to design and implement responsive music teacher education programs.

To recast this study into perspective, it is important to note that music teacher education in Ghana has been an integral part of the formal educational system, since its inception in the 1950s (Manford, 1983). Music teacher education fulfils such an important role in the Ghanaian educational system. Policy makers recognize the important place of music education in promoting Ghanaian cultural values and practices (Flolu & Amuah, 2003). Another rationale for the inclusion of music in the Ghanaian educational system is to lay a strong foundation for national creativity by unlocking the creative potentials of individuals (Ministry of Education-Ghana, 2007). Accordingly, teachers are trained to teach music in the pre-tertiary institutions (primary and secondary schools) in Ghana.

Nonetheless, the national interest in improving the standards for education in Ghana has



resulted in several intense structural and curriculum reforms. According to Adu-Gyamfi et al. (2016), these educational reforms and innovations have either been initiated at the national level by the government or educational administrators. It is significant to also point out that music teacher education programs have not been spared in the educational reform process.

In specific relation to music teacher education, the goals for these reforms were to improve the standards of teacher education and to make the programs responsive to the Ghanaian environment. The most notable ones include the establishment of the *Specialist Programs* in 1962, and the introduction of the *Cultural Studies Syllabus* in 1993. The key features of these educational initiatives included the revision of the music syllabus to meet a new government mandate and the expansion of the music teacher program to incorporate various aspects of Ghanaian traditional music and dance. Taken together, these changes have inadvertently shaped and informed the content, delivery, structure, and management of music teacher education in Ghana. While some strides have been made in the past, there is still more room for improvement.

In the most recent curricular reform in 2018, the program for the colleges of education was catalogued as part of an integrated curriculum comprising music and dance, and physical education. Hitherto, music education in the teacher training colleges was a stand-alone course and it received three teaching periods per week (40 minutes per period). However, it appears that both past and recent reforms have not been driven by any systematic evaluation of the programs. According to Lacy (1985), any attempt to establish a new curriculum without a careful evaluation of the old is as unintelligent as retaining the old curriculum. For music teacher education programs to be functional and relevant, regular evaluations should be a core part of the programs. By extension, implementing a new curriculum must therefore be preceded by thoughtful analysis and evaluation of the educational needs.

Additionally, the music teaching and learning outcomes in many schools in Ghana still remain significantly unsatisfactory (Akrofi, 2002; Flolu, 1993; Otchere, 2015). Both Kofie (1994) and Akrofi (2002), for instance, reported that the nature of music teaching in many Ghanaian schools is ill-serving the majority of children and the interests of school students. This problem is further heightened by the dwindling pool of individuals who enroll to train as music teachers (Flolu, 1993). Leading music educators and scholars often cite the lack of qualified music teachers and culturally relevant music programs as the major hindrances to the musical learning of students (Akrofi, 2002; Flolu & Amuah, 2003; Otchere, 2015). The need for the development and implementation of music teacher education programs that are sufficiently responsive and attuned to the learning needs of students cannot be overemphasized.

Moreover, a recent study by Nii-Dortey and Arhine (2019) also discovered that music lessons are not “taught effectively in Ghanaian public basic schools” (p.2). In fact, the authors hinted strongly that the weekly music lessons are reduced to singing activities and no meaningful teaching takes place. These findings raise a lot of questions, particularly; how are preservice teachers prepared in the teacher training institutions to teach music? What is the present status of music teacher preparation programs in Ghana? What competences do music teachers in Ghana need in order to effectively teach music in schools? In what ways can music teacher education programs be strengthened or improved?

Until recently, studies about music teacher education, particularly in Ghana, have been limited in number (Akrofi, 2002; Flolu & Amuah, 2003, Otchere, 2015). Even less has been published about the process of training to become a music teacher and the outcomes of the programs. Yet, several music educators recognize the need for a regular examination of music teacher education programs in order to develop or sustain music programs that are responsive

and attuned to the educational needs and interests of students (Amuah, 1997; Flolu & Amuah, 2003; Mensah, 1983). Given the constant emergence of new curricular systems and educational initiatives, coupled with the rapid social and cultural changes, a corresponding review of music teacher education programs is needed. It is against this background that this research sought to evaluate music teacher education programs in Ghana.

### **Purpose of the Study**

The primary purpose of this study was to evaluate the effectiveness of the music teacher education programs in Ghana. Stemming from this purpose, the following research questions were framed to guide this study.

### **Research Questions**

1. What are the major curricular components and course content areas of the music teacher education programs in Ghana?
2. What are the strengths and weaknesses of the Ghanaian music teacher education programs as perceived by practicing music teachers?
3. What music teaching competencies are important to successful music teaching in Ghanaian schools?
4. How do practicing music teachers perceive the effectiveness of the Ghanaian music teacher education programs in preparing them for their present employment in music?

Ultimately, proffering answers to these questions will provide the data needed to make recommendations for the improvement of the music curricula, instructional practice, and policy. Accordingly, information was solicited primarily from practicing music teachers who are graduates of the music teacher education programs in Ghana.

## **Significance of the Study**

This study is significant in the field of music education in various ways. First, it specifically provides information for planning and improving music teacher education programs in Ghana. In this way, this research provides appropriate feedback on the effectiveness and values of the music teacher education programs in Ghana, as well as, offer recommendations on how best to improve the quality of music teacher education programs.

Second, the results of this study provide information, which may assist music teacher educators in identifying effective instructional approaches in preparing preservice music teachers.

Third, this research makes a significant contribution to the comparatively little, but expanding research literature, related to evaluation of music teacher education programs- particularly research within the African (Ghanaian) context. This study is an attempt to redress this omission and add to the existing body of knowledge.

Fourth, music educators, policy makers, curriculum planners and music stakeholders may use information from this research to support advocacy initiatives for music teacher education programs.

Finally, this research report may serve as a springboard to initiate a forum for further investigations into music teacher education programs.

## **Need of the Study**

It is a common idea that the quality of music education in schools, to a large extent, depends on the effectiveness of music teacher education programs and how music teachers are trained. Accordingly, for music teacher education programs to remain effective and responsive to the needs of the society, there is the need for evaluative practices to be incorporated in music

education. Given the ever-evolving dynamics of society and culture, it is important not only to view educational experiences in relation to its present functions, but also in terms of its potential use for the future.

To keep pace with an ever-changing society, Lacy (1985) remarked that music teacher education programs must meet the “exacting requirement of continuous re-examination, re-evaluation and redirection” (p.3). By doing so, music teacher training institutions will be able to maintain their position of relevance to societal expectations. In their oft-cited book, Boyle and Radocy (1987) remarked that program evaluations should be an ongoing part of any music program. In the same view, Ferguson (2007) expressed a similar view by noting that evaluation of music programs should ideally take place regularly as part of a normal cycle. Duke (2019) elucidated that evaluation of programs should not be considered as a culminating activity which, comes into play near or at the end of some time period. To sum up the usefulness of program evaluations, both Asmus (1992) and Nevo (1998) held the view that evaluative studies should form an integral part of music teacher education programs, and should serve as the basis for making fundamental decisions regarding curriculum planning, and practice, as well as, for program improvement.

Despite the stated importance of program evaluation, there are relatively few studies focused on the evaluation of music teacher education in Ghana. The most recent program evaluations of music teacher education in Ghana are more than a decade old. To make informed decisions about the curriculum and pedagogy, music educators and policy makers need current information about the effectiveness of the programs. Traditionally, decisions about music programs in Ghana have mostly been based on unexamined patterns of action-primarily adopting practices that seem successful in other countries and eliminating those that appear to be

incongruent with the needs of the students (Flolu & Amuah, 2003). The quest for relevant and culturally responsive music programs in schools must be a fundamental goal of educators.

However, this can only be achieved through regular, ongoing evaluation of music programs.

On a closely related point, while several educational reforms have been initiated in the bid to improve the quality of music education in Ghana, Manford (1983) noted that these reforms have mainly focused on adding more content load to the curriculum. Other important aspects of music teacher preparation programs including curriculum content and instructional approaches have not received much attention by way of research. Moreover, there is a general lack of empirical studies about the effectiveness of the programs in Ghana that prepare music teachers for teaching in schools. It is important for music educators in Ghana to understand the present status and effectiveness of the music teacher education program in order to examine its potential use for the future. As Lacy (1985) observed, “the most reliable way to anticipate the future is by understanding the present” (p.2).

Additionally, the ever-changing educational climate in Ghana, associated with accountability requirements, has also intensified the need for music educators to conduct evaluations that precisely and substantively document the outcomes of music programs. According to McMillan and Schumacher (2001), the need for formal evaluation heightened as many societies allocated greater responsibilities and resources to education. Hence, evaluative studies are needed to augment advocacy initiatives of music educators in Ghana.

### **Mixed Methods Definition and Rationale**

In order to engage with this study, I employed a mixed methods approach. As such, I was guided by Tashakkori and Creswell’s (2007) definition of mixed methods as a “research in which the investigator collects and analyzes data, integrates the findings, and draws inferences using

both qualitative and quantitative approaches or methods in a single study or program of inquiry” (p.4). A mixed methods design was used for this study because it enabled me to examine and assess both the breadth and depth of music teacher education programs in Ghana. Using a mixed methods approach allowed me to access a large number of participants through surveys and at the same time captured the meanings that participants attached to their experiences. The integrated findings provided for a comprehensive and more nuanced interpretation of the participants’ perspectives and experiences.

### **Delimitations**

This research is an evaluative study of the effectiveness of the music teacher education programs in Ghana. Hence, the scope of this study was framed by the following parameters. First, the effectiveness of the music teacher education programs in Ghana was based on the ratings of practicing music teachers.

Second, while there are various evaluation models and approaches, this study was situated in the Context, Input, Process, Product (CIPP) framework (Stufflebeam, 2001). Although the various models for evaluating programs are similar in many respects, there are also slight differences in the underlying conception and orientation of each model. In this study, an overview of some of the widely employed program evaluation models is, however, presented in the literature review.

Finally, the target population for this current study were music teacher graduates of selected public colleges of education and universities in Ghana that offer music teacher education programs. As such, all inferences and conclusions drawn do not extended beyond the selected institutions.

## **Definition of Terms**

For the purposes of this study, the following terms and definitions were used:

*Evaluation:* The collection, analysis, interpretation, and use of information about program effectiveness in order to make informed educational decisions.

*Program:* All prescribed school activities including courses of study, teaching activities, educational activities.

*Private schools:* These are schools that operate independently by charging fees from parents and guardians. Most private schools in Ghana develop their own curriculum and school structures. However, there are some that include the local curriculum for Ghanaian schools.

*Public schools:* These are government owned schools that depend entirely on the ministry of education for funding, curriculum, and academic staff provided in order to operate.

*International schools:* These are private schools that operate independently and have the essential character of attracting students from diverse backgrounds and cultures. Accordingly, the international schools adjust their curricula to meet the differing backgrounds of the students.

*Music-Teaching Competence:* As used in this study, music-teaching competence refers to the requisite ability, proficiencies, skills and fields of knowledge and understanding utilized by music teachers in meeting their music teaching responsibilities and assignments.

*Effectiveness of Preparation:* Effectiveness of preparation refers to the degree of satisfaction with the outcomes of the music teacher education programs as expressed by the teaching graduates.

*Generalist Teacher:* The general classroom teachers are usually trained to teach all the subjects at the primary school level (Mills, 1989; Nketia, 1966).



## **Organization of the Study**

This research report is organized into five chapters. Chapter I focuses on setting this study into proper perspective. Sub-headings included background information, statement of the purpose, research questions, significance of the study, need for this study, delimitation of the study, definition of terms, and the overview of the study. Chapter II encompasses a review of related and relevant literature in order to help clarify and streamline this research. Chapter III describes the methodology for this study; this covers a description of the procedures by which data required for the study have been collected and analyzed. Specifically, this focuses on the research design, population, sampling and sampling procedure, research instrumentation, data collection procedure, and data analysis. In Chapter IV, the findings and interpretation of the emergent data are presented. A summary of the findings and a discussion of conclusions, and implications follow in Chapter V and conclude this study.

## **CHAPTER II**

### **LITERATURE REVIEW**

Music educators have explored a variety of topics related to music teacher education including the various experiences necessary to prepare music teachers for music teaching positions in schools. These studies include music teacher development (Miksza & Berg, 2013), examination of the music teacher preparation curricula (Cutietta, 2007; Hart, 2019; Temmerman, 1998), and evaluation of music teacher education programs (Corina, 2013; Cowell, 2003), among others.

In this review of related literature, I begin by explaining the concept of program evaluation and its usefulness to education. This is then followed by a review of related literature regarding the various components and aspects of the music teacher education, while focusing specifically on music teacher education in Ghana. I employ topical, thematic and conceptual approaches in presenting the related literature. A summary of the main issues reviewed in the literature concludes this chapter

#### **Program Evaluation**

Until the mid-1960s, program evaluation was generally equated with student evaluation, executed by means of tests, grades and report cards (Nevo, 1998). Many music educators not only considered this notion as narrow, but they also regarded it as limiting the scope and range of evaluation in education. Later, as new perspectives on evaluation began to emerge, the construct “program evaluation” assumed several dimensions and therefore became possible to define it in several ways. Ferguson (2007) argued that there is not a central definition of precisely what

constitutes program evaluation. However, any definition of program evaluation should extend beyond student assessment to encompass systematic evaluation of instructors, syllabus content, projects, school facilities and the school as a whole. In music education, evaluation can take the form of assessing individuals and/or group performances, classroom music activities, or an entire music curriculum in order to determine performance outcome.

In educational discourse, program evaluation may be defined as the collection and use of information to make informed educational decisions (Asmus, 1992). This view tends to support the formative use of evaluation data. Similarly, program evaluation may also refer to a research used in a managerial process as an aid for decision making (Ferguson, 2007). Evaluations of this type are either used in monitoring operations or used for some form of advocacy. Asmus (1999) further described program evaluation as the “determination of an educational program’s strength and weaknesses through a well-conceived and well-implemented plan of data collection and analysis” (p.21). Such a view of evaluation takes the broader goals and processes involved with the programs into account, as well as a determination of the value or worth of the program-the outcome or impact of the program. From a much broader perspective, Stufflebeam (2001) defined program evaluation as any coordinated set of activities directed at achieving goals

The overarching point here is that the way one defines program evaluation, to a large extent, influences the method one selects for an evaluation. From the foregoing, it can be inferred that the evaluation of educational programs follows systematic processes and procedures. Nevo (1989), however, added that in order to provide a comprehensive understanding of educational programs, evaluations should include both quality and quantitative measures.

### ***The Functions of Program Evaluation in Relation to Music Education***

A review of the functions that program evaluation may serve can help music educators

and evaluators select appropriate approaches that align with the intended purpose of an evaluation endeavor. According to Boyle (1992), the intended purpose of evaluation determines how evaluations are conducted. While evaluative studies of music programs can serve a variety of functions and may even differ from one program to another, most program evaluations are primarily conducted with the aim of enhancing the teaching and learning experience.

In 2000, Cronbach identified three primary purposes that evaluation of educational programs may serve; (a) facilitate course improvement (determine what instructional materials and methods are satisfactory, and where modification is needed), (b) inform decision making about individuals and instructional approaches (identify the needs of the students in order to adjust instruction accordingly), and (c) improve administrative regulation (inform decisions and planning). Although the impact of evaluative studies can occur at three levels (individual, course structure, administrative practice), Cronbach laid strong emphasis on the use of program evaluation to promote course improvement.

Building on Cronbach's idea, Ferguson (2007) also presented four broad functions that evaluation in music should serve. These functions include facilitating program improvement, providing accountability, creating public awareness of program goals and activities, and determining program outcomes. Ferguson (2007) further emphasized that the value of any program evaluation depends largely on how the data generated is used. Given the importance of program evaluation to music education practice, he highlighted the need for evaluations to be based on the various components that constitute a program.

Further, other researchers have focused attention mainly on using program evaluation as a means of providing accountability (Asmus, 1992; Boyle, 1992). The music education profession is frequently required to justify its efforts in relation to a shifting array of educational,

economic, political, and social priorities. In effect, these external forces provide an incentive for the music educators to conduct evaluative studies as a means of ascertaining the overall performance outcomes of music education programs. Results of such studies may be used to complement advocacy initiatives or as a justification for funding (Ferguson, 2007). Overall, program evaluation may be used as a summative measure, or formatively as an aid in shaping the delivery of music education practice.

While summative evaluations are conducted to examine the outcomes of programs or ascertain attainment, usually expressed in the form passing value judgment (Ferguson, 2007), formative evaluations are designed to provide information as an aid in decision making in order to improve learning and performance (Fautley, 2010). Both the summative and formative functions of evaluation occupy a central place in music teacher education practice, and should be systematically embedded into music instruction in a complementary manner (Asmus, 1992).

### **Models of Program Evaluation**

Evaluation of music teacher education programs is necessary for music educators, administrators, policy makers, and the public at large to prepare for the way forward and also to make wise decisions regarding the appropriate path toward effectively achieving the objectives set for the music program (Zhang et. al, 2011). In his seminal study, Asmus (1999) drew attention to the importance of applying appropriate evaluation methods by noting that greater precision in evaluation will provide better information to both students and teachers. By implication, this can help the music teacher educators evaluate instruction strategies of the past and select suitable strategies for the future. Recognizing the importance of evaluation to music teaching practice, Nevo (1998) claimed that not only should music programs be evaluated on a regular basis, but music educators should also have a clear understanding of evaluation methods,

models, and practices. According to Stufflebeam (2001), the study of models of evaluation is important for professionalizing program evaluation and for its scientific advancement and operation.

Following this idea, music educators have employed diverse research strategies and evaluation models to conduct evaluations of music teacher education programs. Stake (1978), for example, analyzed nine program evaluation models and provided a useful application of advance organizers (the types of variables used to determine information requirements) for ascertaining different types of program evaluations. In the same vein, Colwell and Beall (1985) also identified eight evaluation methods that are particularly suitable for evaluating music teacher education programs. These include the Context-Input-Process-Product (CIPP) evaluation, the systems approach, and the behavioral objectives, goal-free, art criticism, accreditation, adversary, and transaction methods. In a review of prominent evaluation models that have emerged over time, and are represented in the music teacher education literature, Ferguson (2007) identified the connoisseurship evaluation model, case studies, mixed methods, and the narrative model of evaluation.

### ***Connoisseurship Evaluation Model***

As the name suggests, connoisseurship involves an expert's or critic's review of a program. This model assumes that certain experts in a given substantive area are capable of in-depth analysis and evaluation that could not be done in other ways (Ferguson, 2007). The main advantage of the criticism and connoisseur-based study is that it exploits the particular expertise and finely developed insights of persons who have devoted much time and effort to the study of a precise area (Stake, 1978). Such individuals can provide an array of detailed information that an audience can then use to form a more insightful analysis than otherwise might be possible.

However, the drawback of this approach is the tendency for the evaluation to be highly influenced by the subjectivity of the evaluator.

### ***Case Study Evaluation***

Advocates of case study evaluation focus on in-depth description, analysis, and synthesis of an academic program. While this model does not control the program in any way, it employs the question/methods-oriented approach to examine a program as it is occurring or as it occurred in the past (Stake, 1978). Typically, a case study evaluation examines a wide range of intended and expected outcome of a program in terms of its cultural and historical contexts, organizational and internal operations and how it uses inputs and processes to produce outcomes (Nevo, 1998). A key attribute of this model is that it employs multiple methods and sources to obtain holistic information about a program. The main limitation of case study evaluations is that by trying to produce a comprehensive description of a program, the case study evaluator may not produce timely feedback needed to help in program development (Nevo, 1998).

### ***Narrative Evaluation Model***

According to Abma and Stake (2001), the narrative evaluation model is particularly sensitive to the needs of the arts. Here, narrative data is used to describe in detail, the surroundings and interaction of all the elements of a program. Nevo (1998) further noted that this model of evaluation focuses more directly on program activities than on program intentions. This evaluative method also responds to audience requirements for information and takes into account differing value perspectives of those stakeholders involved in the program.

### ***Mixed Methods Model***

The mixed methods model combines quantitative and qualitative methods in evaluating the outcome of a program. Both quantitative and qualitative methods are used with the intention

of providing dependable feedback on a wide range of questions including depth of understanding of particular programs, a holistic perspective, and enhancement of the validity, reliability, and usefulness of the full set of findings (Creswell & Clark, 2018). While investigators look to quantitative methods for standardized, replicable findings on large data sets, they also look to qualitative methods for elucidation of the program's cultural context, dynamics, meaningful patterns and themes, deviant cases, and diverse impacts on individuals as well as groups (Nevo, 1998). By using both quantitative and qualitative methods, the evaluator can use information in a complementary manner to corroborate or refute overall findings

Taken together, these approaches, in varying degrees, are unique and cover most program evaluation efforts (Stufflebeam, 2001). While some of the approaches reflect the political realities of evaluation, other approaches typically are used to judge programs, and are divided into questions/methods-oriented approaches, improvement/accountability approaches, and social agenda/advocacy approaches. Many of these advocated methods are represented in the music education program evaluation literature (Ferguson, 2007). Each model can be used to provide information on the nature and quality of teaching and learning. Since each assessment model is effective and valid, the choice of which model to employ, to a large extent, depends on the type of information researchers wish to obtain and how the information will be used.

### **Evaluation of Music Teacher Education Programs**

Evaluative studies on music teacher education programs have utilized a variety of approaches. Some have focused on the graduates' report on the efficacy of their music teacher education programs. Among studies of this types include a research by Meurer (1974). Meurer conducted a study to evaluate the music teacher education at Indiana state university. The primary purpose of this study was to determine whether the experiences provided by the music



education curriculum at Indiana State University had prepared music teachers effectively for their present job situation as music teachers. Questionnaires were administered to the teaching graduates from a four-year period, 1968-1972, requesting information about the importance and effectiveness of their college music teacher training. The findings showed a lack of effective training in many competencies in actual demand. However, most of the competencies listed in the questionnaire were found to be important to the work of the graduates. The author recommended for the reinforcement of current courses through the addition of new subject matter. The results of studies of this nature could be used to facilitate improvement and also to provide accountability of the music teacher education programs. Nonetheless, evaluating the outcome of a program based solely on the opinions of graduates on how well prepared they were on each competency leaves out several other vital aspects of the program including the context and process of music teacher preparation.

Using a similar design, Pitman (2003) was also interested in describing selected exemplary music programs of two institutions in order to provide guidelines for music educators and school administrators for future music teacher education programs. By employing surveys, interviews, and field observations, the researcher collected data from music coordinators and music teachers. Pitman reported that practices that contributed to the success of the programs included the commitment to faculty in-service training, staff development and evaluation, music supervision, strong leadership, external funding, community involvement and support.

Similar in methodology but different in focus was a classic study undertaken by Jang (1988). The researcher sought to determine the quality and effectiveness of the secondary school music teacher training programs of five major universities in the Republic of Korea by analysing the opinions of the graduates of the respective schools and reviewing the curricula components.

By using questionnaires, the research participants comprising ( $N = 106$ ) secondary school music teachers primarily rated their attitude and preferences toward aspects of music teaching. The results of this study showed that there were large disparities between the goals of the curricula for the music teacher education programs and the needs of the prospective music teachers, as well as the national standards for music for Korean secondary schools. Overall, the music teacher preparation program was evaluated by the 106 teachers as below the average. Based on the findings of this study, the author suggested extensive preparation of preservice teacher in basic music courses because such knowledge is vital in carrying out their teaching assignment, particularly in ear training, dictation, and harmony.

Another research strategy has been to focus on content areas within the music teacher education program. For example, the purpose of Lacy's (1985) study was to survey and evaluate the music teacher education program of selected, accredited Black private colleges and universities in the United States. The researcher's primary focus was to examine the effectiveness of the music teacher preparation curricula. Using an analytic-descriptive research design, surveys were used to elicit responses from music teacher education program directors ( $n = 20$ ) and graduates of the music teacher education program of the selected colleges ( $n = 42$ ). The study revealed that most of the institutions were limited in their music education programs due to financial constraints. In consequence, the music education faculties were relatively small, and curriculum offerings were lacking in various areas of study. Although this study provides some valuable insights into music teacher education programs of selected, accreditation Black private colleges and universities, greater efforts need to be made to conduct a similar study on a broader scale, employing more research participants.

Using a sequential explanatory mixed methods approach, Choi (2018) sought to compare

music teacher education practices for elementary schools in South Korea with those in the upper Midwest region of the United States. Precisely, Choi investigated preservice and early career elementary music teachers' perceptions of their own music teacher education programs, self-perceptions of competence, and their suggestions for improvement. Data from this study demonstrated that while many US teachers wanted to have a prescribed curriculum as a guideline to ensure effective music teaching, every single Korean respondent preferred to have a prescribed curriculum, revealing the long educational convention and the current situation. Furthermore, Choi found that perception of teachers in the US revealed the weaknesses in training elementary music specialists under the choral/instrumental track system for broad K-12 certification. In Korea, although the training was tailored toward the elementary school level, the music education major does not seem to function effectively to train elementary school level experts due to a lack of enough music expertise, practicality, and pedagogical support.

Examining some of the prominent evaluation models comes with the advantage of helping evaluators and music educators consider, assess, and selectively apply optional evaluation frameworks and designs.

### **Music Teacher Development: Conceptual Foundations**

A number of conceptual frameworks have been employed to study and explain the multifaceted aspects and stages involved with music teacher development. According to Miksza and Berg (2013), the "breadth of functions that music can serve implies that a wide variety of skills, knowledge, and dispositions may be necessary for music teachers to develop and sustain school programs in varied settings" (p.20). As a result, several conceptual frameworks have been propounded to account for the various stages of transition that preservice music teachers undergo to become music teachers.

Theoretical frameworks play a central role in illuminating research, explaining concepts, and producing knowledge in educational contexts (Collins & Stockton, 2018). By extension, understanding how music teachers develop over time holds several implications for music teacher preparation. Miksza and Berg (2013) maintained that “research on preservice music teacher development could aid music teacher educators in the design of effective, comprehensive, and sequential teacher preparation curricula” (p.20). Nested in this idea is the fact that identifying the trajectories that beginning music teachers experience may assist music teacher educators design most appropriate programs and establish reasonable expectations for preservice music teachers.

Following this line of research, Miksza and Johnson (2012) investigated theoretical frameworks applied in music education research by reviewing the *Journal of Research in Music Education* from 1979 to 2009. In their study, the researchers found that the most common frameworks included ‘a model of direct instruction’ (Yarbrough & Price, 1989) and ‘a model of competency-based teacher education’ (Hall & Jones, 1976).

Yarbrough and Price’s (1989) ‘model of direct instruction’ holds that effective teaching involves the ability to sequence teaching and learning events in an optimal pattern of instruction. By overlaying a model of direct instruction as a theoretical framework, Hendel (1995), for instance, studied the behavioural characteristics and instructional patterns of selected music teachers. The research subjects were 9 elementary music teachers identified as ‘excellent’ by supervisors and university faculty. The aspects of behaviors measured through systematic observation were teacher verbalizations, instructional activities, and patterns of instructions. The emergent results revealed that instructional patterns supported previous research in teacher magnitude and sequential patterns of instruction.

On the other hand, Hall and Jones (1976) in their comprehensive discussion of ‘competency-based teacher education’ programs emphasized the central role that careful planning and systematic instructional programs play in enabling students to achieve the various outcomes desired from education. Building on this idea, Jang (1988) added that ‘competency based teacher education’ is based on the assumption that “the content of teacher education programs should be derived from the actual or conceptual role of teachers, and that requirements should be stated as explicit objectives” (p.37). Both frameworks have been used extensively in music teacher education research.

Furthermore, music teacher development has also been examined through the lens of Fuller and Bown’s (1975) three stages model. As the name suggests, Fuller and Bown (1975) believed that teacher development involves three cardinal stages. Within this framework, the first stage mainly portrays the need for survival, which usually is centred on establishing oneself as a teacher rather than as a student (Miksza & Berg, 2013). Typically, the second stage emphasizes mastery and a shift from establishing self-identity to concerns about teaching effectively. A key feature that marks the third stage is that teachers at this point are either established in their work or are result oriented towards their impact on students (Miksza & Berg, 2013). Research in music teacher education incorporating Fuller and Bown’s (1975) include Campbell and Thompson (2007) and Teachout and McCoy (2010). Both studies explored the concerns of preservice music teachers. Taken together, the findings of both studies seem to support that fact that beginning music teachers express high survival ratings concern. Although this framework recognizes the core stages of developing music teachers, it does not capture the amount of time it might typically take to advance from one stage to another. Neither is there any account on what might promote or trigger a change from one stage to another.

Along similar lines, Berliner (1988) proposed a framework that is based on the various levels between novice and expert teachers. In this case, learning to teach can be conceptualized as the acquisition of expertise in teaching (Miksza & Berg, 2013). Here, there are five stages that describe the various levels between novice and expert teaching. These include novice, advanced beginner, competent, proficient, and expert. Music education research employing this concept abound. Goolsby (1996), for example, compared the use of time in rehearsals among three levels of teaching experience: experienced, novice and student teachers. A total of 30 band directors at the secondary level participated in this study. The primary variables for teaching activities were time spent in verbal instruction, nonverbal modeling, verbal discipline (disapproval-social), and performance. Findings indicated that while student teachers talked most and allowed students to play least, experienced teachers spent more than half the period on performance, used the most nonverbal modeling, got the ensembles on-task the quickest, and talked the least during rehearsals.

From a sociological perspective, the concept of Community of Practice (*CoP*) has also been fairly used as a framework for studying educational programs. The *CoP* draws on the relationship between people and activities to explain how learning takes place, as well as how roles and identities are forged as a result of association (Wenger, 1998). Essentially, there are three fundamental features of this framework: (a) a mutual engagement, (b) the involvement in a joint enterprise, and (c) a shared repertoire (Thouin, 2021). The *CoP* has been applied in several educational settings in order to understand how preservice teachers develop their professional identities (Miksza & Berg, 2013). Ballantyne et al. (2012) reported that the professional identity of preservice music teachers is highly influential in determining the nature of their professional practice. The researchers also found that “preservice music teachers construct their professional

identity within their unique institutional contexts, social backgrounds, and educational experiences” (Ballantyne et al., 2012, p.213). The insight this study provides is that the perception of music teachers regarding their own musical abilities certainly has an impact on their professional identity and abilities. While this framework considers teacher development within a social context, it however does not account for the internal, cognitive changes experienced by developing teachers.

The foregoing highlights some of the general theoretical frameworks that have been utilized to study music teacher development. Although research on preservice music teacher development is becoming more prominent, generalizations of research findings have not yet been established (Miksza & Berg, 2013). Studies employing a wide range of sample size and diverse research contexts are needed, particularly ones that can be used in the African context. It is also critical for music educators to either identify existing theories or propound research frameworks that take into consideration the unique aspects of music teacher development and music teaching contexts.

### **The Scope of Music Teacher Education**

Music teacher education assumes several multifaceted dimensions because it must strive to prepare individuals with widely disparate abilities, goals and motivation to meet the increasingly complex and rapidly changing demands for improved education.

At its core, music teacher education programs are designed to provide preservice teachers with the requisite knowledge and skills necessary for them to be successful in the music classroom and rehearsal settings. As Kelly (2002) rightly observed, “preparing to become a music teacher requires command of a diversity of knowledge and skills” (p.1). In many institutions, music teachers perform a wide array of tasks in their teaching appointments,

including teaching general elective music, staging musical concerts, conducting a choir, directing a band, and teaching a variety of instruments. Matthews and Koner's (2017) comprehensive study on the teaching responsibilities of elementary and secondary music educators in the United States revealed that many teachers have crossover between the levels of education they instruct. In addition, the authors reported that teachers instruct several different courses throughout the school week including general music, orchestra, choir, jazz band, world drumming, music technology, theater/drama, dance, special education, and additional non-music courses, among others.

Recent developments in the music teacher profession require music teachers to be versatile in various areas of music education. Bidner (2001) pointed out strongly that knowledge of subject matter is not enough for music teaching in the current educational context. While it is extremely important for preservice music teachers to study methodology, applied music, and other course content areas applicable to the classroom and rehearsal contexts, music educators also recognize the relevance of many other broader experiences. These experiences may include developing expertise in technology, social skills, communication, classroom management, and cultural knowledge (Kelly, 2002). Thus, the assumption taken here is that music teacher education programs should expand beyond the mere acquisition of course content and pedagogy.

Thorgensen et al. (2016) held the view that music teacher educators are expected to offer relevant courses and adjust their teaching practices accordingly. Similarly, Cutietta (2007) echoed this same point by highlighting the need for a regular update of music teacher training programs given the changes in the educational system. There is generally widespread agreement in the literature that music teacher education programs must build the competencies of preservice music teachers to meet the expectations and demands of the 21<sup>st</sup> century.



## **Aspects of the Music Teacher Education Programs**

The importance of developing music teacher education programs that are sufficiently responsive and attuned to the learning needs of preservice teachers cannot be adequately emphasized. It is significant to note that while the curricula content may be substantively similar for many music teacher education institutions, there are also numerous varieties of teacher training programs. On a whole, the main educational goal for several music teacher education programs is to prepare prospective teachers to be able to understand and teach music concepts, as well as to develop their proficiency in playing and teaching instruments.

### ***Course Content***

Broadly, the core course subject outlines usually include music theory, music history, music experiences (such as listening, singing, composing, and conducting), curriculum programing (syllabus analysis and lesson planning), instrumental skills, and approaches to music education (Temmerman, 1998). However, the philosophical orientation and the mode of delivery are sufficiently varied to create possible differences in the training of preservice music teachers. Roberts (1991), for example, stated that the instructional goal for some music teacher preparation programs is to “make musicians first, teachers second” (p.30). This study seems to suggest that many of the apparent differences in music education stem from the kind of training that music teachers undergo.

Commenting on the nature of music teacher education in Nordic music academies, Thorgensen et al. (2016) noted that music instruction covers rock and pop, world music and western classical music, as well as instrumental music (according to prospective teacher’s main musical orientation). Music teacher education in Nordic music academies are primarily music pedagogy courses. Preservice music teachers are expected to acquire the knowledge and skill of

teaching from a variety of practical, theoretical and philosophical perspectives. Similarly, in many African countries, music teacher education programs offer courses including the rudiments of music, music history, musicianship, elements of dance and drama, and African music pedagogy, among others (Flolu & Amuah, 2003).

### ***Pedagogy***

In terms of pedagogy, Webster (2011) noted that “the field of music education practice has for years been dominated by directed instruction that is top-down in nature, often with little regard for student-constructed knowledge. In other words, music learning in many settings is often teacher-directed. Webster argued for the incorporation of pedagogical models that promote student-centered learning. Additionally, project-based learning has also been identified to be an effective teaching strategy which promotes prospective teachers’ interests, fosters critical thinking, and builds the competencies of teachers to deal with real classroom situations (Thomas, 2000).

### ***Teaching Practice***

A pivotal aspect of music teacher education programs is the opportunities for preservice music teachers to engage in teaching practice or service learning. Petker and Petersen (2014) described service learning as “students’ learning-in-practice in an authentic classroom and/or school environment and their situational learning (learning in and about context)” (p.124). Many music teacher educators embrace the idea of integrating field experiences into the curricula for music teacher education programs. According to Williams (2015), providing learning opportunities for preservice teachers to work directly in genuine teaching situations with actual students is “unquestionably a vital part of teacher training” (p. 44). In addition, service-learning offers preservice teachers increased opportunities to develop their teaching practice and teacher

identities (Burton & Reynolds, 2009). Student teaching is generally regarded by a great majority of teachers as the most valuable experience in their teacher training program (Tabor, 1955).

Furthermore, as preservice music teachers engage in service learning ventures, they cultivate general pedagogical understandings and connect theory to practice (Chiang, 1998). Building on this research, Paul et al. (2001) found that preservice music teachers who had engaged a higher number of authentic-context learning activities were significantly better at teaching than those with fewer experiences. Similarly, Conkling (2003) commented on the significance of service learning activities by noting that it develops reflective practice skills and fosters teaching dispositions. However, not all educators recognize the importance of service learning activities. Petker and Petersen (2011) asserted that some scholars believe “novice teachers have more essential challenges and that service learning will only take up space in a teacher education program.” (p. 125). Researchers and educators who support service learning debunk this assertion by noting that with proper curriculum planning and design, service learning can reinforce and enhance the training of music teachers.

In an extensive study of the efficacy of a curriculum model that infuses service learning into primary school teacher education program, Petker and Petersen (2011) noticed that the “incremental inclusion of service-learning over a year period and the varied nature of the service-learning projects extended learning from practice and maximized the academic outcomes for preservice teachers” (p.122). In music education, relatively few studies have examined the impact of teaching practice activities on preservice music teachers and their future careers. Chiang (1998) noted that opportunities for service learning and student teaching are not well organized to meet the needs of preservice music teachers. Most field experiences and student teaching occurs towards the end of the teacher education programs. The author, therefore,

advocated for field experiences to be arranged systematically and sequentially throughout the entire duration of the music teacher education programs.

### ***Challenges Facing Music Teacher Education Programs***

Literature abounds in showing that music teacher education programs in many countries require improvement on various levels. Music educators often cite the shortage of qualified music teachers (Asmus, 2000), inadequate instructional and preparation time (Byo, 1999; Temmerman, 1998), and limitation of teaching resources and materials (Manford, 1983) as the major challenges adversely affecting the training of music teachers. For example, Leong's (1999) study showed that only a few (25.5%) of beginning music teachers in Australia felt satisfied with their preservice teacher preparation. The results of this study showed that the initial music teacher education did not amply prepare the beginning music teachers for the realities of the workplace.

In the same way, Conway (2012) also observed that beginning music teachers struggled to transfer information from courses learned during teacher training without context to other situations. Similarly, Adeogun (2015) also noticed that there has been a gradual decline in the number of well qualified music teacher educators. Taken together, it can be surmised from the foregoing that these challenges partly stem from the fact that in most countries, music education has not been given the needed attention in the political and educational agenda.

**Music in General Teacher Training.** There has also been a long-standing debate about whether primary-school music is best taught by music specialists or non-specialist. Although there are differences in primary school music practices across regions, countries, and continents, "teaching of primary school music is usually conducted by generalist teachers" (Henley, 2017, p. 471). According to Temmerman (1998), "in most countries (including Australia, Britain, and the

United States), the general classroom teachers are responsible for teaching music in many elementary schools” (p.14).The general classroom teachers are usually trained to teach all the subjects at the primary school level (Mills, 1989; Nketia, 1966).

A range of reports have expressed concerns that some primary school teachers lack the necessary skills to teach the national curriculum for music education (Byo, 1999; Hallam et al., 2009; Mills, 1989). According to Hallam et al. (2009), “while most generalist teachers are confident in their ability to teach, only a few are confident about teaching music” (p. 221). On the other hand, research shows that “music specialists are considerably more amenable to implement the national standards for music education” (Byo, 1999, p. 111).

Examining the literature reveals that lack of skills, knowledge and confidence to teach music are often cited as the major problems that generalist teachers face. Music teacher education in the Ghanaian context, for example, is not immune to these observations. Several studies show that generalist teachers are unable to teach the music component of the primary school curriculum (Akrofi, 2002; Kofie, 1999; Nii-Dortey & Arhine, 2019). Akrofi’s (2002) multi-site study established that singing dominates primary school music education in several African nations including Ghana, Kenya, Nigeria and South Africa. As much as the generalist teachers would like to provide school children with substantive musical experiences and activities, they are limited because they lack the requisite musical knowledge and skills required to teach music effectively. Regrettably, generalist teachers in training have often described the music course as “the most feared and dreaded in their degree preparation” (Gerber & Bennet, 1992, p.21). In consequence, most generalist teachers may be less inclined to teach music in primary schools.

Various training programs have been designed in order to develop the competence of

generalist teachers to teach music. Mills (1989) asserted that “generalist teachers, properly trained and supported, are capable of high standards of music teaching” (p. 126). As a starting point in preparing generalist teachers, Gerber and Bennett (1992) recommended that the music teacher education programs should “equip prospective generalist teachers with an understanding of the importance of music in elementary schools, introduce appropriate repertoire and effective teaching strategies, and develop positive attitudes and understandings about children and the role of music in their lives” (p. 23.) Similarly, Holden and Button (2006) suggested that developing generalist teachers’ practical musical skills and increasing access to support from music specialists is crucial for children to realize their musical potential. Using surveys and follow-up interviews, Holden and Button (2006) collected data on the attitudes and views of 71 teachers across various regions. The findings of this study showed that there was much work still to be done by way of providing non-specialists with effective long-term training and support. The authors further recommended that music teacher educators need to provide active learning experiences by modeling skills and teaching strategies.

### **Improving Music Teacher Education Programs**

Much has been discussed about the need to improve the current structure, content, and delivery of music teacher education programs. This is because the quality of music education in schools, to a large extent, depends on the effectiveness of the music teacher education programs and how music teachers are trained.

#### ***Curricula Content***

The predominance of western art music in the music teacher education curriculum is a topic of interest among music researchers and educators. In their study of an American music teacher education program, Wang and Humphreys (2009) examined the percentage of time

preservice music teachers spent on various styles of music in history, theory, and performance courses within a four-year music teacher education program. The results of this study showed that music teacher educators spent more time on musics of the western art (92.83%) than other musical styles, including western non-art (6.94%), non-western (0.23%) and popular music (0.54%). The findings of this study underscore one major issue facing music teacher education in many institutions around the world. In her oft-cited book, Green (2002) expressed deep concern about the fact that the adoption of formal music teacher education programs based on classical western music pedagogy has resulted in the increasing depreciation of active and meaningful music making in the classrooms across the globe. Additionally, a recent study by Kladder (2017) also pointed out that many music teacher education programs are narrowly focused on western classical and mainstream traditions.

A growing body of literature suggests the need to include a wide variety of music in the music teacher education programs (Walling, 2015; Cain, 2015; Fulton, 2001; Nketia, 1988). Given that most classrooms, the world over, are increasingly becoming culturally diverse, it has become imperative for the incorporation of a broad spectrum of music genres in music teacher education programs (Volks, 1998). In Singapore, for example, Cain (2015) found that there is strong evidence that a foundation has been laid and a commitment made to provide preservice teachers with a comprehensive experience based on the exploration of diverse musics. In stark contrast, Costes-Onishi (2015) found that the lack of training of teachers in diverse musical traditions is the reason many music teachers hesitate in embracing multicultural perspectives. To improve music teacher education programs, Kaschub and Smith (2014) averred that orienting preservice music teachers in diverse musical styles and genres may enhance their flexibility, adaptability, and willingness to implement it in their own future music teaching contexts.

In the same vein, Kladder (2017) notes that “including popular music in music teacher curricula may support preservice music teachers with the skills needed to create similar spaces for their future students” (p. 8). Moreover, Green’s (2002) proposed remedy is to marry formal and informal teaching and learning practices. Specifically, her research focused on the seemingly unconventional and unstructured ways that popular musicians apply to learn their craft, and how these principles can be incorporated into the formal music spheres. However, research studies that demonstrate how popular music can be taught with increasing complexity are needed to inform instructional practice. In addition, the teaching materials for teaching diverse styles of music should be readily available in a carefully graded form for use by music educators.

### ***Incorporating Technology***

Much has also been discussed about the need to implement innovative mechanisms to strengthen the training of preservice music teachers. The integration of technology offers a major avenue for engaging and assisting students to experience music education in new and exciting ways. Williams (2015) stated that many teacher education programs need to be modified in order to place emphasis on music technology as part of the teaching and learning process. Cremata and Powell (2015) studied the use and benefits of music technology in two universities. Utilizing qualitative methods of data collection, including interviews and field observations, Cremata and Powell (2015) reported a lack of incorporation of music technology into required music education courses. Primarily, the courses that included the use of technology focused on *Musical Instrument Digital Interface* (MIDI), digital accompaniment, or using notation software. Relatively few researchers have examined the use of technology in music teacher education programs. There is a need for more research investigations focusing on the development of methods for incorporating technology into future music programs, particularly in the areas of



distance music instruction, electronic portfolios, and computer-aided instruction.

### ***Professional Identity of Music Teachers***

It has also long been established that teacher practice is determined by much more than pedagogical experiences gained during preservice teacher education. Research shows that preservice music teachers construct their professional identity within their unique institutional contexts, social backgrounds, and educational experiences (Ballantyne et al., 2012). The result of this study revealed that the perception of music teachers regarding their own musical abilities certainly had an impact on their professional identity and confidence. Thompson and Campbell (2003) examined preservice teacher identity development and found that the majority of participants identified the role of the teacher as a transmitter, facilitator, collaborator, mentor, and leader.

Jones and Parkes (2010) examined the importance of identity and talent beliefs on career choices by investigating why undergraduate music students ( $N = 143$ ) opted for a career in teaching classroom music. Of particular interest was how these reasons relate to their beliefs about their identification with classroom music, music performance, teaching talent, and performing talent. A researcher designed questionnaire was designed to collect information about participants' perception of music performance and music education. Findings of this study pointed to two major reasons why the participants choose a career in music education ( $M = 6.42$ ) over a career in music performance ( $M = 2.72$ ). These are (a) impacted by their former music teachers, participants also identified and wanted to become role models for their students, and (b) the participants enjoyed music teaching, and wanted to share this joy with their students. Interestingly, the participants regarded their music teaching ability or the usefulness of a music-teaching career as less important in pursuing a career in teaching music.

From the foregoing, it can be implied that music educators must have a clear conviction about the nature and value of their endeavor to form a strong chain of people who collectively make a profession. Understanding the values individuals have to offer, inevitably affect their attitude and contribution to the profession.

### **Measuring Teacher Effectiveness in Music Education**

The concept of effective music teaching is a very complex phenomenon which constitutes several components and dimensions. As a result, there are general widespread views on what constitutes effective music teaching. While some researchers focus on teacher processes (teaching style, teacher interaction, and teacher characteristics) others also tend to consider teacher products (student outcomes and teacher effects).

Researchers have focused on knowledge of the subject matter, efficient delivery and sequencing of that subject matter as the attributes of effective teaching (Broudy, 1988; Madsen, 1990). Comparing experienced and inexperienced teachers, research results indicate that experienced teachers are mindful of aspects of their behavior that promotes learning (Goolsby, 1996). These findings suggest that there are several teacher behaviors that contribute to teacher effectiveness (Duke, 2000). Another area of research that has received considerable attention is the use of instructional time in a music classroom. Studies have been conducted using expert, novice and student teachers to examine how music teachers use time in classroom and performance settings (Goolsby, 1996).

There is evidence to show that effective teachers tend to devote most of class time to instructional activities (Madsen & Geringer, 1983). The findings indicate that experienced teachers get students on-task the quickest and talk less during instructional time. However, several other scholars (Brophy, 1988; Hendel, 1995; Silveira, 2014) also maintained that

although the use of instructional time influences teaching and learning, how time is spent has a superior effect on student performance and attentiveness than the sheer use of time on task. The findings of such studies reveal that while expert teachers allocate more time to performance than verbal instruction, inexperienced and novice teachers tend to give more verbal instruction than performance (Hancock, 2003). In addition, several researchers have also devoted considerable attention to aspects of teacher's behavior and the academic achievement of students. Researchers have studied the effects of particular teaching behaviors such as eye contact, closeness to students, facial expressions, direct instruction and pacing on student performance and student attentiveness (Hendel, 1995; Yarbrough & Price, 1989).

Synthesizing these studies, it can be inferred that research on music teacher effectiveness is expansive. And music teachers play a central role in ensuring that teaching and learning takes place during music instructional periods. Understanding the indicators of an effective music teacher is relevant because it is vital for prospective music teachers to have a clear vision of what it means to be an effective music educator. For example, Thorgersen et al. (2016) claimed that "by forming an image of a possible and good practice, student music teachers as well as their educators connect important values and goals to concrete instructional activities" (p.60).

### **Research on Music Teaching Competencies**

Identifying teaching competencies important to successful music teaching has been a subject of interest for many music educators (Goodman, 1985; Prince; 1968; Taebel, 1990; Teachout, 1997). Accordingly, researchers have examined various aspects of music teaching competencies including a variety of classroom behaviors and skills for music teaching (Teachout, 1997), assessment of the classroom performance of music teachers (Taebel, 1990), requisite skills and characteristics of effective music teachers (Rohwer & Henry, 2004), and the

traits, behaviors, and skills necessary for successful student teaching (Edelman, 2021). Taken together, these studies have employed research approaches ranging from reviewing curricula content, surveying the opinions of music teachers and teacher trainees, as well as comparing the perspectives of experienced and beginning music teachers. For example, Prince (1968) used a questionnaire to gather data for the evaluation of graduate music education programs at the University of Illinois. The questionnaire was designed to solicit information about graduate students' perception of the importance of the objectives of the music teacher preparation and the adequacy of the graduate training toward the set objectives. This study provides information on a number of teaching competencies that are generally exhibited by music teachers. However, Prince's questionnaire consisted of 165 music teaching competencies which made the questionnaire extremely lengthy.

Another study that significantly adds to the literature on music teaching competencies is one by Meurer (1974). Similar in approach to this present study, Meurer (1974) sought to gain an understanding of the outcome of the music teacher training programs at the Indiana State University. Meurer's study highlighted four broad categories that can be used to organize music teaching competencies. These categories include: (a) Basic Music (Music Theory, Music History and Literature), (b) Performance (Conducting, Functional Piano Facility, Major Instrument Applied), (c), Professional Music Education (Classroom Music Competencies, Performing Groups), and (d) Components of Professional Education.

Several relatively recent studies also offer important information on the skills, abilities and understanding necessary for successful music teaching in schools (Hourigan & Scheib, 2009; Rohwer & Henry, 2004; Taebal, 1980; Teachout, 1997). In his study, for example, Taebal (1980) generated a list of music teaching competencies ranked by 201 public school music teachers. In

all, 51 music teaching competencies broadly categorized into aural skills, conducting skills, vocal skills, analytic and composition skills, knowledge of history, literature, teaching materials, skills in dance and movement, primary performance medium skills, and accompanying skills were identified. In addition, 59 teaching competencies placed under the following generic categories; planning, methods and techniques, instructional materials and equipment, classroom climate, communication skills, pupil evaluation and feedback, program and teacher evaluation, professional responsibilities, and control and management skills, were also highlighted.

Overall, these studies provide information on general classroom teaching competencies needed for effective teaching. Accordingly, the development of the survey for this present research was largely based on the information from the aforementioned studies.

### **Music Teacher Education in Africa**

In many African countries, the initial experiences offered through music education were controlled by a colonial power and focused exclusively on teaching western art music traditions. Since independence, music educators have been trying to find ways to incorporate their own various music traditions in the school music programs. This perspective reflects the status of music education in several African countries (Oehrle, 2010). As a result, educational policies have been developed to reintroduce indigenous musics into the music curriculum (Flolu, 2000). For instance, in both Namibia and Zambia, pan-African musical arts have been incorporated in the school music classrooms (Volk, 1998).

Research on music teacher education in Africa has mainly focused on areas including examining the effectiveness of instructional approach (Addo, 1990; Akrofi, 2002), propounding underlying philosophies to guide music teacher education practice (Flolu & Amuah, 2003; Kofie, 1994), assessing the competencies of music teachers (Adeogun, 2015; DeVane, 1979; Manford,

1983) and evaluating alignment between the music teacher education programs and school music (Wamunyu, 1999).

In the case of South Africa, music teacher education is “not regarded as an important part of the teacher education program” (Akrofi, 2002, p. 494). Chadwick (2005) also observed that there are huge discrepancies between the cultural environments of the students and the music education environments in Botswana. While some music educators (Adeogun, 2015; Akrofi, 2002; Flolu, 2005) have argued for the discontinuation of western music and associated pedagogy in many schools in Africa, others have also contended that traditional music should be the main priority in schools. However, Chadwick (2005) stated that “African music has being modified and adapted with remarkable development of African popular genres (p.76). To buttress this point, Otchere (2019) remarked that in many contemporary African societies, traditional music is not the dominant music genre and hence the need for careful selection of content and pedagogy for schools in Africa. Accordingly, Chadwick (2005) contended that music education in Botswana should embrace new hybrid musical forms, including African popular music.

Commenting on the educational system in Zambia, Sianagowa (2016) also wrote that music taught in schools is largely based on western curricula and culture. Interestingly, the policy document regarding music education in Zambia explicitly states the use to music to promote ethnic cultures, customs and traditions (Mubita, Nyirenca, Nayame, Kakanda, Muyunda, 2005). According to Sianogowa (2016), there is a wide gap between the local community music and school music. For music programs to be relevant, there is the need for policy makers to contextualize the music curriculum at all the educational levels (Kalinde & Vermeulen, 2016).

Along similar lines, although music teacher education programs in Ethiopia offer training in traditional drums and playing in bands, preference for western musical instruments such as the piano and guitar take precedence. According Seroto et al. (2020), this phenomenon is attributed to the lack of awareness over the potential value of local instruments in modern music making. Preservice and in-service music educators must be sensitized on the value of indigenous music and local musical instrument. Embracing traditional instruments will help preserve the Ethiopian identity, musical traditions, and heritage (Seroto et al., 2020).

In her study of music education in Egypt, Harris (2004) found that while music is on the curricula for all government schools, the music lessons are predominantly singing of religious or nationalistic songs. However, according to Harris, there are opportunities for music theory and history to be included in the curriculum of some private schools. It is also important to point out that not all music styles are considered appropriate for use in the classroom. Pop songs, for example, are disallowed even though most of the students listened to them at home (Harris, 2004).

Like many former French colonies, music teacher education in Senegal is modeled on the course content and structure bequeathed by the French (Chadwick, 2005). Accordingly, the music programs are essentially based on western classical music unknown to Senegalese. This has created a musical gap between the popular musical culture of the students and school music (Chadwick, 2005).

In a review of the content of the syllabus for music teacher education in Kenya, Kilonzi (1987) found that although there were more units devoted to western music, indigenous Kenyan songs, dances, and instruments were also encouraged. Where special knowledge of traditional Kenyan music was involved, cultural experts of traditional Kenyan music were employed to

supplement the efforts of the music educators. Additionally, the alignment between the curriculum offerings of music teacher education programs and school music programs continues to be a source of great concern for many beginning music teachers. This concern was graphically pointed out by Wamunyu's (1999) whose research evaluated the music teacher preparation program in Kenya. Specifically, the study focused on the proportion of traditional Kenyan music required in the music teacher preparation program. In this study, 51 music teachers at the teacher training institutions in Kenya were surveyed. The results of this study indicated that while the music programs appeared to be western oriented, traditional music was given some attention in all the teacher training colleges. Preservice teachers were given opportunities to perform traditional music and to play traditional instruments. However, teaching resources and materials for traditional music were woefully inadequate.

Motivated by the need to improve the quality of music education in Nigeria, policy makers and curriculum planners have initiated several educational programs, including the modern music education (MME) program. Reviewing the MME program, Adeogun (2015) argued that "its theory and practice in schools and colleges remain exogenous and elitist" (p.1). In Adeogun's view, the music teacher education program is essentially not congruent with the prevailing culture background of Nigerians. To buttress this point, Akrofi (2002) added that western music is prevalent in Nigerian tertiary institutions, including the teacher training colleges. While educators recognize the central place music teachers' play in achieving these goals, very little is done to effectively prepare the music teachers. In consequence, the music teachers are unable to deliver any meaningful music program. Adeogun (2015) furthered advocated for a reconceptualization of the music teacher education curriculum to one that is congruent with the cultural background of Nigeria.



In Kenya and Nigeria, music education has not been considered an important part of the public school education (Akrofi, 2002). Faced with the issue of western music traditions dominating the educational system, limited progress has been made to equip teachers with the training needed to enable them to present traditional musics in schools. Nketia (1966) concluded that in many African countries, there is the need for an overhaul of the music teacher education programs and music teacher educators have to implement new African centered ways of training music teachers.

It is interesting to note that the inclusion of African traditional music in the various curricula for music education has been a stated goal for music education policy makers for many decades. Owing to several curricular initiatives and educational reform, music teacher education programs have expanded from a singular focus on music from western tradition to the inclusion of a variety of African music and instruments. Beyond the inclusion of African music in the music teacher education programs, Flolu (2015) highlighted the need for investigations into African pedagogical systems that will serve as the basis for teaching African music. According to Flolu (2015), it will be educationally futile to subject all musics to a particular system of learning.

Other scholars have further advocated for music teacher education programs in Africa to embrace multicultural perspective (Nketia, 1999; Otchere, 2015). It may be evident from the foregoing that enhancing the quality of music teacher training programs by promoting appropriate teacher beliefs and practices embedded in African traditional music has been a central theme in many research studies. Nevertheless, attempts to make African musics a core part of the music syllabus can only be realized with teacher training programs which adequately prepare music teachers to do so. As Otchere (2015) remarked, it is what teachers learn in the

coursework that they are most comfortable with in teaching.

### **Music Teacher Education in Ghana: An Overview**

Music has always been an integral and vibrant part of the Ghanaian culture and social life. Accordingly, providing learning experiences that would enable children to engage, participate and appreciate music has been a major goal for music education in Ghana. In earlier times, children acquired musical knowledge and skill directly in the community principally through attending and participating in social events, observing and listening to performance traditions, imitating dance movements and gestures, as well as apprenticeship. The process of music education was based on the society-wide process of enculturation (Otchere, 2015).

The initiation of western education in Ghana (introduced largely by missionaries, traders, and colonial government) resulted in the organization of musical instruction by institutional methods (Asare-Danso, 2014). The advent of missionary and colonial education “brought with it a new concept of musical education along with a new set of objectives based on a new music of an entirely different kind with no roots in the culture of the people” (Nketia, 1966, p.234). Here, the primary concern of the missionary and the colonial government was to use education principally as a tool of social change and proselytizing, and music education was simply one aspect of the process. The general rapid expansion of the colonial education of the missionaries was inevitably accompanied by a corresponding need for professionally trained music teachers and church workers (Flolu & Amuah, 2003). Hence, in 1949, the first formal music teacher education program began in Ghana (Manford, 1983).

Following independence in 1957, the Ghanaian educational system (including music teacher education) has been subjected to intense structural and curriculum reforms aimed at making the educational programs culturally relevant and responsive to the national development

plans. According to Amegago (2011), a core part of the educational reform was to preserve, promote, and develop Ghanaian culture through music education. The most notable curricular initiatives include the establishment of the *Specialist Programs* in 1962, and the introduction of the *Cultural Studies Syllabus* in 1993. The main objective of the *Cultural Studies Syllabus*, for example, was to Africanize the curriculum through the emphasis on traditional music and dance. Music was seen as the single most important determinant of the achievement of this goal (Flolu & Amuah, 2003). A key feature of these educational initiatives is that it led to the expansion of the music teacher program to include various aspects of Ghanaian traditional music and dance. In addition to the incorporation of more African music content and materials, other initiatives include the adaptation of modern pedagogical practices and trends, hybridization of teaching methods, and the provision of practical teaching experiences to teacher trainees.

However, over the last decades, research reports have suggested that music education in many Ghanaian schools was unrelated to students' interests and unsuccessful (Akrofi, 2002; Akrofi, 1988; Amuah, 1997; Flolu & Amuah, 2003; Kofie, 1999; Nii-Dortey & Arhine, 2019; Otchere, 2015). Many of these studies have examined the relationship between content of the music teacher education programs and the national music curriculum in Ghana (Akrofi, 2002; Flolu & Amuah, 2003). Amuah (1997), for instance, observed that the teacher training programs weighted heavily towards the teaching of music theory, including notation and sight-reading. Amuah (1997) noted that "only two out of the thirteen topics/concepts outlined in the music teacher training syllabus provided opportunities for identification, discussion, and performance of traditional music" (p. 6). Similarly, Akrofi's (2002) review of the cultural studies program for the teacher training colleges revealed that revealed that the curriculum was substantially based on western practice. Akrofi attributed this phenomenon to the fact that many music educators in

Ghana, responsible for teaching the cultural studies program, have strong backgrounds in western music, and lack a working knowledge of Ghanaian traditional music and dances.

There has also been much debate concerning the possible aims of music teacher education in Ghana. While some educators argue for music education to be centered on promoting cultural values (Amuah, 1997; Flolu, 1993), others contend that music should be considered for its own sake (Mereku, 2010). All the same, there are other conflicting viewpoints on whether music education should focus exclusively on African music traditions or to combine western music and indigenous musical traditions (Flolu & Amuah, 2003). A few scholars have, however, advocated for the music teacher education programs to expand from its focus on western and African music traditions, to include world music cultures (Akrofi, 2002; Nketia, 1988; Otchere, 2015). Nketia (1988), for example, contended that, “music educators must take a non-parochial approach to the music of other cultures” (p.106).

Presently, music teacher education continues to fulfil an important role in the Ghanaian educational system. Music teachers are trained to teach music at the various levels of education (basic, secondary, and tertiary institutions) in Ghana. Prospective music teachers undergo a period of training in accredited higher educational institutions in Ghana. In Ghana, like most countries, there are two strands of training that one can receive to teach music in schools; (a) music teacher education programs for the generalist teachers and (b) the specialist music teachers. The initial teacher education preparation in Ghana takes place in 48 teacher training colleges and the traditional teaching universities (Buabeng; Ntow & Otami, 2020).

It is also important to remark that teachers in Ghana, particularly pre-tertiary school teachers, are grouped into either professional or non-professional (Asare & Nti, 2014). While the minimum teaching qualification of professional generalist teachers for the basic schools is a

Bachelor of Basic Education (obtained from the Colleges of Education), the minimum teaching qualification for professional teachers for the secondary school level is a Bachelor's degree in Education. This notwithstanding, some graduates from other universities, classified as non-professional teachers, may also end up teaching in both the public or private educational sector. It is worth pointing out that there are several pathways that one can take to become a teacher in Ghana (Buabeng, Ntow & Otami, 2020).

The Colleges of Education in Ghana offer a four-year program designed to train generalist classroom teachers for the basic schools (Grades 1-6). Music education is one of the subject areas preservice teachers study. In the most recent curricular reform in 2019, the music and dance program was catalogued as part of an integrated curriculum comprising music and dance, drama, and physical education. Hitherto, music and dance was a stand-alone course and it received three teaching periods per week (40 minutes per period). Currently, the same time is allotted to the integrated curriculum, even with the inclusion of physical education. Lessons are scheduled according to the contact hours of the specific subjects (Buabeng, Ntow & Otami, 2020).

The training of professional specialist music teachers occurs in one of the traditional teaching universities. Here, the specialist music teacher training is a four year program leading to the award of Bachelor of Music Education Degree. On completion, graduates may teach music at the various levels of education including the junior high schools (Grades 7-9), the senior high schools (Grades 10-12), and the teacher training colleges. In addition, the traditional teaching university also runs a two-year non-professional music teacher education program (Buabeng, Ntow & Otami, 2020). Preservice teachers who enrol in this program are awarded a Diploma in Music after completion. The main outline of the present structure and organization of the initial

music teacher education programs in Ghana is shown in Table 1.

**Table 1**

*The Structure and Organization of Music Teacher Education Programs in Ghana*

Institution/Level	Duration	Structure	Time Allocation (weekly)	Certificate Awarded	Level of teaching after certification
Colleges of Education	4 years	In-In-In-Out	3 periods (40 minutes)	Bachelor of Education degree	Basic schools
University Level (Non-professional music teachers)	2 years	In-In	3 periods (3 hours per course)	Diploma in Music	Basic and secondary schools
University Level (Professional music teachers)	4 years	In-In-In-Out	6 periods (3 hours per lesson)	Bachelor of Music Education degree	Basic, secondary, tertiary schools

*Note.* In-In = 2 years on campus; In-In-In-Out = 3 years on campus and 1-year practicum. Basic schools comprise kindergarten, primary, and junior high schools (KG to Grade 9). Time allocation is in terms of the number of periods assigned to music lessons per week.

**Research on Music Teacher Education Programs in Ghana**

A review of music education in the teacher training colleges was provided by DeVane (1979). In this study, the researcher used surveys to collect data from music teachers, preservice teachers, teacher educators, and school children in order to describe the status of music teacher education in Ghana. She found out that there was an overemphasis of western concepts and an absence of a clear philosophy or stated objectives to guide the teaching and learning of music. In consequence, DeVane (1979) proposed a philosophy of music education in Ghana based on the aesthetic concept of education. The author recognized the importance of developing the sensitivity of individuals to the expressive qualities of music. However, this idea has been vehemently contested by Oehrle (1992), who argued that DeVane’s study failed to recognize

African philosophical approaches to music making which are consistent with the prevailing historical and social background of Ghanaians.

As a corollary to the aforementioned, Nketia (1999) cautioned that “philosophies of music propounded for particular cultural environments such as the philosophy of aesthetic education cannot be copied or borrowed lock, stock and barrel” (p.9). Taking a cue from Nketia’s assertion, Amuah (2010) advocated for a philosophy of music education based on the socio-emotional development of students. According to Amuah (2010), music education has “the potential of fostering the emotional development of children and also promoting social cohesion in Ghana” (p.188). In 1997, Amuah proposed an African music syllabus for teacher training colleges in Ghana. This ultimate objective of this syllabus was to assist preservice teachers to perceive the expressive qualities of African music.

Another important study, focusing on music teacher education in Ghana, was Manford’s (1983) dissertation. After reviewing the development of music teacher education in Ghana, Manford (1983) evaluated the music teacher education program in order to offer recommendations for improvement. Like DeVane (1979), Manford also found excessive emphasis on theoretical concepts and the lack of collaboration between the music training college, the universities, the public schools and the Ghana Ministry of Education, and its agencies. Furthermore, Manford made several recommendations for improving the quality of the music teacher education programs in Ghana. These include creating opportunities for students to develop music skills through participating in musical performances and incorporating local resources and materials into the music programs.

Although Manford’s comprehensive study presents a detailed appraisal of the music teacher education programs in Ghana, the findings of this study cannot be generalized since the

study was mostly based on the personal observation and experiences of the author, as well as data from available documents. There are still gaps in the research in relation to music teacher education in Ghana that need to be addressed: Are there opportunities for the curriculum to be responsive to the needs of the preservice music teachers? What are the outcomes of the music teacher programs? How does the music teacher education program build the competencies of preservice teachers? In the light of the rapid social and cultural changes, it has become imperative for music educators to regularly examine the educational needs and interests of students and teachers. Research information is needed to help make informed judgments to sustain or improve music teacher education programs and the preparation of new music teachers in Ghana.

In her thesis, Addo (1990) reviewed the syllabus for the teacher training colleges and pinpointed some of the short falls with the programs. She mentioned the extreme emphasis on music theory and singing at the expense of integrated learning, and the utter lack of representation of children's values in the syllabus. Employing surveys and classroom observations, she also identified the strategies for teaching music in Ghanaian schools to serve as a basis for curriculum development. Addo further reviewed the relevance of Carl Orff and Kodaly's methods of music teaching within the context of Ghanaian music education. To date, these perspectives have not been fully embraced into the Ghanaian music teacher education programs.

### **Conceptual Framework**

This study is couched within the Context, Input, Process, and Product (CIPP) conceptual framework. Collins and Stockton (2018) asserted that situating a research within a conceptual framework offers several benefits including directing the focus of the research. As a guiding



framework, the CIPP was used to organize the evaluation of music teacher education programs in Ghana. Specifically, this conceptual framework was used to systematically guide the conception, design, and implementation.

### ***Context, Input, Process, and Product (CIPP) Evaluation Model***

Daniel Stufflebeam and associates in the 1960s developed the CIPP evaluation model as a procedure to assist educators in evaluating instructional programs (Phelps, Sadoff, Warburton & Ferrara, 2005). The CIPP evaluation model is designed to systematically collect information about a program to discover strengths and weaknesses, and also to offer direction for improving the program effectiveness or plan for the future of the program (Stufflebeam, 2001). The CIPP evaluation model has been widely used to assess the outcomes of service-learning projects (Zhang et al., 2011). According to Stufflebeam and Shinkfield (1985), the CIPP can be used as a tool to help make programs work better for the people they are intended to serve. Users of this model have focused on the formative and summative evaluations of school programs. The CIPP is uniquely suited for examining the effectiveness of educational programs and providing feedback to ensure continuous improvement (Stufflebeam, 2003). The underlying concept of the CIPP evaluation model is its improvement and accountability orientation (Zhang et al., 2011).

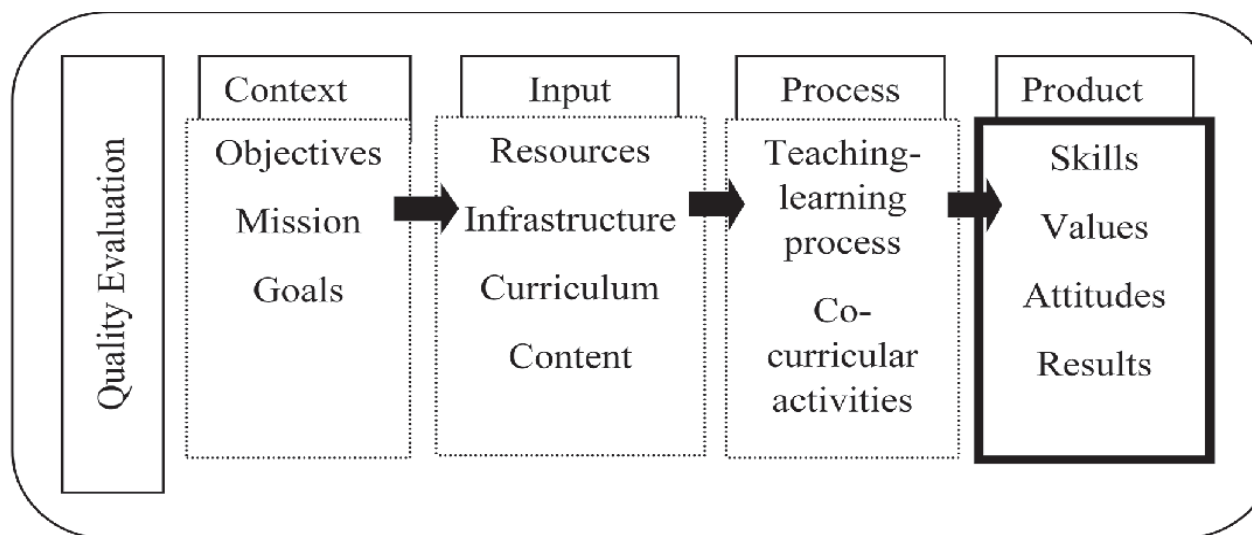
According to Zhang et al. (2011), this evaluation model is adaptable to a wide range of contexts and disciplines and it has been applied to organizational programs, teacher-education service-learning projects, development projects, and professional associations. Within the context of music education research, both Colwell (2003) and Ferguson (2007) recognized that CIPP has been used extensively to evaluate music programs. For example, Wing (1978) and Corina (2013) employed the CIPP evaluation model to guide their evaluation of music programs.

Essentially, this evaluation model consists of four components - Context, Input, Process

and Product (see Figure 1). According to Phelps et al. (2005), the information for each of the components is “synthesized to make it possible for decision making” (p.166). In this study, each of the four components served as an organizing framework for systematic examination and evaluation of the music teacher education programs. By moving through each of the four components, the subsequent paragraphs delineate important aspects of this model and demonstrate how each component was applied in this study.

**Figure 1**

*Context, Input, Process, Product Evaluation Model*



*Note.* This figure summarizes the four components of the CIPP evaluation model. From “Implementation of CIPP model for quality evaluation at school level: A case study,” by S. Aziz, M. Mahmood, & Z. Rehman, 2018, *Journal of Education and Educational Development*, 5(1), 189-206.

**Context Evaluation.** The objective of the context evaluation is primarily to examine the goals of the program, and assess “whether proposed goals are sufficiently responsive to assessed needs” (Zhang et al. 2011, p.63). This stage includes providing the relevant context, identifying goals, examining the background and scope of the programs, as well as assessing the needs of the service providers and recipients. Fundamentally, the context evaluation addresses the overall

status of a program by examining its strengths and weaknesses (Corina, 2013). The common methods that are employed to solicit information for the context evaluation include interviews, surveys, document reviews, and secondary data analysis (Zhang et al., 2011). Commenting on the evaluation of educational programs, Colwell and Beall (1985) hinted strongly that any meaningful evaluation should take the aims and objectives of the program into account. Accordingly, as used in this study, the context evaluation encompassed a review of the goals and objectives of music teacher education programs in Ghana through the examination of existing records (instructional materials, curriculum, and official documents). Taking a cue from previous studies (Corina, 2013; Wing, 1978), this section also included the identification of the strength and weaknesses of the music teacher education programs in Ghana.

**Input Evaluation.** Identifying and assessing the current system capabilities are the primary orientation of the input evaluation. The main attributes of the input evaluation include “inventorying and analysing available human and material resources, proposed budgets and schedules” (Zhang et al., 2011, p. 65). The aim for conducting input evaluation is to provide a critical assessment of available resources and identify key stakeholders. During the input evaluation, evaluators also provide the appropriate solutions to improve the educational program (Corina, 2013). In this current study, the input evaluation focused on the suggestions and recommendations that might be employed to improve the music teacher education programs in Ghana. Here, the information gathered may potentially influence the curricula content, training procedure, and policy for music teacher education in Ghana.

**Process Evaluation.** By asking key question what planned activities are carried out and how these activities are conducted, process evaluation encompasses examining the procedures associated with implementing the program’s activities and providing the necessary feedback.

Under the process evaluation, researchers evaluate the implementation of selected strategies (Ferguson, 2007). According to Zhang et al. (2011), an additional objective of process evaluation is to “assess the extent to which participants accept and carry out their roles” (p. 65).

Observation, record analysis, participant interviews, and questionnaires are among the tools used to gather the needed data for process evaluation. In line with the foregoing, the process evaluation entailed an investigation of the delivery of the music teacher education curricula and the philosophy that underpin music teacher education curricula in Ghana. Specifically, this included the curricula components and content areas that Ghanaian music teachers in training experience.

**Product Evaluation.** The goal of the product evaluation is to identify and assess program outcomes. Here, researchers focus on measuring the outcomes of the program and how effectively those outcomes are being addressed. Zhang et al. (2011) remarked that “the purpose of a product evaluation is to measure, interpret, and judge a project’s outcomes by assessing their merit, worth, significance, and probity” (p. 66). Methods used to execute product evaluations include achievement tests, rating scales, interviews, and case studies. The product evaluation component of this study covered how music teacher perceive the effectiveness of their music teaching ability in relation to the music teacher education program they received.

Within the educational system, CIPP is frequently used as a framework for evaluating programs. Accordingly, I used the CIPP evaluation model as a framework to help guide the research process including the research design, data collection and analysis processes. In addition, the CIPP was used as the organizing framework for reporting the data. Table 2 is a representation of the CIPP framework and the overall design for this study. It shows the four components of the model with questions that define relevant issues that will be investigated.

**Table 2***Using the CIPP Model to Guide the Evaluation of Music Teacher Education in Ghana*

CIPP Components	Research Design/Method	Research Questions
<u><i>Context Evaluation</i></u>		
Define the relevant context, identify needs and assets, and diagnose problems	Review the curricula documents Survey- Open-ended Part C (Q1-Q2) (Qualitative data)	What are the strengths and weaknesses of the Ghanaian music teacher education programs as perceived by practicing music teachers?
<u><i>Input Evaluation</i></u>		
Critically examine potentially relevant approaches Recommend alternative strategies	Survey (Quantitative data) Part B (Q1-Q36) Survey-Open-ended (Qualitative data)	What music teaching competencies are important to successful music teaching in Ghanaian schools?
<u><i>Process Evaluation</i></u>		
Identify the program's implementation process	Content analysis of instructional materials and course content	What are the major curricular components and course content areas of the music teacher education programs in Ghana?
<u><i>Product Evaluation</i></u>		
Measure, interpret, and judge program outcomes, and interpret their merit, worth, significance and probity.	Survey (Quantitative data) Part B (Q1-Q36)	To what extent do practicing music teachers perceive the effectiveness of the Ghanaian music teacher education programs in preparing them for their present employment in music?

*Note.* The table shows how the Context, Input, Process, Product evaluation model serve is used as a link between the research design and the research questions for this study. The CIPP model is used as a framework to inform the conception, design, and implementation of this study.

## **Subjectivity Statement**

In addition to being guided by CIPP, I also drew on my experience as a Ghanaian music educator- one who has been educated in the institutional settings and also taught music at all the levels of education in Ghana for several years, with experiences ranging from participating in music educator conferences, teacher training workshops, and serving as an examiner for school music examinations in Ghana. As such, I bring to this research project an interest in improving the quality of music teacher education programs in Ghana. My experience, in significant ways, informed and helped to shape the outcome of this study.

## **Summary**

This review of literature is based on the common understanding that knowledge accumulates and people learn from and build on what others have done. While this literature review extends to broader perspectives on music teacher education in general, its primary focus is on music teacher preparation in Ghana. In this way, the literature review included conceptual frameworks for music teacher development, initial music teacher programs, music teacher education in the context of Africa, and music teacher education in Ghana. From this review of literature, it is evident that the various scholars focused on specific areas of music teacher education, which may reflect their interests, specialties, and particular aims and objectives. Some focused on the curricula for music teacher education programs, pedagogical approaches, developing the capacities of preservice music teachers, while some evaluated the music teacher education programs. Taken together, previous and current studies show that, to improve the quality of music education in Ghana, music educators and researchers have to focus their attention on the effectiveness of the preparation of music teachers.

## **CHAPTER III**

### **RESEARCH METHOD**

In this chapter, I describe the general procedures and methods that were employed to carry out an evaluation of music teacher education programs in Ghana. Specifically, this chapter covers the research design, population and sample, data collection procedure, the research instrument, validity and reliability, data analysis procedures, and the role I played as the researcher of this study. Concluding this section is a discussion on the anticipated limitations of this study and suggested solutions to the limitations.

#### **Mixed Methods Definition and Design**

In order to answer to the aforementioned research questions posed in the first chapter, I used a mixed methods approach. I was guided by Tashakkori and Creswell's (2007) definition of mixed methods as "research in which the investigator collects and analyses data, integrates the findings, and draws inferences using both qualitative and quantitative approaches or methods in a single study or program of inquiry" (p.4). According to Greene (2007) there are "multiple ways of seeing and hearing, multiple ways of making sense of the social world, and multiple standpoints on what is important to be valued"(p.20). While there are several definitions of mixed methods research, the core characteristics include "the collection of both quantitative and qualitative data, data integration, and an underlying assumption that mixed methods research could be a useful approach to research" (Creswell & Clark, 2011, p. 7). These characteristics informed the choice of a mixed methods approach.

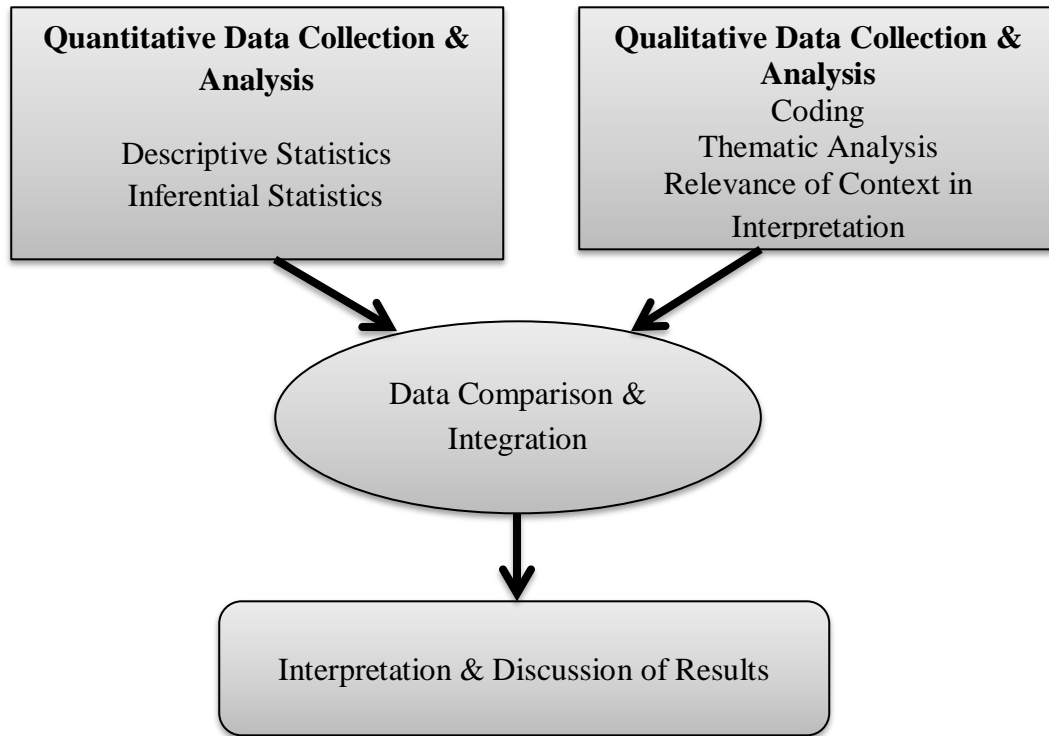
A mixed methods approach was essential for this study because it allowed me to capture

the breadth of the outcomes of the music teacher education programs in Ghana. By extension, using a mixed method approach enabled me to gather as much information as possible in order to develop a comprehensive understanding of music teacher education programs in Ghana. Moreover, several evaluation experts advocate for the use of multiple approaches in conducting evaluation of educational programs (Cowell, 1985; Creswell & Clark, 2011; McMillan & Schumacher, 2001; Stufflebeam, 2001). Accordingly, I specifically used a concurrent mixed methods design (QUAN + qual) in this study (MacMillan & Schumacher, 2003). In this type of design, both quantitative and qualitative data sets are collected at the same time in order to corroborate or triangulate findings (Creswell & Clark, 2011). When using a concurrent mixed methods design, according to Decuir-Gunby and Schutz (2017), a common approach is to design a survey featuring both Likert items (quantitative) and open-ended questions (qualitative). This process is also known as intramethod mixing (Johnson & Turner, 2003). Similarly, in this study, a survey was used to capture quantitative and qualitative data concurrently. The collected data sets were analyzed separately, and the results were then integrated and used to make appropriate conclusions. Figure 2 presents a diagram of the research design for this study.



**Figure 2**

*A visual display of the adopted mixed-methods*



*Note.* Adapted from “*Developing a mixed methods proposal: A practical guide for beginning researchers* by J. T. Decuir-Gunby, & A.P. Schutz, 2017, SAGE Publications, Inc.

### **Site and Participant Selection**

The selection of the research sites for this study was based on the focus of this research: to evaluate music teacher education programs in Ghana. Glesne (2016) asserted that “the selection of the research site or sites is often built into the research statement” (p.46). Within the context of the Ghanaian educational system, qualifications as a music teacher can be obtained from a traditional teaching university and through the colleges of education. For the purpose of this study, a concerted effort was made to include all 47 colleges of education (1 college of education was excluded because it does not offer music) that offer music education as well as the only traditional teaching university. An attempt was made to include all the institutions in order

to account for information about variations as well as to identify common patterns across the institutions (Glesne, 2015). Overall, the educational institutions varied on several areas: public and private, rural and urban, low and high socio-economic status, large and small populations, and university and college institutions.

On January 14, 2022, I sent a cover letter explaining the purpose and significance of this study to all the institutions. Further, I made several telephone calls in addition to reminder emails. Following the preceding, two individuals (one for each institution) served as gatekeepers and actively aided with the data collection process. The first gatekeeper (a music lecturer) provided me with the names and contact information of the music graduates of the 2018-2020 period. The second gatekeeper (the music chief examiner for the colleges of education) facilitated data collection process by providing access to the program directors, soliciting cooperation from the music teachers, and requesting for the contact information of the music graduates of the 2018-2020 period to be sent to me. The gatekeepers also provided access to numerous documents that offered insight into the nature of the music teacher preparation programs.

Of the 47 colleges of education that offer music, only 28 institutions responded by providing me with the requested information by the set deadline of February 1, 2022. This represented approximately 60% of the participating colleges. In the interest of confidentiality, I kept the names of the participating colleges anonymous (See Appendix A). In all, I received a total of 220 graduates' names and contact information from the music directors. However, not all of the graduates were eligible for this study. Appendix B shows the total of those eligible for the study and lists reasons for the ineligibility of others.

## *Participants*

Out of a population of 220 graduates, a total of 120 subjects responded to the invitation to participate in this study. This represented an overall response rate of 55%. However, I excluded 31 responses because of missing or incomplete data sets. As a result, I used 89 responses for the analysis. The target population of the study consisted of graduates of the participating music teacher education institutions with present employment in music. Soliciting the views of graduates of teacher education programs about programs through the use of opinion scales is well established in the research literature (Edelman, 2021; Meurer, 1974; Rohwer & Henry, 2004; Teachout, 1997). This sampling is predicated on the assumption that practicing music teachers are in the best position to evaluate their own music teacher preparation programs and provide valid judgements of the effectiveness of the training in relation to their present or past teaching situation. Similarly, Lacy (1985) asserted that practicing teachers are the most reliable and qualified to provide valid approximations of the relative value of music competencies used in teaching and the adequacy of their music teacher education programs. Evaluating the outcomes of educational programs by obtaining the responses of recent graduates of the teacher education programs is consistent with previous studies (Meurer, 1974; Lacy, 1985; Prince, 1968).

Accordingly, I recruited newly qualified music teachers within the first three years of employment in music to take part of this study. An additional criterion was that the selected music teachers should be currently engaged in music teaching in Ghanaian schools. I obtained a list of music teachers who graduated in the years 2018-2020 from the participating institutions. The provided list included names, contact information, major area and year of graduation. The rationale for these criteria was informed by my own personal experiences and immersion in

networks of preservice teachers, music teacher educators, music education researchers and existing academic research. I drew from my perspective as a researcher and also a Ghanaian music educator-one who has taught music at all levels of education (basic, secondary, and tertiary) in Ghana with experiences ranging from drawing up programs for both primary and secondary schools, and participating in cultural festivals for schools.

### **Research Instrument**

In this study, I gathered data primarily through the use of a survey questionnaire. The online survey was designed to capture the extent to which their music teacher education programs adequately prepared them for their present positions as music teachers. Additional aspects of interest included ratings of music teaching competencies important for successful teaching in Ghanaian schools.

#### ***Survey Questionnaire Development***

The evaluation of the music teacher preparation programs in Ghana was based on how practicing music teachers perceive the effectiveness of the music teacher education training they received in relation to their present employment in music. The development of the questionnaire for this study was based on information from related research studies and official documents (music syllabi, curricula, including aims and objectives of music teacher preparation) guiding music teacher education practice in Ghana. Specifically, information from Prince's study (1968) was used to generate the initial list of music teaching competencies. I adapted Prince's questionnaire by placing the 165 survey items under broader categories (see Chapter II). I used the broad categories of music teaching competencies identified by Meurer (1974).

In order to contextualize this questionnaire, I reviewed related literature on music teacher education in Ghana (Addo, 1999; Flolu & Amuah, 2003; Manford, 1987) as well as music

curricula and syllabi for music education in Ghana. Specifically, this review provided information on the nature of music teaching in the Ghanaian context and the development of music teaching competencies in relation to traditional Ghanaian (African) music. Accordingly, components and elements of teaching African music were introduced in the questionnaire. However, many of the identified music teaching competencies were consistent with those highlighted in the aforementioned studies.

### ***Questionnaire of the Music Teachers***

The questionnaire used to gather data for this study consisted of four sections. The survey themes and questions were partially adapted from a variety of studies and music teaching materials (music curricula and syllabi). Part A of the questionnaire provided background information about the research and a consent form. All participants taking the questionnaire answered Part A, and only those who currently hold a music teaching position continued on to answer Part B.

Part B of the questionnaire included 45 music teaching competencies organized into four categories: (a) Basic Music, (b) Performance, (c) Professional Music Education, and (d) Components of Professional Education. Participants examined and rated the importance of music teaching competencies (skills, abilities, understandings, and knowledge for teaching music) necessary for successful music teaching in Ghanaian schools. The subjects also rated the extent to which the music teacher education they received effectively prepared them for their present employment in music. The music teachers indicated their opinion by means of a Likert-type scale consisting of five choices (anchored by “does not apply” and “very important”) in relation to the importance of the music teaching competencies, and five choices (anchored by “course material not offered or not taken” and “very effective”) in response to the effectiveness of

training.

The Part C of the questionnaire consisted of three open-ended questions soliciting a free response on music teachers' perceived weaknesses and strengths of their music teacher training programs. A final question asked the research participants to offer suggestions that could be used to improve the music teacher programs in Ghana. The open-ended questions were included in order to solicit rich qualitative data. This information is beneficial in providing contextual meaning and understanding of music teacher education programs in Ghana.

Part D was designed to collect background information relating to age, sex, academic qualification, on the music teachers and information about the schools at which they were currently employed.

Overall, this questionnaire was intended to capture the adequacy, relevance of content and coverage of the music teacher education programs in Ghana in order to offer recommendations for its improvement. See Appendix D for the questionnaire used for this study.

### ***Pilot Testing***

A panel of music educators reviewed the initial draft of the questionnaire before it was distributed. This yielded insight into items that needed to be added to strengthen the survey and questions that had to be rewritten for clarity. The questionnaire was also pilot tested for content validity (relevance and clarity), reliability, and to know the length of time it takes to complete the entire questionnaire. The pilot test was conducted by recruiting 35 practicing music teachers who had completed music education programs at institutions other than the selected institutions for this study. The individuals who participated shared characteristics similar to the participating institutions for this study. The pilot yielded information on the duration for the completion of the survey (15 minutes). Following the pilot testing, no further modifications were made to the

questionnaire because a high score was obtained for the reliability analysis of the questionnaire items.

Reliability analysis was computed to determine the internal consistency of the pilot survey. A Cronbach’s alpha for the scale indicated a measurement of .959, which indicates an overall good reliability. Table 6 shows the details of the reliability test. The final draft of the questionnaire was programmed into QualtricsXM survey software and distributed.

**Table 3**

*Reliability Statistics of Pilot Research Instrument*

Scale	n	Cronbach’s Alpha	Cronbach’s Alpha Based on Standardized Items	N of Items
Music Teaching Competencies	35	.959	.980	45

*Note.* The closer the alpha value is to +1, the stronger the reliability level of the items. The Cronbach’s alpha of .959 indicates the reliability of the survey items is strong.

**Data Collection Procedure**

The subjects were invited to participate in this study through e-mail, Facebook, and several discussion lists. In a recruitment letter, participants were provided a direct hyperlink to the Qualtrics-based survey (see Appendix C). Once participants clicked on the survey hyperlink, they were redirected to the consent form, where they were explicitly asked if they were interested in participating in the survey. If they chose “YES,” they were directed to the survey questions. If they chose “NO,” they were directed to a page that thanked them for their interest in the survey. After consenting, the participants were asked to indicate if they were currently employed as music teachers. If so, they were asked to complete the survey. If not, their participation in the survey was ended.

### ***Content Analysis***

In addition to the use of a questionnaire, I also reviewed curricula and instructional documents, music syllabi, and administrative documents used by music teacher educators in order to gain further insights into the philosophy of music teacher education, aims, objectives, resource lists, assessment, course content, and pedagogy. Data of this type can be adequately and comprehensively reviewed through a content analysis (Macmillan & Schumacher, 2001). Accordingly, these documents were coded and labelled for further analysis. Information of this nature is important because it served as a frame of reference for the evaluation of the music teacher education programs in Ghana.

### **Data Analysis**

In this study, I analyzed the quantitative and qualitative data separately and then integrated the findings to create a comprehensive analysis and discussion.

### ***Procedures***

After the survey information was collected, I ensured that I had a complete data set. To this end, I examined the data for inconsistencies and made decisions about incomplete data and data cleaning. Here, a total of 31 cases were excluded from the analysis because of missing or incomplete data. Examples included responses with no information on demographics or missing responses to the ratings of the effectiveness of training received. Hence, the final analysis included 89 valid cases. Once I had a complete and clean data set, I analysed the data using SPSS. I employed descriptive statistical procedures (frequencies, median, and percentages) in order to help describe the data. Furthermore, I used inferential statistical procedures (Chi-Square, Spearman's Correlation Coefficient) to analyse and interpret the emergent data sets.

Considering that the questionnaire also included three open-ended questions, the free



responses were coded and categorized. For the first round of data analysis, I read through the responses in order to obtain an overview of the collected data, then I coded the data manually. In the second round of analysis, I used an excel spread sheet to facilitate descriptive coding (Saldana, 2015). Specifically, the coding was done at the sentence level. By assigning codes to data, the emerging categories were identified and grouped into major themes (LeCompte & Schensul, 2010). By collecting and analysing multiple sources of data (content analysis, quantitative and qualitative data), I aimed to test the validity of my data and triangulate evidence. At the same time, I drew on the CIPP evaluation model to organize data collection and analysis, and also to report the findings of this study.

To address RQ # 1, “What are the major curricular components and course content areas of the music teacher education programs in Ghana,” I used data gathered from the review of the curricula and instructional documents. For the content analysis, I obtained information on the expected teaching and learning experiences, assessment items, resource lists, subject rationale, aims, objectives, and content of the programs. This provided some insights into the main educational goals for music teacher education programs in Ghana, processes involved in training to become a music teacher in Ghana, and the expected music teaching competencies preservice music teachers are expected to develop. Addressing this research question provided the necessary context for the perceived goals of the educational programs within which the effectiveness of the music teacher programs in Ghana were examined in terms of adequacy and relevance of content and coverage.

For RQ # 2, “What are the strengths and weaknesses of the Ghanaian music teacher education programs as perceived by practicing music teachers,” I used the qualitative data collected via the open-ended questions of the survey (Part C). The use of the open-ended

questions enabled the research participants to elaborate on their experiences in relation to the strengths and weaknesses of the music teacher education programs in Ghana. This provided information on the aspects of the music teacher education programs to sustain, as well as to identify areas where revisions might be needed. According to Cronbach (2000) “the greatest service evaluation one can perform is to identify aspects of the course where revision is desirable” (p.675).

For RQ # 3, “What music teaching competencies are important to successful music teaching in Ghanaian schools,” I used the quantitative data collected by means of the questionnaire (Part B). For the quantitative data, I used descriptive statistics (to determine the highest and lowest ratings) and inferential statistical analyses (to determine relationships and differences in the responses of the research participants by using mean of ratings and chi-square, respectively). Data from this research question generated a list of music teaching competencies necessary for effective music teaching in Ghanaian schools. Matching the various curricula for the music teacher education programs in Ghana with the professional characteristics and competencies (skills, abilities, knowledge, and understanding) needed by beginning teachers may help guarantee that preservice teachers are adequately prepared for music teaching in Ghanaian schools.

For RQ # 4, “To what extent do practicing music teachers perceive the effectiveness of the Ghanaian music teacher education programs in preparing them for their present employment in music,” I again utilized the quantitative data collected via questionnaire questions (Part B). Accordingly, data sets were subjected to statistical treatment including descriptive, factor analyses, and Spearman’s rank correlation coefficient. Here, participants expressed their opinion by rating how effective they think the music teacher education prepared them to develop

competencies related to their present employment in music. To further examine the effectiveness of the music programs, a Spearman's rank correlation coefficient was conducted to determine if there was a significant relationship between ratings for the music competences and effectiveness of training received. The information from this question served as the basis to offer recommendations for the improvement of the music teacher education program in Ghana.

### ***Data Integration***

After I analyzed both the quantitative and qualitative data sets, I engaged in data integration. With reference to the concurrent mixed methods design, the quantitative and qualitative findings were collected at the same time, analyzed separately and then integrated (Decuir-Gunby & Schutz, 2017). I made inferences and conclusions by using both the quantitative and qualitative findings. In this way, I used all the sources of data (content analysis, quantitative, and qualitative findings) to support, contradict, or expand each other.

### ***Reliability and Validity***

Establishing the reliability and validity of a study is essential when engaging in mixed methods research (Decuir-Gunby & Schutz, 2017). In order to demonstrate the reliability of the quantitative component, I conducted a reliability analysis (Cronbach's alpha) on the survey results (see Table 3). As a further check, four music educators reviewed the content of the survey for validity and clarity. I determined the reliability of the responses by using the formula of agreements divided by agreement plus disagreements. Average reliability score for validity and clarity of survey items was .91.

### ***Trustworthiness***

In addition to addressing the reliability and validity of a study, it is also imperative to demonstrate the trustworthiness. According to Glesne (2016), trustworthiness is the degree of

confidence in the truth of the study, including establishing the credibility of data, interpretation, and methods. Here, in order to address the credibility of this study, the open-ended responses were coded twice to ensure that I did not miss any significant findings. Furthermore, I used ample raw data and direct descriptions of participants which allowed readers to see the participants' actual language and words. This helped support the interpretations that were made (Decuir-Gunby & Schutz, 2017). Examples of raw data and direct quotations can be seen from pages 87-91.

### **Ethical Considerations**

Prior to the collection of data, approval for conducting this study was obtained from the institutional review board. I secured informed consent from the subjects before they participated in this research (see Appendix E). In keeping with research ethics requirements, data were collected anonymously to ensure that the data was not linked to individual subjects by name and address. In the interest of confidentiality, no one else had access to the names of the participants except me.

### **Limitations**

I anticipated the following limitations in this current study. The first is the limitation associated with using survey data. Using self-reporting instruments is based primarily on the assumption that respondents will provide candid answers to the survey questions. However, this may not necessarily be the case. MacMillan and Schumacher (2001) noted that the likelihood for bias and social-desirability constitutes the major weaknesses in using surveys for data collection. Therefore, caution must be used in arriving at broad generalizations of a complex phenomenon such as evaluating the outcomes of the music teacher education programs in Ghana. Nonetheless, the use of multiple data sources and research approaches enabled the findings of this study to be

triangulated.

Furthermore, the data for this study was collected from a cross-sectional and not longitudinal design, so that the results of this study cannot be interpreted from a strictly developmental perspective. As a corollary to the aforementioned, the conceptual framework (Context, Input, Process, Product) employed for this study seem to suggest a developmental research perspective. However, this is not the primary objective for this study. The “context, input, process, and output” framework was used mainly to organize and present the various findings of this study in a more coherent and consistent manner. This notwithstanding, each domain provided insights that contextualizes the efficacy of the music teacher education programs in Ghana.

Another limitation worth pointing out is the use of a survey with open-ended questions as a means of collecting qualitative data. Although the open-ended questions provided data with meanings and depth of understanding, carrying out in-depth interviews and classroom observations would have enabled firmer conclusions about the findings of this study. Time and resource constraints, together with my present location, made the use of extensive interviews and observations difficult to include in this study. All the same, the use of a survey that incorporated open-ended questions, in conjunction with content analysis of curricula and instructional materials, generated information about the music teacher education programs in Ghana.

## CHAPTER IV

### RESULTS

The purpose of this study was to evaluate the effectiveness of the music teacher education programs in Ghana. In this chapter, I presented the data collected through the use of a survey and content analysis of instructional materials. I used the Context, Input, Process, Product (CIPP) theoretical framework as a lens to analyze, organize, and present the findings of this study. This chapter encompasses general biographical data of the research participants and the findings in relation to the research questions.

#### **General Biographical Data**

Of the 89 research participants, the majority (31%) were within the age group of 30-34 with the others (in descending order of frequency) between the age ranges of 25-29 (29%), 35-39 (26%), 40-44 (9%), 45-49 (4%), and finally, under 24 (1%). Participants identified as males ( $n = 64$ , 72%) and females ( $n = 25$ , 28%), who had obtained (current highest educational level) Bachelor's degree ( $n = 58$ , 65%), Diploma ( $n = 25$ , 28%), and Master's ( $n = 6$ , 7%) in music. Although the majority (63%) of the participants indicated their ability to play more than one instrument, they also identified their principal instrument area. As shown in Table 4, the majority of the participants (31%) identified as voice majors. Only 5% of the participants identified strings as their principal applied music area.

**Table 4***The Applied Music Area of Participants*

Applied Music Area	<i>n</i>	Percent (%)
Voice	28	31%
Keyboard	21	24%
Brass	19	21%
African Instruments	11	12%
Woodwinds	6	7%
Strings	4	5%
Total	89	100%

*Note.* This table presents the responses to the survey question “what is your major instrument area?”

Participants were graduates who completed their music teacher education programs in Ghana within a three-year period of 2018-2020. Table 5 presents the distribution of participants in the selected year groups. Of the total 89 who were employed as music teachers in Ghanaian primary schools, the majority (73%) were engaged in music teaching in the public school sector, and the remaining 27% were in private schools. The private schools also included the various international schools in Ghana. The next section presents the results of this study in relation to the research questions framed to guide this study.

**Table 5***The Distribution of Participants in the Three-Year Period Selected for this Study*

Year	<i>n</i>	Percent (%)
2018	36	40%
2019	24	27%
2020	29	33%
Total	89	100

*Note.* This table presents the responses to the survey question “what year did you graduate from your teacher education program?” Participants were graduates of the music teacher education programs in Ghana who completed in the three-year period of 2018-2020.

**Research Question # 1: “What are the major components and course content areas of the music teacher education programs?”**

I obtained data on the curricular components and course content by reviewing the syllabi provided by the Ghana Education Service and the public universities. These sources provided information about the course rationale, aims, objectives, content, teaching and learning experiences, system of assessment, and resource lists. This section presents an overview of the current curricula content for the various music teacher education programs in Ghana.

***Teacher Education at the Colleges of Education***

Presently, there are 48 Colleges of Education (CoE) in Ghana distributed among all the 16 regions across the country. The core aim of the CoE is to train teachers to acquire the necessary skills needed to teach in pre-tertiary institutions. In 2018, based on the recommendation of an educational review committee, all the colleges of education were upgraded into degree-awarding institutions. In addition, a new four-year bachelor of education curriculum replaced the three-year diploma in education program. Under this system, the prospective teachers are awarded bachelor of basic education upon completion. Music education is one of the elective subjects that candidates may select to study in addition to the compulsory courses, including English language, Science, and Mathematics.

In the first year of this system’s implementation, all the colleges of education were affiliated with only one traditional teaching university (University of Cape Coast). The Institute of Education at this university was mainly tasked with supervising teaching and learning at the colleges of education. In addition to designing the course curricula for the colleges of education, the university was also responsible for the certification of the teachers upon successful completion of all the course requirements. However, a sponsoring agency (Transforming



Teacher Education and learning, T-Tel) with the support of the Ghanaian government, introduced a new structure where the 48 colleges of education were divided among the 5 public universities (See Appendix A). This was done in order to enhance the quality of preservice teacher education and to ensure proper supervision and management of the colleges of education. However, while the University of Cape Coast retained its autonomy to develop its own curricula for the colleges of education under its supervision, T-Tel (Transforming Teacher Education and Learning Agency) led the other four public universities to design programs and courses for the rest of the colleges of education.

In consequence, these developments and changes have greatly influenced the provision and delivery of music teacher education at the various colleges of education. Presently, there are two different programs that are used concurrently for music teacher preparation. These are the Performing Arts Program (used by the 16 colleges of education under the auspices of University of Cape Coast) and Music and Sports (used by the remaining 32 colleges of education). Across both programs, music education is catalogued in a horizontal multidisciplinary integrated curriculum. For instance, the Performing Arts curriculum comprises Music, Dance, and Drama. Similarly, the Music and Sports curriculum includes Physical Education, Music, and Dance. In the subsequent section, I present the course structure and content for the two curricula used for music teacher education in Ghana at the colleges of education: Performing Arts Curriculum and Physical Education, Music and Dance.

### ***Performing Arts Curriculum***

The framework for this teacher education program requires the candidates to study fundamental academic courses including Social Science, Mathematics, English language, and Field Experience. In addition to the core subjects, preservice teachers have to select an elective

area. Performing Arts is one of the elective subjects that teacher trainees may select as a specialized area. The course outline used as a general guide for the delivery of the Performing Arts curriculum is shown in Table 6.

In all, there are 6 modules designed with increasing complexity from the first year to the final year (fourth year). Each module is delivered by exploring the interdisciplinary connections between the various areas (music, dance, and drama). The content is designed to represent all the three areas. This course is presented to teacher trainees in a scaffolding manner throughout the duration of the 4-year program. Only candidates who enroll in music as an elective area take this course. Currently, there are 16 colleges of education (affiliated with the University of Cape Coast) which use this curriculum.

While this curriculum covers most of the core aspects of the school music program, its application is not without flaws. The most notable one is the apparent lack of in-depth focus on each of the aspects of the performing arts like music or dance. Given that music is offered as an elective area, teachers who specialize in subject areas other than the Performing Arts may not be able to successfully teach the music component of the primary school syllabus. Within the Ghanaian educational context, teachers posted to the primary schools are expected to teach all the school subjects including science, mathematics, Ghanaian language, physical education, and religious and moral studies.

**Table 6***The Course Outlines and Scope of all the Courses in the Performing Arts Curriculum*

Course Title	Description/Scope/Areas	Credit
Music and Dance in the Society	This module provides an overview of the nature, function, practice of music in Ghanaian societies. This includes topics from Ethnomusicology and cultural studies. For example, students learn about how cultural festivals are organized in various Ghanaian communities.	3
Nature of the Performing Arts	This module covers the elements of music, dance, and drama. This includes sub-sections such as rhythm, sound, movement, dance, character, plot, and acting as well as the theories of Performing arts	3
Rudiments of Performing arts	This module encompasses standard staff notation, and labanotation (notation for dance movement). Sub-sections include areas such as composition and compositional devices.	3
Creativity	This module provides an avenue for students to express themselves through the integration of music, dance, and drama activities. Such activities include aural discrimination and free composition.	3
Methods of Teaching Performing Arts	This module include topics in the principles of teaching Performing Arts. Students learn how to teach the pedagogical content and apply their knowledge and skills in the classroom.	3
Career Opportunities in the Performing Arts	This module introduces students to the career opportunities in the performing arts.	3

*Note.* The table shows the core course outlines for the Performing Arts Curriculum. Music is not a-stand-alone program, as it is catalogued as part of an integrated curriculum which combines Music, Dance, and Drama.

***Physical Education and Music and Dance (PEMD) Curriculum***

Similar in focus to the *Performing Arts* curriculum but different in methodology is the *Physical education, and Music and Dance* (PEMD) curriculum. Here, music education is catalogued as part of an integrated curriculum comprising music, dance, sports, and physical

education. As stated in the curriculum, the goal of this program is to help preservice teachers develop a good sense of self-awareness and the awareness of the interplay among physical education, music and dance in the school settings. The curriculum is intended to focus on motor skills and movement patterns needed to perform a variety of physical activities, including traditional dances, songs, and musical genres with musical instruments.

Lessons are scheduled according to the contact hours of the specific subjects. In the first year, the program presents general courses (including PEMD) for all the beginning students. The rationale behind this scheme is to provide prospective teachers with an introduction to all the subject areas of the primary school curriculum. After the first year, the preservice teachers have the option to retain music (PEMD) as an elective subject or to drop it altogether. Generally, the first year work in music is devoted to introductory lessons in music elements and theory. The second, third, and final years deal with specialist lessons. The syllabus covers curriculum studies and teaching methodology. The method courses are designed to focus predominantly on developing the teaching skills of students. Given this current structure, only those who elect to continue with music after the first year are introduced to music teaching methodology. Currently, there are 32 colleges of education that use this curriculum. Table 7 summarizes the general course structure and content of the PEMD curriculum.

**Table 7***The Music and Dance Component of the PEMD Curriculum*

Course Title	Description/topic outlines	Credit
Rudiments of Music Elements of dance	This unit encompasses note values, rhythm notation, pitches, melody, harmony, musical texture, musical forms, and notation of movement (Labanotation).	3
History of Music in Ghana	This unit covers cultural studies and African traditional music. It examines the role of music in the society.	3
Curriculum studies integrated with methodology	This unit includes topics such as approaches to music teaching, principles of music education, curriculum studies, and lesson planning.	3
Teaching African Music	This unit offers practical and experiential learning opportunities in ensemble work and folk songs collection	3

*Note.* This curriculum combines Physical Education, Music, and Dance (PEMD) as one unit. Music instructors are expected to deliver each lesson by exploring the interdisciplinary connection between the subject areas. The table displays only the music and dance components of this curriculum. In the first year, all the teacher trainees are introduced to the rudiments of music and dance. In the subsequent years (2, 3, 4), only those who select PEMD as an elective area continue with the program.

The curriculum stipulates an integrated teaching approach to music, dance, and physical education. With this approach, the instructors are expected to explore the cross-subject connections between music, dance, and physical education. According to the syllabus, for example, in teaching the concept of rhythm the instructors are urged to explore how rhythm can be expressed in music and the movement of the body. A look at the subject outlines reveal that the program places much emphasis on African traditional musical instruments and resources (see Table 7).

***Systems of Assessment at the Colleges of Education***

At the Colleges of Education, the system of assessment is composed of two parts: 40% from internal continuous assessment (conducted by the college music instructor); and 60% from

external examinations. The internal assessment consists of several practical activities including student recitals and performances. These activities are graded internally, but moderated externally by representatives from the affiliated universities. The external examination is conducted by affiliated universities and it engages university music teacher educators to set questions for the examination. The external examination consists of two components. The first part is made up of short-structured questions and multiple-choice questions for aural exams. The questions range from aural tests, music theory, and responding to questions related to music teaching scenarios. The second part requires prospective music teachers to conduct a project on a topic related to music teaching and learning.

### ***Music Teacher Education at the University level***

Although the music teacher education programs in Ghana share similar content areas, the courses differ in terms of scope, particularly at the university level. Various music education subjects are offered at the selected university. These include, but are not limited to, musicianship, history of music education in Ghana, philosophy of music education, African music pedagogy, ethnomusicology, research methods, and psychology of music. In addition to these courses, preservice music teachers are required to enroll in other courses offered by the institute of education. These courses include communication skills, classroom management, and principles of teaching. Taken together, these courses are designed to provide students with the skills needed to present and manage classroom teaching and learning. As part of the program, preservice music teachers are required to participate in ensemble groups. Here, students can elect to join any of the ensembles of their interest. These include the brass band, strings ensemble, traditional drumming and dancing ensemble, pop band, and choral ensemble. However, participation in the choral ensemble is compulsory for all the students for all semesters. This program emphasizes choral

music participation because of the need to supply choral directors for schools and churches.

In all, there are 24 courses that makeup the content of the music teacher education program. From the list of courses, it can be inferred that pedagogical content knowledge takes up 28% of the courses, and subject content knowledge occupies 54%. Courses in African music constitute approximately 12% of the courses offered. A few courses have either historical or applied music/performance orientation. The courses offered in music are intended to build upon and consolidate the knowledge and skills of the preservice teachers. As stated in the syllabi, courses in music theory are expected to lead to aural awareness, perception, and discrimination of music elements. Courses in African music are designed to introduce students to the performance practice and interpretative understanding of African music. Here, concepts such as the structure of music and dance, the importance of rhythm, drum patterns, and the use of song structures such as “call and response” are mentioned. Furthermore, the curriculum also stipulates technical competence on one or more instruments. It is, however, surprising that there is no explicit mention of curriculum studies from the course outlines.

Although the curriculum is predominantly western in outlook, it also retained a local relevance. The syllabi provided opportunities for contextualized learning and the content was created to suit Ghanaian schools. In all cases, the most frequently occurring assessment procedure was the examination of theoretical material and practical work. The assessment included opportunities for prospective music teachers to submit music programs and lesson plans.

### **General Aspects of the Music Teacher Education Programs**

Although there are clear variations with the music teacher education programs, there are also common patterns that run through the programs. These general aspects are reflected in the

organization of the courses, aims and objectives of the programs, service learning opportunities, and method of teaching preservice teachers. The rest of this section will briefly discuss these common aspects.

### ***Organization of the Courses***

The topics for all the teacher training institutions were organized into units. Each unit is organized under the following headings: topic content, sub-topic, specific objectives, teaching/learning activities, reading lists, and guidelines for assessment. Furthermore, each topic in the music syllabi had corresponding specific objectives that showed course learning outcomes (e.g. demonstrate knowledge) and learning indicators (e.g. perform patriotic songs).

### ***Aims and Objectives of the Music Teacher Education Programs***

The aim of the music teacher education programs as stated in the syllabi, was to equip preservice teachers with the requisite knowledge and skills needed to enable them to teach effectively in schools in the country. By reviewing the syllabi for music teacher education, the following recurring objectives were identified:

- a) Develop music pedagogical knowledge,
- b) Equip students with the competencies and skills needed to develop their own strategies for school music education,
- c) Build the capacity of students to be able to organize and direct creative activities in schools
- d) Develop the music teaching competencies and skills of students

It is, however, not explicit that the strategies that are implemented ensure the achievement of these objectives. Additionally, there is no indication of how these aims are measured over time to ascertain whether the programs are meeting the needs of students, schools,



community, and the nation, at large. Such information needs to be an integral part of the curriculum planning and instructional process in order to determine the effectiveness of the programs. Most importantly, this information can also provide a basis for planning future instruction.

### ***Service Learning Opportunities of the Music Teacher Trainees***

Common to all institutions were the opportunities given to preservice teachers to engage in service learning. Service learning exercises are intended to provide experiential learning opportunities and to serve as a precursor for training in classroom practice. Overall, teaching practice took many different forms including:

- a) School attachment (placement of teacher trainees in schools) for observation of teaching and work practice,
- b) On-campus teaching practice (usually took the form of peer teaching),
- c) Project work (research related to music education, building a repertory of teaching and learning resources).
- d) Documentary video analysis

### ***Method of Teaching Preservice Music Educators***

An analysis of the syllabi for the various music teacher education programs revealed that the method of teaching varied in relation to the institution, instructor, and the subject matter.

However, the array of methods suggested for teaching prospective teachers included:

- a) Transmission of knowledge (lecture format),
- b) Student-centered teaching (students engage in discussions, projects, and activities),
- c) Individualized method,
- d) Brainstorming method,

- e) Drills,
- f) Expository teaching process and discovery learning process.

The teaching methods employed were expected to be accompanied by demonstrations, modelling, educational visits, and field experiences. The use of audio-visual recordings, intensification of field trips, and invitation of culture experts are suggested for use by the music teacher educators.

**Research Question #2: “What are the strengths and weaknesses of the Ghanaian music teacher education programs as perceived by practicing music teachers?”**

Here, the data on the opinion of the music teachers in relation to the strengths and weaknesses of the Ghanaian music teacher education programs are presented. The first section focuses on the strengths, followed by a section that focuses on the weaknesses of the programs as perceived by the practicing music teachers.

***Strengths of the Music Teacher Education Programs***

The responses to the question “what do you consider the greatest strengths of the music teacher preparation program” were coded and categorized as (a) Supportive Learning, (b) Increasing Emphasis on African Music, (c) Experiential Learning Opportunities, and (d) Other.

**Supportive Learning.** More than half of the participants (55%) noted that the music teacher educators were very supportive. The responses established that the music teacher educators created an atmosphere that encouraged participation and involvement. This environment was achieved through an emphasis on group work and by adapting lessons to the differing learning needs and experiences of the students. Typical responses describing the nature of the cooperative learning included “the music lessons were adapted in relation to the perceived ability of the students,” and “the instructors encouraged us every step of the way and offered the

needed support.” Commenting on the nature of support provided by the music teacher educators, one participant made this remark:

I was not particularly good in music, nor did I have any formal music background, but the music teachers gradually took me through the rudiments of music. They were very supportive, understanding, friendly, and committed to their work. The lessons were systematic and tailored towards my level in music. This really increased my passion for music and motivated me to continue my pursuit of music education as a profession.

Similarly, several participants also reported that the cordial relationship that existed between the faculty and students motivated them to learn more and participate in school activities. There were some participants who added that the music teacher educators were open to the suggestions and feedback from the teacher trainees on how the courses could be improved. This assured the participants that their input was needed in delivering the courses.

**Increasing Emphasis on African Music.** Another area of strength identified by some of the participants (45%) was the increasing attention given to the various aspects of African music (drumming, dancing, and singing). Traditional drumming and dancing was regarded as an integral part of the training of music teachers. Some participants made references to the fact that engagement in African music performances was beneficial to their present jobs in music.

Highlighting the usefulness of the African music component of the programs, one participant noted:

The program is designed to prepare the music teachers to perform the major traditional dances. We were introduced to traditional drumming and dancing ensembles including ‘Adowa,’ ‘Gumbe,’ ‘Agbadza,’ ‘Kpanlogo,’ and ‘Kundum’ which have been very important to my past and present music teaching situation.

Along similar lines, 25% of the participants highly esteemed the opportunities provided for learning folk songs, compiling game songs, and playing Ghanaian traditional drums. A few participants (20%) attributed their ability to teach traditional drumming and dancing in schools to the training they received. This is an account of one participant:

Prior to the music teacher education program, I did not know how to perform any of the traditional dances. During my teacher training, I participated in the African drumming and dance ensemble, and now I can comfortably teach some of the dances in my school. Not only did the music teachers learn to perform a wide variety of Ghanaian traditional music, but they were also taught the contexts, principles, and methods of teaching African music.

**Experiential Learning.** 80% of the participants mentioned the opportunities for teaching practice as one of the major strengths of the programs. The placement of teacher trainees in schools provided opportunities for practical training and experiential learning. Several participants reported that the teaching practice and experience they gained from internships and service learning engagement was one of the most valuable aspects of the teacher training programs. The reasons cited to support the usefulness of school attachments included direct experience and observation of classroom situation, hands-on learning, gathering teaching and learning materials, learning from practicing teachers who also served as mentors, and building their confidence in teaching.

**Other.** This category referred to general statements with no specific information (e.g. “the program is quite good,” “everything seem okay with the exception of some challenges”) or seemingly unrelated comments such as “I cannot think of one now,” “I am not sure of an answer at this point,” or “I do not have a response to this question.” 20% of the responses fell under this category.

### ***Weaknesses of the Music Teacher Education Programs***

Here, participants' responses in relation to the perceived weaknesses of the program were coded and categorized under the following themes: (a) Lack of Facilities, (b) Curriculum Issues, (c) Insufficient Time Allocation, (d) Teaching Methods, and (e) Other.

**Lack of Facilities.** All statements containing references to the lack of instructional materials, learning resources, and musical instruments were categorized under facilities. Lack of musical instruments was a major problem highlighted by almost all the participants. 90% of the participants felt that the lack of musical instruments impeded efforts of the instructors to provide opportunities for preservice teachers to perform and demonstrate practical skill learned in class. Commenting on the lack of musical instruments, a participant narrated:

The lack of essential musical instruments is one of the major problems facing music teacher preparation in Ghana. Musical instruments such as keyboards, percussion instruments, for example, are very expensive and the colleges of education are not in the position to purchase them. Without the musical instruments, we cannot practice to gain mastery. In my view, our training did not really include sufficient training in playing musical instruments.

Similarly, other participants also mentioned that the music studios and instrumental ensembles were not well resourced with musical instruments and the required equipment. As such, the ratio of musical instruments to the students enrolled in the music course was disproportional. One participant expressed the view that “about twelve of us [preservice music teachers] had to share one keyboard for a musicianship class which severely affected our ability to grasp and gain mastery over concepts taught.” In addition to the lack of musical instruments and equipment, some participants mentioned that the music instructors had to use their own personal equipment

(e.g. computers and accessories, software programs, cords, adaptors) or rent such materials from local shops and institution for classroom use. One participant reported that:

When we have to prepare for a school related program, the music instructors would usually go to the churches around to rent complete sets of drums and keyboards to enable us perform. However, in the classroom, we hardly played musical instruments.

The unavailability of musical instruments influenced the extent to which practical demonstrations were incorporated into the programs. While coding the responses, it became clear that most of the participants felt they did not gain the needed exposure and mastery over the various musical instruments. Along similar lines, a few participants drew attention to the fact that the limited instruments available were not properly maintained. One participant noted “the pianos in the studios are not serviced regularly and so most of them are worn out and dis-tuned.” A similar view was shared by another participant, “although there are a couple of string instruments, most of them are missing various parts including pegs, complete set of strings, or bows.” Due to excessive usage, some of these instruments were damaged and served no practical purpose. Another concern expressed by the participants was about the outdated teaching and learning materials. Given that the school music programs are constantly undergoing series of intense curricular reforms, a corresponding review of teaching and learning materials used for the training of music teachers is needed. Some participants pointed out that the recommended textbooks used were outdated and did not reflect the changes made to the school music program. There are very few resources (textbooks, song books, music method books) available to teacher trainees. As a result, the participants emphasized the need for the institutions to be well resourced with instruments and current textbooks in order to facilitate the training of teachers for schools.

**Curriculum Issues.** Issues pertaining to the curricula content and structure also dominated the responses of the participants. The majority of the participants (80%) pointed out that the programs placed too much emphasis on theoretical and historical courses. As a consequence, sufficient time and attention was not devoted to learning to play instruments and practical music teaching skills. One music teacher mentioned that:

There was too much focus on music theory and history. We studied music rudiments, staff notation, and elements of music. And very little attention was given to other areas of music such as performances and practical teaching.

While the participant preferred practical and performance related activities, the program emphasized music theory and history. Here is another example of a typical response:

The program did not place sufficient emphasis on methodology and practical courses. Instead of focusing on methods of teaching, the programs overemphasized knowledge of western music rudiments. We also did a bit of music history, but less of the practical stuff.

Participants expressed the perspective that greater emphasis on practical and pedagogical courses would have been an added advantage to their music teaching.

Another central point that figured prominently in the responses of the participants was the lack of alignment between the course content of the colleges of education and the curriculum for music offered at the various primary schools. Finding disciplinary links between the courses offered and the needs of the students in the public schools was reported by 40% of the participants. The responses of the participants included statements such as “mismatch between the curricula for the public schools and teacher training programs,” “lack of emphasis on the curricula for the primary schools,” “unrelated courses to music teaching in the schools,” and

“inadequate exposure to the various aspects of the music syllabus for the primary schools.”

Taken together, several participants mentioned that some courses offered at the colleges of education were not directly related to the course content and requirement for the school music programs.

Similarly, some participants (35%) commented on the apparent lack of innovative courses in the various programs. The introduction of additional courses in popular music, music technology, and music education methods (Dalcroze, Kodaly, Suzuki, and Carl-Orff traditions) were highlighted by some participants (25%).

**Insufficient Time Allocation.** Many participants (70%) also expressed concerns about the inadequate preparation time for music education. Typical responses in this category included “instructional period was not enough to cover the basics needed to start teaching,” “the course duration was insufficient,” and “inadequate contact hours.”

**Teaching Methods.** References in relation to the teaching method was twofold; (a) instructional practice and (b) exams orientation. More than half of the research participants (60%) argued that the instructional approach to teaching and learning was highly abstract with little or no links to actual classroom situations. Here, participants pointed out that much of the instructional delivery approach was didactic with very little avenues for practical teaching and demonstration. Similarly, other participants (30%) also added that teacher trainees were largely interested in passing the examination in order to get their teaching certificates. Guided by the examination culture, the music teacher educators employed highly didactic instructional approaches and lessons that were mainly tailored towards examination. This approach did not encourage the development of skills, knowledge, and abilities considered necessary for effective teaching. The focus on summative assessment, conditioned by the examination culture, resulted



in the lack of will on the part of the instructors to use assessment for formative and professional development purposes.

**Other.** This category referred to responses with no specific information or seemingly unrelated comments such “not that I can think of now,” “peer pressure,” or “discouragement from family and friends.” Responses of this nature (5%) were regarded as unrelated to this research question.

### **Research Question # 3: “What music teaching competencies are important to successful music teaching in Ghanaian schools?”**

Participants rated the importance of music teaching competencies in relation to their teaching position by using a Likert-type scale consisting of five choices (anchored by “does not apply” and “very important”). I reported frequencies, percentages, and medians for each music teaching competency. I included the median for each competency to allow a comparison of the central tendencies. A median greater than 3.0 was recognized as a high score and signified that the competency was regarded important for successful music teaching within the Ghanaian context. Similarly, a low median (2.9 and below) signified that the competency was considered less important. The discussion in Chapter 5 takes into account these differences.

Pearson’s Chi-square test revealed no significant differences between the distribution of responses across the four categories  $\chi^2(4, N = 89) = 65.50, p = .256$ . This result is indicative of the fact the participants’ responses were similar in relation to each of the four categories used to organize the music teaching competencies. A visual inspection of the tables associated with each of the four categories (Tables 8-14) reveals similarities in the ratings of the participants. In the subsequent section, I present the findings for each category of music teaching competencies; (a) Basic Music, (b) Performance- Functional Piano Facility, African Music, Major Instrument

(Applied), (c) Professional Music Education, and (d) Components of Professional Education.

### ***Basic Music Teaching Competencies***

Generally, the ratings of participants were high for the basic music teaching competencies. The majority of the participants rated “ability to read a musical score (76.40%)” and “knowledge of music theory (73.03%)” as very important for music teaching in Ghanaian schools. As shown in Table 8, most participants regarded the basic music teaching competencies related to music listening, music theory, and performance as very important. By stark contrast, the percentages of responses related to music teaching competencies with historical orientation were among the lowest ratings. For example, only 39.33% of the participants rated “knowledge of western music history” as very important. Additional music teaching competencies in this category identified by participants included “ability to incorporate technology,” “ability to improvise,” and “ability to harmonize a song in four parts.”

**Table 8***The Ratings of Participants in Relation to the Basic Music Teaching Competencies*

Music Teaching Competencies	Very Important	Important	Moderately Important	Not Important	Does not Apply	Median
Ability to read a musical score	76.40% (68)	19.10% (17)	3.37% (3)	1.12% (1)	0.00% (0)	3
Ability to hear so as to discriminate between correct and incorrect sounds	79.78% (71)	19.10% (17)	1.12% (1)	0.00% (0)	0.00% (0)	4
Ability to compose suitable music for various school levels	47.19% (42)	37.08% (33)	12.36% (11)	2.25% (2)	1.12% (1)	3
Knowledge of Western Music History (Baroque, Classical, Romantic, 20th century)	39.33% (35)	34.83% (31)	22.47% (20)	1.12% (1)	2.25% (2)	3
Knowledge of African Music History	64.04% (57)	23.60% (21)	10.11% (9)	0.00% (0)	2.25% (2)	2.8
Knowledge of music theory (notation)	73.03% (65)	24.72% (22)	1.12% (1)	0.00% (0)	1.12% (1)	3.5
Ability to play Ghanaian traditional instruments (drums and atenteben)	61.80% (55)	26.97% (24)	8.99% (8)	1.12% (1)	1.12% (1)	3.5
Ability to perform Ghanaian traditional dances	40.45% (36)	41.57% (37)	13.48% (12)	2.25% (2)	2.25% (2)	3
Ability to teach Popular music (Highlife, Hiplife, Gospel, Hip-hop)	46.07% (41)	31.46% (28)	19.10% (17)	2.25% (2)	1.12% (1)	3

### *Performance Related Music Teaching Competencies*

Overall, the ratings for performance-related music teaching competencies were high with median scores ranging from 4.0 – 3.5. As this suggests, the participants regard all the competencies under this category as important for successful music teaching in schools. Approximately 70% of participants rated “ability to carry out an effective instrumental rehearsal routine” as very important. The next, “ability to carry out an effective choral rehearsal routine” (67.41%), followed by the “ability to carry out an effective African traditional ensemble rehearsal routine” (51.68%). Table 9 shows the distribution of responses in relation to performance. No additional competencies that participants might have used in this category were provided.

**Table 9**

*The Ratings of Participants in Relation to Performance Based Music Teaching Competencies*

Music Teaching Competencies	Very Important	Important	Moderately Important	Not Important	Does not Apply	Median
Ability to carry out an effective Choral rehearsal routine	67.41% (60)	28.08% (25)	4.49% (4)	0.00% (0)	0.00% (0)	4
Ability to carry out an effective Instrumental rehearsal routine	69.66% (62)	24.71% (22)	4.49% (4)	0.00% (0)	1.12% (1)	3.5
Ability to carry out an effective African Traditional Ensemble rehearsal routine	51.68% (46)	31.46% (28)	12.35% (11)	0.00% (0)	4.49% (4)	3.5

**Functional Piano Facility.** The results of the ratings for the two music teaching competencies related to functional piano facility were very high (4.0). The “ability to harmonize

tunes in vocal or instrumental classes” as well as the “ability to play songs of the type found in common song books” were rated as very important by the majority of the participants (58.42% and 53.93% respectively). Interestingly, no one rated the competencies as “not important” or “does not apply” to present job situation. These findings suggest that the competencies related to functional piano facility were deemed important for successful teaching (see Table 10). No additional competencies that participants might have used in this category were added.

**Table 10**

*The Ratings of Participants in Relation to Functional Piano Facility*

Music Teaching Competencies	Very Important	Important	Moderately Important	Not Important	Does not Apply	Median
Ability to play songs of the type found in common song books	53.93% (48)	31.46% (28)	14.60% (13)	0.00% (0)	0.00% (0)	4
Ability to harmonize tunes in vocal or instrumental classes	58.42% (52)	29.21% (26)	12.35% (11)	0.00% (0)	0.00% (0)	4

**African Traditional Music Teaching Competencies.** Although the median scores were relatively high (3.25 - 3.0) compared to the other subgroups of the performance related competencies, only 40.44% and 39.32% of the participants indicated that the “ability to teach traditional dances” and the “ability to teach traditional drum patterns” were very important, respectively. However, the “ability to teach folk songs” received the highest ratings for very important (60.67%). In addition, a few participants indicated that the competencies under this category “did not apply” or were “not important” to their present teaching situation. Table 11 shows the distribution of the participants’ responses. No additional competencies that participants might have used in this category were listed.

**Table 11***The Ratings of Participants in Relation to African (Ghanaian) Music Teaching Competencies*

Music Teaching Competencies	Very Important	Important	Moderately Important	Not Important	Does not Apply	Median
Ability to teach Folk songs	60.67% (54)	30.33% (27)	6.74% (6)	1.12% (1)	1.12% (1)	3
Ability to teach traditional Dances	40.44% (36)	37.07% (33)	20.22% (18)	1.12% (1)	1.12% (1)	3
Ability to teach traditional drum patterns	39.32% (35)	34.83% (31)	22.47% (20)	0.00% (0)	33.70% (3)	3.5

**Major Instrument (Applied).** Here, the median scores for the music teaching competencies ranged from 3.5 - 3.0. As shown in Table 12, “ability to perform on applied major instrument” was considered as very important by the majority (62.79%). While 53.49% regarded “adequate knowledge of literature related to major instrument” as very important, a few (2.33%) indicated that this competency was not important for their present teaching situation. Three participants indicated additional competencies that they have used under this category. These included: “proper care and maintenance of instrument,” “ability to perform music with others,” and “ability to apply proper practice and playing technique to instrument.”

**Table 12***The Ratings of Participants in Relation to Major Instrument Teaching Competencies*

Music Teaching Competency	Very Important	Important	Moderately Important	Not Important	Does not Apply	Median
Adequate knowledge of literature related to major instrument	53.49% (48)	36.05% (32)	6.98% (6)	2.33% (2)	1.16% (1)	3
Ability to perform on applied major instrument	62.79% (55)	30.23% (27)	5.81% (6)	0.00% (0)	1.16% (1)	3.5

Taken together, the ratings for performance music teaching competencies were high. However, juxtaposing all the performance related teaching competencies revealed that the ratings of participants were higher for vocal music performance than instrumental performances.

***Professional Music Education Teaching Competencies***

All the items listed under the professional music teaching competencies received high ratings (median ranging from 4.0 – 3.0). A majority (77.52%) of the participants rated the “ability to help children sing on pitch through proper tone production” as very important. Similarly, 68.53% of the participants rated the competency of “knowing when and how to introduce part-singing” as very important. Interestingly, the highest ratings of very important were associated with voice related competencies. Additional aspects of music teaching competences that were rated as very important by the majority (in descending order of frequency) included “developing listening skills of students (67.41%),” “selecting appropriate music for students’ level or grade (66.29%),” and “adapting materials and teaching methods to the needs of the students (65.16%). Out of the 16 items listed under professional music education teaching competencies, a few participants (21.28%) indicated that these competencies were

either “not important” or “did not apply” to their music teaching situation. Generally, participants’ ratings were higher for practical activities (in relation to their importance) than the theoretical ones (see Table 13). No additional competencies that participants might have used in this category were recorded.



**Table 13***The Ratings of Participants in Relation to Professional Music Education Teaching Competencies*

Music Teaching Competencies	Very Important	Important	Moderately Important	Not Important	Does not Apply	Median
Ability to help children sing on pitch through proper tone production	77.52% (69)	17.97% (16)	3.37% (3)	1.12% (1)	0.00% (0)	3.5
Knowing when and how to introduce part-singing	68.53% (61)	29.21% (26)	2.24% (2)	0.00% (0)	0.00% (0)	4
Selecting appropriate music for students' level or grade	66.29% (59)	29.57% (26)	3.37% (3)	0.00% (0)	1.12% (1)	3.5
Developing listening skills of students	67.41% (60)	26.96% (24)	4.49% (4)	1.12% (1)	0.00% (0)	3.5
Adapting materials and teaching methods to the needs of the students	65.16% (58)	30.33% (27)	3.37% (3)	1.12% (1)	0.00% (0)	3.5
Guiding students' experiences with Classroom Percussion Instruments	43.82% (39)	43.82% (39)	10.11% (9)	1.12% (1)	1.12% (1)	3
Guiding students' experiences with melody Instruments	61.79% (55)	29.21% (26)	6.74% (6)	0.00% (0)	2.24% (2)	3.5
Guiding students' experiences with Chording Instruments	50.56% (45)	34.83% (31)	12.35% (11)	1.12% (1)	1.12% (1)	3
Integrating music with other subjects	55.05% (49)	32.58% (29)	10.11% (9)	0.00% (0)	2.24% (2)	3.5
Ability to teach and implement multicultural music education	51.68% (46)	37.07% (33)	11.23% (10)	0.00% (0)	0.00% (0)	4

Ability to plan and produce school related performances	56.17% (50)	31.46% (28)	10.11% (9)	0.00% (0)	2.24% (2)	3.5
Ability to integrate technology into music teaching	67.41% (60)	24.71% (22)	6.74% (6)	1.12% (1)	0.00% (0)	3.5
Develop instructional strategies that build on students' experiences, interests, and abilities	56.17% (50)	35.95% (32)	5.61% (5)	2.24% (2)	0.00% (0)	3.5
Plan instruction by using knowledge of subject matter, curriculum, and students	67.41% (60)	24.71% (22)	5.61% (5)	1.12% (1)	1.12% (1)	3
Ability to use a variety of assessments (observation, portfolios, tests, performance tasks)	61.79% (55)	26.96% (24)	8.98% (8)	1.12% (1)	1.12% (1)	3
Maintain an orderly, purposeful learning environment	58.42% (52)	33.70% (30)	7.86% (7)	0.00% (0)	0.00% (0)	4

### ***Components of Professional Education***

The responses to competencies under the Components of Professional Education were rated as very important by the majority of the participants. Specifically, 78.67% of the participants rated “understanding the value of music as part of the overall school curriculum” as very important. No participant rated the items listed here as “not important.” Of the entire sample under this category, only 6.74% indicated that the five competencies did not apply to their present music teaching situation. The participants rated the professional education teaching competencies higher than the other categories. The median score ranged from 5-4, as shown in Table 14. There were no additional competencies given by the participants under this category.

Table 14 shows the distribution of the ratings in relation to the components of professional education.

**Table 14**

*The Ratings of Participants in Relation to Professional Education Teaching Competencies*

Music Teaching Competencies	Very Important	Important	Moderately Important	Not Important	Does not Apply	Median
Understanding the value of music as a part of the overall school curriculum	78.67% (70)	19.10% (17)	1.12% (1)	0.00% (0)	1.12% (1)	5
Understanding child growth and development	70.78% (63)	23.59% (21)	3.37% (3)	0.00% (0)	2.24% (2)	5
Knowledge of tests and measurements and their proper interpretation and use in school music teaching	58.42% (52)	35.95% (32)	4.49% (4)	0.00% (0)	1.12% (1)	4
Knowledge of professional ethics	61.79% (55)	30.33% (27)	6.74% (6)	0.00% (0)	1.12% (1)	5
Knowledge of professional literature in music education	56.17% (50)	33.70% (30)	8.98% (8)	0.00% (0)	1.12% (1)	4

**Research Question # 4: To what extent do practicing music teachers perceive the effectiveness of the Ghanaian music teacher education programs in preparing them for their present employment in music?**

The findings of question #4 showed that a high rating for music teaching competencies was associated with a high rating for effectiveness of training received. Tables 15-18 compare the mean rankings and ratings of music teaching competencies and the effectiveness of training

received for each category. This result suggests that the participants received effective training for competencies that were regarded important to their music teaching situation. Spearman's rank correlation was computed to determine the relationship between the ratings for the music teaching competencies and the effectiveness of the music teacher education programs that music teachers received. The test showed that there was a significant positive correlation between the two variables,  $r_s = .896$ ,  $N = 47$ ,  $p < .001$ . This result is indicative of the fact that the two variables move in tandem, implying a direct association between the ratings of the music teaching competencies and the effectiveness of the music teacher education that the participants received (see Figure 2).

**Table 15***Ranking of Basic Music Teaching Competencies from Highest to Lowest*

Ranking	Basic Music Teaching Competencies	Mean of Ratings	
		Importance for job situation	Effectiveness of training received
1	Ability to hear so as to discriminate between correct and incorrect sounds	1.21	1.79
2	Ability to read a musical score	1.29	1.74
3	Knowledge of music theory	1.31	1.80
4	Ability to play Ghanaian traditional instruments	1.52	2.31
5	Knowledge of African music history	1.53	2.01
6	Ability to compose suitable music for various school levels	1.73	2.07
7	Ability to teach popular music (Highlife, Hiplife, Gospel, Hip-hop)	1.81	2.52
8	Ability to perform Ghanaian traditional dances	1.84	1.96
9	Knowledge of Western music history	1.92	2.13

*Note.* The mean ratings refer to the average of all participants' ratings for each music teaching competency. Mean ratings should be recognized as follows: a mean of 1.5 or less was recognized as a high score and signified that the competency was regarded important or effective; a mean greater than 1.6 was interpreted as a low score and signified that the competency was considered less important or effective.

**Table 16***Ranking of Performance Music Teaching Competencies from Highest to Lowest*

Ranking	Performance Music Teaching Competencies	Mean of Ratings	
		Importance for job situation	Effectiveness of training received
1	Ability to carry out an effective Choral rehearsal routine	1.35	1.74
2	Ability to carry out an effective Instrumental rehearsal routine	1.36	1.97
3	Ability to perform on applied major instrument	1.47	1.87
4	Ability to harmonize tunes in vocal or instrumental classes	1.49	1.91
5	Ability to teach Folk songs	1.52	2.01
6	Ability to play songs of the type found in common song books (Functional Piano Facility)	1.60	1.97
7	Adequate knowledge of literature related to major instrument	1.62	1.97
8	Ability to carry out an effective African Traditional Ensemble rehearsal routine	1.75	2.26
9	Ability to teach traditional dances	1.87	2.24
10	Ability to teach traditional drum patterns	1.95	2.21

*Note.* The mean ratings refer to the average of all participants' ratings for each music teaching competency. Mean ratings should be recognized as follows: a mean of 1.5 or less was recognized as a high score and signified that the competency was regarded important or effective; a mean greater than 1.6 was interpreted as a low score and signified that the competency was considered less important or effective.

**Table 17***Ranking of Professional Music Education Teaching Competencies from Highest to Lowest*

Ranking	Professional Music Education Teaching Competencies	Mean of Ratings	
		Importance for job situation	Effectiveness of training received
1	Ability to help children sing on pitch through proper tone production	1.26	1.79
2	Knowing when and how to introduce part-singing	1.33	1.82
3	Adapting materials and teaching methods to the needs of the students	1.38	1.98
4	Developing listening skills of students	1.39	1.93
5	Select appropriate music for students' level or grade	1.40	1.95
6	Ability to integrate technology into music teaching	1.44	2.25
7	Plan instruction by using knowledge of subject matter, curriculum, and student development	1.46	1.99
8	Maintain an orderly, purposeful learning environment	1.49	2.11
9	Guiding students' experiences with Melody Instruments	1.54	2.01
10	Develop instructional strategies that build on students' experiences, interests, and abilities	1.55	2.08
11	Ability to use a variety of assessments (observation, portfolios, tests, performance)	1.56	2.02
12	Ability to plan and produce school related performances	1.60	2.10
13	Ability to teach and implement multicultural music education	1.63	2.25
14	Integrating music with other subjects	1.65	2.12
15	Guiding students' experiences with Chording Instruments (guitar, piano)	1.71	2.17

*Note.* The mean ratings refer to the average of all participants' ratings for each music teaching competency. Mean ratings should be recognized as follows: a mean of 1.5 or less was recognized as a high score and signified that the competency was regarded important or effective; a mean greater than 1.6 was interpreted as a low score and signified that the competency was considered less important or effective.

**Table 18***Ranking of Components of Professional Education Teaching Competencies (Highest to Lowest)*

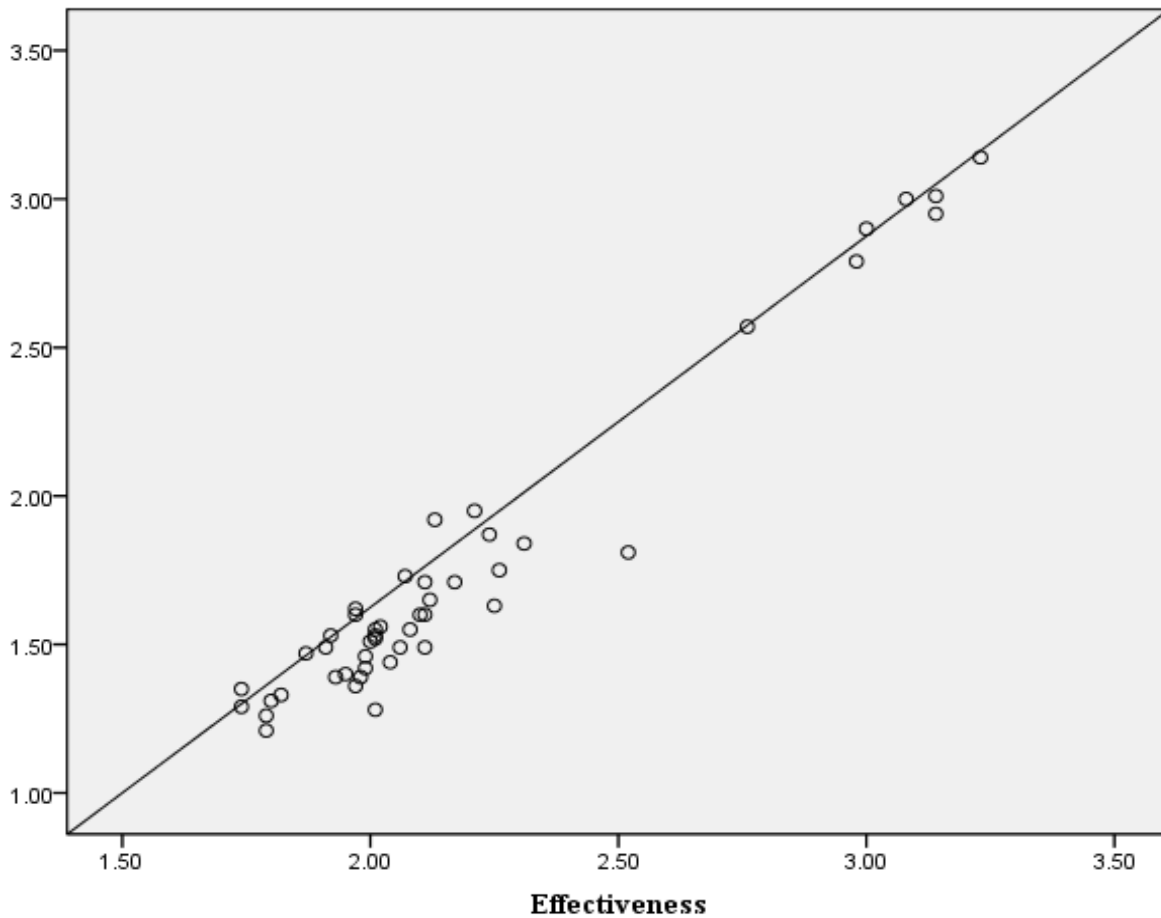
Ranking	Components of Professional Education Teaching Competencies	Mean of Ratings	
		Importance for job situation	Effectiveness of training received
1	Understanding the value of music as a part of the overall school curriculum	1.28	2.01
2	Understanding child growth and development (cognitive, affective, motor skills)	1.42	1.99
3	Knowledge of tests and measurements and their proper interpretation and use in school music teaching	1.49	2.06
4	Knowledge of professional ethics	1.51	2.00
5	Knowledge of professional literature in music education (books, periodicals, research, etc.)	1.60	2.11

*Note.* The mean ratings refer to the average of all participants' ratings for each music teaching competency. Mean ratings should be recognized as follows: a mean of 1.5 or less was recognized as a high score and signified that the competency was regarded important or effective; a mean greater than 1.6 was interpreted as a low score and signified that the competency was considered less important or effective.



**Figure 2**

*A Scatterplot of Important Competencies and Effectiveness of Training*



*Note.* This figure shows the relationship between the competencies important for successful teaching and the effectiveness of the training participants received. The scatterplot shows a strong positive monotonic relationship between the two variables. This suggests that when one variable moves higher or lower, the other variable moves in the same direction with the same magnitude. In this case, the participants received effective training for the competencies that were considered important for successful music teaching in Ghanaian schools.

## CHAPTER V

### DISCUSSION, RECOMMENDATIONS, CONCLUSION

#### Discussion

In order to improve the quality of music teacher education in Ghana, ongoing program evaluation should be an integral part of the curriculum process. Program evaluations can serve many purposes including aiding in planning, informing policy makers, and improving or justifying procedures and programs. Many scholars support the use of information from program evaluation to make informed educational decisions (Asmus, 1992; Boyle, 1992; Cronbach, 2001; Ferguson; Stufflebeam, 2001). Given this, the purpose of this study was to evaluate the music teacher education programs in Ghana in order to offer recommendations for improvement. The ever-evolving national standards for school music, along with the changing socio-cultural dynamics in Ghana, necessitate a corresponding review of the music teacher education programs. Accordingly, I set out to (a) analyze the broader goals, processes, and aspects of the curriculum, (b) investigate the strengths and weaknesses of the music teacher education programs, (c) identify those music teaching competencies deemed important for successful teaching in the Ghanaian educational system, and (d) determine the adequacy of the curricula in preparing effective teachers of music. By overlaying the Content, Input, Process, and Product (CIPP) evaluation model as a conceptual framework, I sought the perspective of practicing music teachers. Using a concurrent mixed methods approach, I collected data primarily through a survey that featured both quantitative and qualitative measures and reviewed the curricula, syllabi, and instructional materials used for music teacher education in Ghana. This discusses the

findings of the research questions and offers recommendations on how best music teacher training efforts can be improved or otherwise supported. The study concludes with recommendations for future research and a summary of these findings.

On the surface, the initial findings from the document analysis showed that music teacher education fulfils a primary role in the Ghanaian schools. The emergent data revealed differences between the music syllabi for the university and the colleges of education. Depending on the affiliated university, the colleges of education used either the *Performing Arts* or *Physical Education, Music and Dance* curricula to train prospective teachers. Both programs were catalogued as part of multidisciplinary integrated curriculum consisting of music, dance, and drama or physical education, music and dance.

Regardless of the type of curriculum used, according to Temmerman (1998), the main goal of a teacher education program should be to equip preservice teachers with the requisite knowledge and skills for music teaching. The document analysis revealed two underlying objectives of the programs. The first was developing students' knowledge and understanding of music concepts. The second was building the music performance and teaching skills of students. Overall, the content areas of the programs can be classified under five broad categories: (a) Music Theory, (b) Music History, (c) Methodologies or Approaches to Music Teaching, (d) Instrumental or Ensemble Skills, and (e) Components of Professional Education. As established by previous literature (Flolu & Amuah, 2003; Lacy, 1985; Manford, 1983; Temmerman, 1998; Thorgensen & Johansen, 2016), these areas are typical of most music teacher education curriculum. However, in addition, the music teacher education programs in Ghana include several aspects of African music. These include the history of African music, African traditional music and instruments, Ghanaian art music, and popular music.

It is also important to note that although the syllabi are similar for the colleges of education, the philosophical orientation and mode of delivery are different from one institution to another. The major differences between the various programs are within the use of the focus and scope. For example, although the university music teacher education program offers a broad spectrum of courses, emphasis is placed on music theory and choral music. This emphasis on choral music corresponds with the need to supply choral directors for schools.

Analyzing the curricula for the music teacher education programs revealed that minimal attention was given to courses in performance and practical teaching skills. More courses devoted to the rudiments of music and music theory than music pedagogy exist. Emergent data from the survey also showed that while the participants preferred practical and performance related activities, the programs emphasized theoretical and historical concepts. Interestingly, in his research, Manford (1983), made a similar observation and offered several recommendations. One of such recommendations was to create opportunities for preservice teachers to develop music skills through active participation in musical performances and practical activities. However, the findings of this study seem to suggest that not much has changed. Several music educators in Ghana (Addo, 1990; Akrofi, 2002; Amuah, 1997; Flolu & Amuah, 2003) have highlighted the need for the music programs to include sufficient opportunities for practical skill development. The participants of this study expressed the view that greater emphasis on practical and pedagogical courses would have been an added advantage to their music teaching.

With reference to the Context Input Process Product (CIPP) evaluation model, the document analysis provided some insights into the nature of the programs. Nonetheless, it is important for these findings to be taken with caution. According to Temmerman (1998), “it is risky to make assumptions about what happens in the teaching/learning environment based only

on aims statements, content/topic listings, methodology, and student assessment items” (p.19). This is because course outlines and instructional materials alone cannot provide an accurate and complete account of training processes. At best, they provide information on what is intended to occur. Classroom situation and actual practice may differ according to the context.

An additional aspect of this study was to find out the strengths and weaknesses of the programs. Participants were asked to respond to two open-ended questions on the final part of the survey. Drawing on the CIPP conceptual framework, responses to the questions provided the relevant context and helped in identifying the needs and assets of the programs. In relation to the strengths of the program, three major factors were identified: (a) experiential learning, (b) supportive faculty, and (c) inclusion of African music.

About 80% of the participants identified experiential learning engagements as a major strength of the training process. Activities such as hands-on learning, internships, and community engagements were mentioned as examples of experiential learning engagements. According to William (2015), providing learning opportunities for preservice teachers to work directly in authentic classroom situations and school environment is, “unquestionably a vital part of teacher training” (p.44). Both qualitative and quantitative data sets indicated that the participants valued the experiential learning opportunities although the programs placed more emphasis on theoretical concepts. Similarly, Thomas (2000) mentioned that practical and project based learning promotes interests, fosters critical thinking, and builds the competencies of teachers to deal with real classroom situations. The results of this study suggested that participants not only preferred practical activities, but they also found these activities useful to their present music teaching situation.

Another factor that contributed to the success of the programs is the commitment of the

music faculty to supporting and encouraging preservice teachers in their musical pursuits. More than half of the participants (55%) felt that the learning support they received from the music faculty helped them build their musical abilities and confidence in teaching. Specifically, the music faculty provided support by meeting the individual students at their various levels of musical development, thus providing a conducive environment for musical growth. By doing so, many prospective teachers built their confidence in teaching. Ballantyne (2012) found that the perception of music teachers regarding their own musical abilities had an impact on their professional identities and abilities. By extension, Ballantyne's finding may help explain how the support and encouragement from the instructors assisted the participants to construct their own identity and practice as music educators.

Furthermore, participants identified the increasing emphasis on the various aspects of African music as one of the major strengths of the programs. The findings of this study suggested that the music teacher education programs have expanded to include local content, materials, and resources. Data showed that trainee teachers are offered opportunities for contextualized learning within the Ghanaian (African) environment. Additionally, the ratings of participants in relation to the African music teaching competencies were generally high (see Table 16). Previous studies (DeVane, 1979, Manford, 1983; Otchere, 2015; Oehrle, 2010) reported that the music programs were predominantly western in orientation. The results of this study show that while the curricula retains its focus on western musical traditions, it also emphasizes African traditional music. Wamunyu's (1999) review of Kenyan music teacher education programs, demonstrated that African traditional music was given considerable attention. Nevertheless, there is an ongoing debate as to whether music educators in Africa should perpetuate the western music traditions or look for new African centered way of training

music teachers (Adeogun, 2015; Akrofi, 2002; Chadwick, 2005; Flolu, 2000; Oehrle, 1992; Otchere, 2015).

With reference to the weaknesses of the programs, four major issues were noted. The most notable (identified by 90% of the participants) was the lack of musical instruments and learning materials. In consequence, the curriculum offerings are more theoretical than practical possibly because music instructors may be limited the range of practical activities they can provide (Temmerman, 1998). Some music teacher educators resorted to renting musical instruments for use in the classroom, while others simply improvised by using the available materials. While policy makers seek to broaden the scope of the musical experiences of students (Akrofi, 2002; Manford, 1983), an important initial step should be the provision of the necessary teaching and learning materials. Perhaps, the inadequacy or, in most cases, the unavailability of musical instruments is the result of the apparent emphasis on music theory.

Furthermore, the results of this study suggest that while the programs mainly emphasized passive activities (analysing and learning of facts), the participants preferred to be active and to perform. In their study, Holden and Button (2006) found practical musical skills as the most useful for school music teaching and they therefore recommended that music teacher educators provide active learning experiences by modelling skills and teaching strategies. Accordingly, the majority of the music teachers reported preference for practical activities (including playing of instruments and teaching practice) to theoretical lessons (e.g. music theory and history). To further corroborate this finding, participants rated performance and practical related items higher than non-performance competencies. Examples of performance and practical activities included the “ability to carry out an effective instrumental and choral rehearsal routine,” and the “ability to perform on applied major instrument.”

Music instructors' use of teaching approaches that were not sufficiently responsive to the learning needs of preservice teachers and attuned to the classroom situation was highlighted by some participants. Instructional practice with little or no links to actual classroom situations was one of the identified shortfalls of the programs. It is therefore important for opportunities to be given to teacher trainees to experience the subjects (including music) taught at the primary school level. Alternatively, specialist teachers should be trained to specifically teach the elective subjects. Jang (1988) remarked that the delivery of the teacher education programs should be derived from the actual role that teachers play in schools. By extension, music teacher educators should be guided by the instructional practices and approaches relevant to music teaching in the schools.

A few of the participants (30%) added that the focus of some prospective teachers on merely passing the examination, upon which gainful employment is based, did not motivate the music instructors to explore content areas beyond the prescribed syllabus. Not only does this approach stifle creativity and innovation, but it does not foster music enjoyment and continued music learning (Duke, 1999). Examinations should not be an end in itself for music teacher education programs. According to Duke (1999), assessment must be woven into the fabric of goal setting, curriculum planning, and instruction. Beyond examination and grading, music teacher educators should use assessment information to learn about what teacher trainees know, feel, and demonstrate.

Furthermore, time constraint caused by the integrated curriculum (specific to the colleges of education) made it difficult for music teacher educators to treat the topics with in-depth focus. The responses suggested that the time spent on the music courses was not sufficient to prepare them for school music teaching. Given the current integrated nature of music teacher education



programs at the various colleges of education, it is possible that the teacher trainees learn only a small part of what they need to know in order to teach music in the schools.

By design, it might be difficult for most instructors to comprehensively cover the music and dance components of this curriculum. Structurally and operationally, it would be unlikely for the educators to provide extensive music learning experiences to the prospective teachers. It also seems that several aspects of music including composition, listening, and improvisation are not explicitly mentioned in the curriculum. Another caveat with this curriculum is that prospective teachers who discontinue with music education after the first year are not presented with the opportunity to engage in practical music teaching skills before entering the primary schools to teach. There seem to be a structural lapse in the policy and planning of the courses. All of these factors can make it almost impossible for even the most well-intentioned and committed faculty members to teach effectively (Temmerman, 1998).

Participants rated a list of competencies in terms of their importance to successful music teaching in the Ghanaian school context. The music teaching competencies were broadly categorized under four domains: (a) Basic (b) Performance (c) Professional Music Education, and (d) Professional Education. Competencies were ranked on the basis of the mean ratings for all the respondents. Of the basic music competencies, the highest ranked item was the “ability to hear so as to discriminate between correct and incorrect sounds” and the lowest was “knowledge of western music history” (See Table 15). The category of performance music competencies was ranked with “ability to carry out an effective choral rehearsal routine” receiving the highest and “ability to teach traditional drum patterns” achieving the lowest. Table 16 shows the ranking of the performance music competencies from the highest to the lowest. The highest ranked item under the area of professional music education was “ability to help children sing on pitch

through proper tone production” (See Table 16). As shown in Table 17, the highest item within the professional education category was “understanding the value of music as part of the overall school curriculum.” Within this category, “knowledge of professional literature in music education” was the lowest ranked item. It is interesting to find out that Meurer (1974) whose research focused on the music teacher education at Indiana state university recorded a similar result. Along similar lines, Taebal (1980) noticed that the responses of subjects tended to be higher for aural and vocal music teaching competencies. Taebal maintained that the teaching competencies that were applicable to choral and instrumental situations received higher ratings than ones specific to particular tasks.

In addition, frequency and percentages of responses were taken into account. When comparing responses across the various categories, some interesting trends in ratings emerged. Overall, the performance and practical related music teaching competencies were the highest rated items. For example, “ability to carry out an effective instrumental rehearsal routine” and “ability to perform on applied major instrument” were among the highest ranked competencies. More highly rated across all categories, however, were competencies related to vocal performance. Typical examples included training students to develop a proper singing tone and developing the ability to conduct effective choral rehearsal. Among the lowest ranked competencies were those involving learning of facts and items with historical concepts. Examples of such competencies included “knowledge of western music history” and “knowledge of African music history.” These findings are corroborated by participants’ preference and recommendation for the music teacher education programs to pay more attention to performance and practical related courses. Generally, participants tended to be consistent in their views of the highest ranking competencies and the lower ranked ones

A visual inspection of the Tables 15-18 and Figure 2 suggest that the participants received effective training for many of the listed competencies that were found to be important for successful music teaching. A Spearman's rank correlation yielded a positive association between the two variables (competencies and effectiveness). This finding indicated that the ratings of the importance of competencies for successful teaching were generally identical with the effectiveness of preparation. One possible explanation is that the training of preservice teachers received was more generally related to the syllabus and classroom expectation for music teachers. Only a few music teaching competencies were rated higher in "importance" but rated lower for "effectiveness" of training. Among the lowest ranked competencies in terms of effectiveness of training included "understanding the value of music as a part of the overall school curriculum," and "ability to integrate technology into music teaching," This information can be used to make the appropriate revisions in order to strengthen the programs (Ferguson, 2007).

### **Recommendations**

Based on the findings of this study, I present the following recommendations for music teacher education in Ghana. The recommendations also provide implications for practice, policy, and research. Given the current trend of music teacher education in Ghana, it is necessary for a reconceptualization of the preservice programs involving reordering of both curriculum and pedagogy.

#### ***Curriculum Reform***

Given the constraints faced by music educators (including resources and time limitation), there is the need for music educators to identify those characteristics and competencies deemed to be essential and attainable. In other words, the programs should embody the most important,

meaningful, and substantive aspects of the program. When this is done, educators can then match the music curriculum to the professional characteristics and competencies needed by beginning music teachers in order to provide an effective school music program. Moreover, doing this may also guarantee the effective and efficient use of the limited resources for music teacher preparation. Additionally, music teacher educators need to foster and maintain partnerships to implement structures that would ensure a disciplinary link between the courses offered in the training institutions and the school music programs. The core aspects of the music teacher education programs must include music that is related to the experiences of the society and musical needs of students.

As a corollary to the above, music educators should build the competence of the preservice teachers by emphasizing what is most important with much more depth rather than attempting to cover a wide breadth. Given the strictness of the time allocated to music, what is taught should represent the core aspects of music training needed by beginning teachers to provide effective school music program. This is simply because there is not enough time to cover all the components of music teacher training with much depth. As Duke (1999) mentioned, “learning is an active process and students learn by what they do, by actively engaging in musical tasks, by using information and skills to accomplish tangible goals, and having the experiences repeatedly” (p.11). Rather than increasing the course content, policy makers and music educators should provide learning opportunities that emphasizes in-depth coverage and mastery of skills.

### ***Pedagogical Reform***

Another aspect of music teacher education in Ghana that merits attention is shaping the way lessons are delivered to prospective teachers. Music teacher educators must develop good

pedagogical practice for preservice music teachers to model. It is expected that music teacher educators model their music lessons as close as possible to what the prospective teachers may experience in the various schools. That is, music teacher educators should situate a substantial part of the music teacher training in the context of the school system. Often beginning teachers imitate the way they were trained (Amuah, 1997; Duke, 2000). It is therefore important for the prospective teachers to gain relevant and practical experiences that they can use as guides for their own classroom practices.

By extension, the music teaching and learning should be organized in such a way as to enhance, and not hinder, the cultivation of love for music of prospective music teachers. Of course, this calls for regular professional development through workshops, the availability of the relevant teaching and learning materials (instruments, audio-visual devices, and classroom technology), well-equipped music departments, and certainly support from policy makers and stakeholders. In addition, there should be regular review of the curriculum for alignment between the course content and expectation for the teacher training institutions and schools. Cutietta (2007) echoed this same idea by highlighting the need for regular review of music teacher education programs given the changes in the educational system. Doing these will ensure that, what is learned during the music teacher education period is not distant from the realities of the Ghanaian classroom.

Furthermore, the dual mode of delivery where content knowledge is treated as a separate entity from pedagogy (teaching methods) should be revised. Currently, after the first year of introduction to the music content knowledge, method courses are offered in the second year. Beginning preservice teachers, right from the first semester of the program, should be introduced to music teaching methods. The music teacher educators who are responsible for teaching the

content should also carefully plan their lessons so that pedagogy is embedded in the delivery of the music content. Additionally, it would be important for field experiences and method course to be sequentially included throughout the entire duration of the programs (Petker & Petersen, 2014).

### **Recommendations for Further Research**

There is also the need for future studies to take a closer look at the cohort of beginning students who enter into the music teaching profession. Such knowledge can reveal the background of student teachers and their motivation to be music educators which can aid the planning and preparation of music programs that address the need of the students. The background characteristics of the preservice music teachers have implications for policies and curriculum on the starting points and structure of the music training program. Furthermore, more research studies are needed to investigate the teaching and learning experience of both teacher educators and preservice music teachers in order to improve the quality of the music teacher education programs. Follow up studies might compare and contrast the outcomes of the various music teacher education programs in operation in Ghana. Future research might also investigate the perspectives of music teachers on how the programs can be improved based on their experiences in the classroom.

### **Conclusion**

This study has shed some light on the program goals, faculty needs, challenges, models of successful teaching training structures, and the limitations that hinder the provision of appropriate learning experiences to adequately prepare students both at the university and colleges of education. Music teacher education in Ghana should be reshaped to ensure the long term survival of music education in schools. Ghanaian music teachers of the future will have to

show mastery of music content, exhibit the appropriate teaching skills and depositions, and apply new and innovative teaching practices and methods. The findings presented in this study could be employed as a basis for revising the curricula for music teacher education programs in Ghana. For instance, the music teaching competencies which received higher ratings could serve as a guide when establishing priorities for music teacher education programs. Making research based decisions about the music programs will increase the chances of hiking up the right path for the future of music education in Ghana.

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## **LIST OF APPENDICES**

## APPENDIX A

**Table 19**

*List of the Colleges of Education affiliated with the Public Universities*

Universities	Colleges of Education
Kwame Nkrumah University of Science and Technology	Akrokerry College of Education St. Joseph College of Education Tamale College of Education
University of Ghana, Legon	Accra College of Education Peki College of Education Enchi College of Education Mt. Mary College of Education Gbawe College of Education
University of Development Studies	Tumu College of Education McCoy College of Education Dambai College of Education Gambaga College of Education St. Vincent College of Education All Farouk College of Education
University of Cape Coast	Fosu College of Education St. Francis College of Education Our Lady of Apostle (Ola) College of Education Kibi College of Education Holy Child College of Education St. Theresa College of Education Jasikan College of Education Brekum College of Education St. Monica College of Education Atebubu College of Education Abetifi College of Education Ofinso College of Education Agona Seventh Day Adventist College of Education St. Ambrose College of Education
University of Education, Winneba	Ada College of Education Akatsi College of Education Evangelical Presbyterian College of Education Bagabaga College of Education *Mampong Technical College of Education Nusrat Jahan Ahmadiyya College of Education

	Bosco College of Education Wiawso College of Education St. Louis College of Education Komenda College of Education Presbyterian Women's College of Education Presbyterian College of Education Seventh Day Adventist College of Education Agogo College of Education Methodist College of Education Bia Lamplighter College of Education
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*Note.* This table shows the Colleges of Education and their affiliated Universities. \*Mampong Technical College of Education was excluded in this study because it does not offer music teacher education.

## APPENDIX B

**Table 20**

*Reasons for graduates' ineligibility for this study*

Reasons Cited	Number of Graduates
Address Unknown	11
Out of the Country	5
Currently Unemployed	25
Teaching Subjects other than music	16
Does not wish to participate	6
Total	62

## APPENDIX C

### Recruitment Letter

Investigator,  
George Blankson  
Department of Music  
124 Music Building  
University of Mississippi  
University, MS 39677

Dear Music Teacher,

I am a doctoral candidate in the Department of Music at the University of Mississippi. I am soliciting your participation in my doctoral research which focuses on the effectiveness of the music teacher education programs in Ghana.

Enclosed you will find a questionnaire which is being sent to all music teachers who graduated from the specialized music teacher education institutions in Ghana from 2018-2020. I would like for you to evaluate your music teacher education program by comparing the effectiveness of the training you received in relation to the teaching competencies that are important to successful music teaching. The findings of this study will provide the data needed to make recommendations for the improvement of the music curricula, instructional practice, and policy.

You are eligible to participate if you have completed one full school year of music teaching. If you have not taught at all, please fill in the first page only of the questionnaire and submit.

I would like to emphasize the fact that this survey is completely anonymous, giving you the opportunity to be completely honest and forthcoming with your individual opinions. This survey will take about 10-15 minutes and you can complete it on any mobile device with internet access.

Again, I would like to thank you for taking the time to help me with this crucial survey. Please click on the link below to begin this survey. If you have any questions or concerns, please contact me at [gblankso@go.olemiss.edu](mailto:gblankso@go.olemiss.edu)

Sincerely,  
George Blankson

**Follow this link to the Survey: Or copy and paste the URL below into your internet browser:**



**APPENDIX D**  
**QUESTIONNAIRE**

*Part A: Music Teaching Situation*

Q1. What year did you graduate from your teacher education program? \_\_\_\_\_

Q2. Are you currently employed as a music teacher in an educational institution? Yes/No

*Part B: Opinions of Music Teachers about the Music Teacher Education Programs*

*Instructions:*

Please carefully examine the following list of music teaching competencies and indicate your candid response by means of the following rating scales:

- a. **The IMPORTANCE** of the competencies for your present job situation
- b. The **EFFECTIVENESS** of the training and experience that you received from your music teacher education program in relation to each competency.

<b>Importance for your job</b>	<b>Effectiveness of Teacher Training</b>
5- Very Important, 4 – Moderately Important 3 – Not Very Important 2 – Totally Unimportant 1 – Does not apply	5- Very Effective 4 – Moderately Effective 3 – Not Very Effective 2 – Totally Ineffective 1 – Does not apply

Circle the number on each scale that represents your opinion of a competency. One example has been given below

<b>Competency</b>	<b>Importance for your job</b>	<b>Effectiveness of your training</b>
Ability to carry out an effective rehearsal routine	(5) 4 3 2 1	5 (4) 3 2 1

The above response indicates:

- a) the teacher believes that this competency to “**very important**” for current job situation,
- b) the teacher training program in this competency was “**moderately effective.**”

<b>COMPETENCIES</b> (Skills, Abilities, Understandings, Knowledge for teaching music)	<b>Importance</b> for your job	<b>Effectiveness</b> of your training
<b>Basic Music</b>		
Ability to read a musical score	5 4 3 2 1	5 4 3 2 1
Ability to hear so as to discriminate between correct and incorrect sounds (Intonation, Rhythmic & Melodic Pattern)	5 4 3 2 1	5 4 3 2 1
Ability to compose suitable music for various school levels	5 4 3 2 1	5 4 3 2 1
Knowledge of Western Music History (Baroque, Classical, Romantic, 20 <sup>th</sup> century)	5 4 3 2 1	5 4 3 2 1
Knowledge of African Music History	5 4 3 2 1	5 4 3 2 1
Knowledge of music theory (notation)	5 4 3 2 1	5 4 3 2 1
Ability to play Ghanaian traditional instruments (drums and atenteben)	5 4 3 2 1	5 4 3 2 1
Ability to perform Ghanaian traditional dances	5 4 3 2 1	5 4 3 2 1
Ability to teach Popular music (Highlife, Hiplife, Gospel, Hip-hop)	5 4 3 2 1	5 4 3 2 1
Other competencies in this category that you have used (Please specify and rate)_____	5 4 3 2 1	5 4 3 2 1
<b>Performance</b>		
Ability to carry out an effective rehearsal routine:		
1. Choral Group(s)	5 4 3 2 1	5 4 3 2 1
2. Instrumental Group(s)	5 4 3 2 1	5 4 3 2 1
3. African Traditional Ensemble	5 4 3 2 1	5 4 3 2 1
Other competencies in this category that you have used (Please specify and rate)_____	5 4 3 2 1	5 4 3 2 1
<b>A) Functional Piano Facility (To be answered by all teachers)</b>		
Ability to play songs of the type found in common song books	5 4 3 2 1	5 4 3 2 1
Ability to harmonize tunes in vocal or instrumental classes	5 4 3 2 1	5 4 3 2 1
Other competencies in this category that you have used: (please specify and rate)_____	5 4 3 2 1	5 4 3 2 1
<b>A. African (Ghanaian) Music</b>		
Ability to teach Ghanaian traditional Music		
1. Folk songs	5 4 3 2 1	5 4 3 2 1
2. Dance Movements	5 4 3 2 1	5 4 3 2 1
3. Drum Patterns	5 4 3 2 1	5 4 3 2 1
Other competencies in this category that you have used: (please specify and rate)_____	5 4 3 2 1	5 4 3 2 1

<b>B. Major Instrument (Applied)</b>		
Adequate knowledge of literature related to major instrument	5 4 3 2 1	5 4 3 2 1
Ability to perform on applied major instrument	5 4 3 2 1	5 4 3 2 1
Other competencies in this category that you have used: (please specify and rate)_____	5 4 3 2 1	5 4 3 2 1
<b>Professional Music Education</b>		
Ability to help children sing on pitch through proper tone production	5 4 3 2 1	5 4 3 2 1
Knowing when and how to introduce part-singing	5 4 3 2 1	5 4 3 2 1
Select appropriate music for students' level or grade	5 4 3 2 1	5 4 3 2 1
Developing listening skills of students	5 4 3 2 1	5 4 3 2 1
Adapting materials and teaching methods to the needs of the students	5 4 3 2 1	5 4 3 2 1
Guiding students' experiences with musical instruments:		
1. Classroom percussion instruments	5 4 3 2 1	5 4 3 2 1
2. Melody instruments (recorder, flute, trumpet, atenteben)	5 4 3 2 1	5 4 3 2 1
3. Chording instruments (guitar, piano)	5 4 3 2 1	5 4 3 2 1
Integrating music with other subjects	5 4 3 2 1	5 4 3 2 1
Ability to teach and implement multicultural music education	5 4 3 2 1	5 4 3 2 1
Ability to plan and produce school related performances	5 4 3 2 1	5 4 3 2 1
Ability to integrate technology into music teaching	5 4 3 2 1	5 4 3 2 1
Develop instructional strategies that build on students' experiences, interests, and abilities	5 4 3 2 1	5 4 3 2 1
Plan instruction by using knowledge of subject matter, curriculum, and student development	5 4 3 2 1	5 4 3 2 1
Ability to use a variety of assessments (observation, portfolios, tests, performance tasks)	5 4 3 2 1	5 4 3 2 1
Maintain an orderly, purposeful learning environment	5 4 3 2 1	5 4 3 2 1
Other competencies in this category that you have used: (please specify and rate)_____	5 4 3 2 1	5 4 3 2 1
<b>Components of Professional Education</b>		
Understanding the value of music as a part of the overall school curriculum	5 4 3 2 1	5 4 3 2 1
Understanding child growth and development (cognitive, affective, motor skills)	5 4 3 2 1	5 4 3 2 1
Knowledge of tests and measurements and their proper interpretation and use in school music teaching	5 4 3 2 1	5 4 3 2 1

Knowledge of professional ethics	5 4 3 2 1	5 4 3 2 1
Knowledge of professional literature in music education (books, periodicals, research, etc.)	5 4 3 2 1	5 4 3 2 1
Other competencies in this category that you have used: (please specify and rate)_____	5 4 3 2 1	5 4 3 2 1

**Part C: Open-Ended Response**

1. What do you consider the greatest weakness(s) of the music teacher preparation program you received?  
(EXPLAIN)\_\_\_\_\_
2. What do you consider the greatest strengths of the music teacher preparation program you received?  
(EXPLAIN)\_\_\_\_\_
3. How can the music teacher education programs in Ghana be improved for the training of future music teachers?  
(EXPLAIN)\_\_\_\_\_

**Part D: Biographical Data**

- Q1. What is your age? \_\_\_\_\_
- Q2. What is your gender? A. Male B. Female C. Other
- Q3. What is the highest educational level that you have attained in music?  
A. Diploma B. Bachelor's degree C. Master's D. Doctorate
- Q4. What teacher education program did you pursue?  
A. Diploma in Basic Ed. B. Diploma in Music C. Bachelor of Music Ed. D. Other \_\_\_\_
- Q5. What is your major instrument area?  
A. Woodwind B. Brass D. Strings C. Piano D. Voice E. Percussion
- Q6. If Yes, What educational level do you currently teach?  
C. Elementary B. Junior High School C. Senior High School D. Tertiary
- Q7. What type of school do you teach? A. Private School B. Public C. Other\_\_\_\_\_

## APPENDIX E

### Consent to Participate in Research

**Study Title:** Program Evaluation of Music Teacher Education in Ghana: Implications for Practice, Policy, and Research

#### **Investigator**

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#### **Faculty Sponsor**

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Department of Music  
151-B Music Building  
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University, MS 38677  
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apaney@go.olemiss.edu

By checking this box I certify that I am 18 years of age or older.

#### **The Purpose of the Study:**

The aim of this research is to evaluate the effectiveness of the music teacher education programs in Ghana.

#### **What you will do for this study:**

You will be asked to indicate your opinion by rating a Likert-type scale consisting of five choices (anchored by “does not apply” and “very important”) in relation to the importance of the music teaching competencies, and five choices (anchored by “course material not offered or not taken” and “very effective”) in response to the effectiveness of training. In addition, you will provide a free response to three open-ended questions on their perceived weaknesses and strengths of the music teacher training program you received.

#### **Time required for this study**

It is expected that your participation will last between 10-15 minutes.

#### **Possible risks from your participation**

There are no anticipated risks to you from participating in this study.

#### **Benefits from your participation**

You should not expect benefits from participating in this study. However, you might experience satisfaction from contributing to scientific knowledge. The information collected should provide the data needed to offer suggestions on how best music teacher training efforts can be improved or otherwise supported.

**Confidentiality**

All information in the study will be collected from you anonymously: it will not be possible for anyone, even the researchers, to associate you with your responses.

**Right to Withdraw**

You do not have to volunteer for this study, and there is no penalty if you refuse. If you start the study and decide that you do not want to finish, just close your web browser. Whether or not you participate or withdraw will not affect your current or future relationship with the Department of Music, or with the University, and it will not cause you to lose any benefits to which you are entitled.

**IRB Approval**

This study has been reviewed by The University of Mississippi's Institutional Review Board (IRB). The IRB has determined that this study fulfills the human research subject protections obligations required by state and federal law and University policies. If you have any questions or concerns regarding your rights as a research participant, please contact the IRB at (662) 915-7482 or [irb@olemiss.edu](mailto:irb@olemiss.edu).

Please ask the researcher if there is anything that is not clear or if you need more information. When all your questions have been answered, then decide if you want to be in the study or not.

**Statement of Consent**



I have read the above information. I have been given an unsigned copy of this form. I have had an opportunity to ask questions, and I have received answers. I consent to participate in the study.

**[CLICK HERE IF YOU AGREE TO PARTICIPATE](#)**

**APPENDIX F**

**Figure 4**

*Human Subjects Research Certification of Completion*



Completion Date 02-Jan-2021  
Expiration Date 02-Jan-2024  
Record ID 40125618

This is to certify that:

**George Blankson**


Has completed the following CITI Program course:

**Human Research**  
(Curriculum Group)  
**Group 3A SBR Graduate Students at the University of Mississippi.**  
(Course Learner Group)  
**1 - Basic Course**  
(Stage)

Under requirements set by:

**University of Mississippi - Oxford**

Not valid for renewal of certification through CME.



Verify at [www.citiprogram.org/verify/?wcf3b79d5-0fc3-484d-828c-223c40ba8097-40125618](http://www.citiprogram.org/verify/?wcf3b79d5-0fc3-484d-828c-223c40ba8097-40125618)

## VITA

GEORGE BLANKSON

### EDUCATION

**University of Cape Coast, Cape Coast, Ghana**      **2013 - 2015**

*M.Phil. in Music Education*

- Thesis: Music Listening Experiences of Students: Aesthetic Responses of Undergraduate Students to Diverse Musical Styles

**University of Cape Coast, Cape Coast Ghana**      **2008 - 2012**

*Bachelor of Music (with minor in Philosophy)*

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### TEACHING EXPERIENCE

**University of Mississippi, USA**

**2019-2022**

*Graduate Instructor*

- Introduction to Music Literature (Mus 103)

*Teaching Responsibilities*

- Planned and taught music lessons to suit the needs of the class
- Assessed assignments, class projects, and exams- assigned grades
- Utilized technology to strengthen the teaching/learning process

**Association International School, Ghana**      **2015 – 2018**

*Music Teacher – Secondary and Early childhood Division*

- Developed the music syllabus and taught music lessons
- Served as the piano, violin, trumpet, and drum instructor
- Directed the school choir, band, orchestra, and drumming and dancing ensemble
- Planned and produced school musicals, concerts, and event

**Queens International School, Ghana**      **2014 - 2015**

- *Music Teacher* – Middle School

**University of Cape Coast, Ghana**

**2012 - 2013**

*Research Assistant* – Tertiary Level

- Assisted music professors in conducting research (data collection, data entry and analysis)
- Worked as a substitute lecturer for music theory and applied music courses



- Served as rehearsal accompanist in absentia of the staff accompanist

**Wesley Girls High School, Cape Coast Ghana 2009 - 2011**

- *Part-Time Music Instructor*

### **CONFERENCE PRESENTATIONS**

*The Effect of the Mode of Music Presentation Students' Music Listening Experiences*

- **Paper presented at Mid-South Music Education Research Symposium, University of Mississippi, USA – Feb 12, 2022.**

*The Effect of Listening Maps on Students' Music Listening Experiences*

- **Paper presented at a Graduate Research Symposium, University of Mississippi, USA - Mar 19, 2021**

*Towards an Understanding of the Rationales for Music Education in Ghana*

- **Poster presented at a Music Educators Conference, Missouri, USA - Jan 20, 2020**

*A Study of the Aesthetic Responses of Undergraduate Students to Music*

- **Paper presented at a Doctoral Colloquium, Potsdam University, Germany - June 23, 2014**

*The Home Musical Background of Choristers in Ghanaian Senior High Schools*

- **Paper presented at a Research Seminar, University of Cape Coast, Ghana - March 20, 2014**

*A Nation at Risk: The Imperative for Music Education in Ghanaian Basic Schools*

- **Paper presented at an Annual Music Educators Conference, University of Cape Coast, Ghana - October 8, 2013**

### **AWARDS RECIEVED**

- ***Outstanding Achievement in Ethnomusicology*** at the 29<sup>th</sup> Honors Convocation organized by the University of Mississippi, Department of Music, April 21, 2021
- ***Outstanding Graduate Music Education Award*** at the 29<sup>th</sup> Honors Convocation organized by the University of Mississippi, Department of Music, April 21, 2021
- ***Overall Best Graduating Music Student Award***, University of Cape Coast, Ghana, 44<sup>th</sup> Congregation Ceremony, May 18, 2011.

## **SERVICE AND COMMITTEE APPOINTMENTS**

### ***Faculty Search Committee***

- Served on a Search Committee to identify a full-time faculty member in the College of Music (2022)
- Served on a Search Committee to find the Chair of the Music Department (2020)

### ***Responsibilities for both committees included:***

- Assisted in writing the vacancy announcement
  - Assisted with interview scheduling, facilitation, and execution.
  - Screened applicants to determine if an applicant met minimum qualifications
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