
THE CHALLENGES OF PREPARING STUDENTS FOR MUSIC PRACTICAL PERFORMANCE TEST AT THE SENIOR HIGH SCHOOLS IN THE CENTRAL REGION OF GHAN

Emmanuel Obed Acquah

Department of Music Education ,University of Education, Winneba

Felix Danso Kwofie

Department of Social Science ,St. Louis College of Education, Kumasi

ABSTRACT

The paper was a result of a case study conducted to examine challenges of preparing students for music practical performance test at the Senior High School (SHS) in the Central Region of Ghana for the purpose of providing an avenue for improving students' musicianship. The study used interview and observation to collect data from music teachers and music students in order to make contextual conclusions. It was revealed that schools do not have adequate instruments for music practical performance lesson. Similarly, students are ill prepared although, most students who offer music at the SHS had no background in music at the entry point. It is recommended that head teachers of the Senior High Schools look for assistance from the government, old students and other stakeholders to support music students with facilities while music and practical performance lessons is intensified and examined at the Junior High School (JHS) level to prepare students to excel at the Senior High School.

Key Words: Challenges, WAEC, music performance, practical test, SHS.

1. INTRODUCTION

Music practical performance test is a standardized test in West African Senior High school administered by the West African Examinations Council (WAEC). Among the subjects with practical components are Visual Arts, Science, Home Economics, Agricultural Science and Music. Every student pursuing music as elective is supposed to have an instrument area prescribed by WAEC. It is usually seen that if music students at the Senior High school level are adequately prepared on practical performance it provides a learning practical experience with rich domain for improving the cognitive and the motor skills of the students, thereby offering them some employable skills. Music practical performance test as conducted in the Senior High School plays a significant role in the music discipline to ensure that students obtain the knowledge, the requisite skills, techniques and applications related to their various instruments, given that it would prepare them for employment and require them to pursue further studies at the tertiary level.

Indeed, the Music syllabus upon which WAEC examines is in three categories of papers. The first one is objective and essay type questions (Music 1& 2) which are set on theory, composition and literature aspects of the syllabus. The second paper is Aural Test (Music 3A), usually conducted to examine the aural musicianship while the third one is the performance test, where each student selects a musical instrument and a recommended score to perform. During music practical performance test, students are expected to perform two pieces: One Western piece and the other African art musical composition. The practical tests usually comprise performance of two technical exercises (one in the major key and one in the minor key), two selected pieces and two unseen pieces. Many students find it difficult to pass these areas.

Furthermore, it is a general truth that expectations are not met as the performances of the music candidates in the practical areas do not meet the standard of the syllabus. Our experience as a music educators shows that the pieces are not well rendered; technical exercises are performed nonchalantly while unseen pieces are not attempted at all. Students majoring in voice end up spelling the sol-fa notations instead of singing them. Some of these ill-performances have been reported and captured in the Chief Examiner's report (2020) that students' performance on music practical performance test has been poor over the years without any improvement. It is reported that are unable to perform the technical exercises given and similarly, they find it very difficult to render the two pieces chosen by themselves from the list of the prescribed performance pieces.

Notwithstanding, some of the teachers have been blamed as contributing factors to students poor music practical performance test. Amuah et al. (2017) for instance stated that "the total number of the experienced teachers (6 years and above) testify that most music teachers do not have practical skills to teach their students" (p.14). Further explanation indicates how some music teachers in the Senior High Schools cannot perform on most instruments. One would have thought that a music teacher needs to be a performer himself to be able to teach others but the case is different. The question then arises: What is responsible for the students' inability to do practical performance test? As discussed above, is it about their musical entry background to the Senior High school? Is it about the kind of instrumental skills possessed by their music teachers? Is it the extent of availability of facilities for practical lessons? These questions need answers. The study therefore sought to ascertain this truth and document for further debate and redress. It is envisaged that the results will not only be significant for analogous inferences but also enhance good music practical performance test at the Senior High schools.

2. THEORETICAL FRAMEWORK

The study was guided by theory of performance (ToP) propounded by Campbell et al. (1993) as found in the works of Judge et al (2001), Boxall and Purcell (2011), Elger (2012) and Monslave (2016). Monslave (2016) for instance explained Elger's theory of performance that:

Don Elger developed and related six foundational concepts to form a framework that could be used to explain performance as well as performance improvements. According to him, *to perform* is to produce valued results. A *performer* can be an individual or a group of people engaging in a collaborative effort. (p.24)

Elger's theory of performance, according to Monslave (2016) propounded that developing performance is a journey, and *level of performance* describes location in the journey. Current level of performance depends holistically on 6 components: context, level of knowledge, levels of skills, level of identity, personal factors, and fixed factors. He continued that "three axioms are proposed for effective performance improvements. These involve a *performer's mindset*, *immersion* in an enriching environment, and engagement in *reflective practice*" (p.24). In explaining the theory further, Monslave (2016) stated that "ToP further informs learning by organizations through the idea of examining the level of performance of the organization" (p.25). Obviously, this theory has a bearing with the problem being studied because Elger considered a theory of performance (ToP) as useful in many learning contexts. In the traditional contexts, ToP informs learning in classrooms, workshops, and other venues that are traditionally associated with learning. ToP also informs learning in contexts that are not traditionally conceptualized as learning environments. Examples of these contexts were given to include academic advising, self-development, departments, academic committees, professional research groups and colleges. It is therefore prudent that the organizations, for that matter, the schools offering music as a course are also measured with the performance of the students.

Again, the theory outlines specific factors in relation to the study that provide background that would support the investigation and offer the reader a justification for the study. Interestingly, this theory talks about reflective practice which is one of the important aspects of preparing students for practical performance. A teacher or a student needs to reflect on every performance for improvement. Like Elger (2012) postulated, reflective practice involves actions that help people pay attention to and learn from experiences. In this theory, complex series of actions are integrated knowledge to produce available result and this is not different from music practical performance test in the SHS where valuable result on music practical performance test needs to be achieved.

3. REVIEW OF RELATED LITERATURE

3.1 Rationale for Music Education

Flolu and Amuah (2003) commented that the rationale for Ghanaian music education has been a major concern which needs urgent attention because the initial plan was to bridge the gap between the primary school, JHS and SHS. Through this, it would provide the students with an opportunity to develop their innate musical abilities and to contribute to the preservation and transmission of the cultural heritage in Senior High school music practical performance in Ghana. This would also provide students with unique combination of ideas, skills and knowledge to make ways for communication and solving problems.

Obviously, the curriculum was underpinned by a belief statement that every student was entitled to a rich musical education that meets his or her needs, interest and aspirations. Music is a unique form of communication that influences the way students feel, think, act and understand their world because it forms part of each young person's identity as an individual (Schmitt, 2000). Music is capable of ensuring intellectual togetherness that can reflect the personal expression,

reflection and emotional development of the students. Tomlinson (2004) for instance commented on effect of music on personal growth and development:

Music could help foster personal development and maturity, engender a sense of achievement and self-worth and develop the ability to listen, to value a wide variety of music and to make judgment about musical quality, self-discipline, creativity and fulfillment as the West African Senior Secondary School Examinations hope to achieve. (p.37)

It is therefore evident that the proponents for the study of music in schools considered all these benefits before ensuring its implementation. To sum up, it is prudent that music is studied from early years of the child to adulthood education.

3.2 Senior High School Music Programme in Ghana

There have been scholarly writings on the need for secondary school education as much as socio-economic development and manpower requirement of a country is concerned (Flolu, 1998; Teichler & Kehm, 1995; Lillis & Hogan, 1983). Flolu (1998) again talked about the subjects studied in Ghana. According to him, the curriculum planners identified education, health, agriculture, industry, science and technology as key areas for special attention. Later, additional subjects like economics, science, social studies, history and music were added. In this system, the subject music appears for the first time at the senior secondary level. Unlike at the basic level where music was treated as part of a number of related subjects. The idea was to make sure that music gains ground that the pre-tertiary level where every students would have experienced the transitional period of music for a better understanding to continue at the tertiary level. Why then is the practical component of the subject that will make students more visible, in terms of performance at various ceremonies rather dwindling?

Many scholars have given exposure on music practical performance test (Amuah et al., 2017; McDermott, et al., 2016; Kafal et al., 2016; Wind et al. 2016). Amuah, et.al. (2017) for instance sought for the views of music teachers on poor practical performance among the senior high schools in Ghana and how it could be checked. In dealing with that, they used a descriptive survey for the study and recommended that pragmatic measures are taken by all stake holders including WAEC, headmasters and the government to provide the necessary facilities to curb the situation. Indeed, they adopted the quantitative paradigm in their study while the current study is rooted in the qualitative paradigm to investigate the challenges of preparing students for the music practical performance test.

3.3 Teaching Music Practical Performance

A scholar has propounded that music practical performance test among students should be done with sight-reading from individual at a much lower skill level than they reading as a group (Omaggio, 1993). Another way to motivate performers is to identify favourite artist or preferred style of music by using pictures of artists or icons for students to watch. In addition, Omaggio (1993) postulated that students should select songs or pieces for performance that are representative of their preferred music from limited or multiple options. This is dependent on the

strategies and methodologies adopted for teaching music practical. Again, Howe (1990) is of the view that music practical lessons could be done better for students if they do choose repertoire they love. It brings to attention that spending months in learning scores would help one to become perfect. It also indicates that one needs time to learn a wide variety of repertoire every year. Taking advantage of these could help one to find works that inspire him to a new level of intensity. Similarly, it is good to memorize the score for performance in music practical lessons. Just as most martial arts consist of a mix of punches, kicks and throws, music consists largely of scales, chords and arpeggios. Memorizing them gives great confidence when being performed. Howe (1990) indicated that practicing technical requirements could help one to perform better and to get a better mark, but gain a better understanding of the building blocks of the pieces they play. Attention is paid to accuracy of notes, rhythms, steady pulse, and beauty of tone and knowledge of musical style.

Gromko (1994) also suggested that guidance from school administrators was an important consideration. Principals placed greater emphasis on music knowledge and skill and less emphasis on attendance and attitude. Contrary to this, Graziano (1999) assessed practices in Secondary School music in the classrooms and found out that attendance and attitude were the most common grading criteria employed by instrumental and choral music teachers. It is clear that while non-achievement criteria such as attendance, attitude, effort, and participation are given more overall weight in the grading process, others concentrate on achievement criteria to emphasize on music learning. Teachers select and grade criteria, implying that one's teaching specialization within music may affect how students are assessed. Personal characteristics, such as teachers experience and training, have been associated with grading music practical performance. Leonhard (1991) cited that a range of situational factors that impede their efforts to implement new and improved assessment performance, including school size, the large number of students being taught and inadequate instructional time.

4. METHODOLOGY

A case study was used as the design for this research because case study approach is particularly useful to employ when there is a need to obtain an in-depth appreciation of an issue, event or phenomena of interest in its natural real life context as indicated by Crowe et al. (2011). As Yin (2003) affirmed, case study is an empirical inquiry that investigates a contemporary phenomenon within its real-life context. According to Yin, "when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used" (p. 23). Therefore, from this explanation, we used case study to provide those insights into how teaching and learning of music practical performance test in Senior High schools would be done. This allowed for a detailed data to be collected to address the questions. The participants for the study were music students and teachers who were drawn from selected Senior High Schools in the Central Region of Ghana. At the time of the study, the following schools with their corresponding WASSCE candidates were considered.

Table 1: Target Population of the Study

S/N	Name of School	Form three music students	Number of teachers
1	Ghana National College	34	1
2	Mfantsipim Senior High School	25	2
3	Wesley Girls High School	20	1
4	Academy of Christ The King,	22	1
5	St. Augustine College	31	1
6	Adisadel College	40	1
7	Assin Manso Senior High School	55	1
8	Winneba Secondary School	95	2
9	A. M. E. Zion Girls Senior High School	11	1
10	Senya Senior High School	28	2
11	Aggrey Memorial Senior High School	67	2
12	Obrachire Senior High School	38	1
13	Swedru Senior High School	24	2
14	Swedru School Of Business	65	2
15	Muzano Senior High School	26	3
TOTAL	15	581	23

Out of the fifteen schools, four schools within Winneba and Swedru environs were conveniently selected for the study. We considered convenience sampling because of the easy and access of movement for not travelling too far to collect data which were readily available for us. The four selected schools were Swedru SHS (Swesco), Swedru School of Business SHS (Swesbus), Winneba Secondary School (Winnesec) AME Zion Girls SHS Ziggis). Students and teachers in these schools were chosen as shown below.

Table 2: Sample Schools

S/N	School	Male	Female	Total
1	Swesco	16	8	24
2	Swesbus	40	25	65
3	Winnesec	65	30	95
4	Ziggis	-	11	11
Grand Total	4	121	74	195

Out of the 195, 20 students were chosen for the study. 5 students were picked from each of the schools through simple random sampling procedure. With the students, focus group interview was adopted to gather the data. The focus group interview was perceived to be a cost effective and promising alternative in participatory research (Mark, 1996). The use of the focus group interview was to ensure comfortability for participants to share their ideas and perception. In

addition to the students, all the music teachers, totaling seven (7) were also chosen judgmentally as distributed in the table below:

Table 2: Distribution of Teacher participants

Name of School	Male	Female	Total
SWESCO	2	0	2
SWESBUS	1	1	2
WINNESEC	2	0	2
ZIGGIS	1	0	1
Total	6	1	7

These seven teachers knew exactly what was under ground and who could reveal lots of the challenges they were facing. They also meet particular criteria in order to achieve a particular purpose. This conforms to the explanation given by Patton (2002) that purposive sampling involves identification and selection of individual groups that are knowledgeable about or experienced with a phenomenon of interest.

Interviews and observations were conducted for teachers and students in all the four selected schools. Two interview guides were provided for teachers and students separately. The interview guide for teachers contained ten items with varieties to suit particular findings related to the topic. Interview guide for students also contained ten items with each questions addressing specific answers for the findings. Similarly, observation guide was also employed to check how music practical performance lessons were conducted; how students responded to music practical performance lesson; how students were able to read their music practical performance score without assistance as well as pedagogical approaches teachers used in teaching music practical performance lesson. Obviously, the researchers wanted to see things that were taken for granted by participants in the teaching practical performance test context and how teachers conduct their practical test. Observation also helped to examine the students and teachers in the natural setting. This provided good insight into how different participants behaved and interacted. Seidu (2012) made an assertion that observation is an activity oriented. In view of this, the researchers participated in the setting under study to make the findings. It is in this dimension that the researcher considered observation as part of the research instruments.

Practical lessons were observed directly to take note of specifics in the study. Based on recommendation by Osuala (2001) for the use of direct observation, we were able to examine some challenges on how music practical performance test is conducted in SHS. The observation captured the lived musical experiences and usage by teachers both in and out of the classroom. Particular attention was on how these teachers utilize their knowledge and skills in conducting music practical performance test. Again, interview was done alongside with the observation. Data from the interview conducted was audio-recorded and transcribed. Oral interviews involving the use of audiotaping and mobile phones to capture the data for later transcription in the first round also supplemented the main interview. Data collected from the two categories of

respondents were crosschecked, coded and analyzed. By this, the researchers had to listen to each tape repeatedly to familiarize with the conversation and carefully write them in the words of each interviewee. As a means to ensure confidentiality, we made sure that no one had access to the data collected and whenever possible, the names of the subject had to be removed from all data collection forms.

5. RESULTS

The study found out that student's level of interest in music at SHS level was also low as a result of their poor foundation in music. One student gave a remark when he was asked to choose music programme:

When I was at the Junior High school, I did not know there was a course like music but my teacher came to my class and asked of those interested in doing music, the message he gave on prospects for doing music touched my heart so much that I became interested to do music.

(Student Respondent)

There is generally lack of foundation of the music students at the entry level, however, if teachers make the subject attractive enough, and outline the career opportunities of music to students, a lot of them would have the love to do music. Like one teacher said:

It takes time to groom the students since the foundation was not laid at the Junior High School. It is usually difficult for students to cope with the technicalities. (Teacher Respondent)

It was observed that students were not aware of the performance pieces, as at the time, they were almost into the year of external examination. They did not have the opportunity to know the performance requirements for the music practical performance test. It was clear that the final year students started practicing and playing their instruments during their final year. The categories of music practical performance test are left for the teachers to decide because teachers only select instruments they could handle and play well. The interview conducted revealed that only few candidates were aware of the recommended music practical performance scores as coded below:

The teacher does not teach us the musical scores for me to perform. I do not even know what to perform and practice. I am taught rhythms and I apply the concept to learn the performance scores on my own. I can't read the musical scores. I need assistance from my teacher but he will wait for the last hour before he teaches us. (Student respondent)

The above response implies that students are usually not aware of the music practical performance type till they get to form three. Another student respondent complained:

I am not aware of the performance score, I only got to know the pieces when I came to form three. The idea is that my teacher didn't know the appropriate pieces that would be good for me to perform.

You can see that I can't even mention the performance scores to you. (Student respondent)

From the responses given, it was evident that the teaching of the set pieces was not given the needed attention. One of the students, for example, commented:

The teacher does not teach us the musical scores for me to perform. I do not even know what to perform and practice. I am taught rhythms and I apply the concept to learn the performance scores on my own. I can't read the musical scores. I need assistance from my teacher but he will wait for the last hour before he teaches us.

This challenge was corroborated by one of the teacher respondents:

I set one day for my performance exercise for all the three classes because of the structure of the time table, I find it difficult combining different instruments at the same time when students are selecting different instruments for their performance. (Teacher respondent)

The responses to this question was an evident that the teachers have the practical performance challenges to combine two or more instruments to integrate with theory teaching. One teacher expressed his sentiment on practical teaching:

The teaching of music practical performance puts my confidence level down because I had no musical background but learnt to read music at the University. I have challenges with the teaching of the music performance scores. (Teacher respondent)

The above text implies that teachers do not have a strong background of practical performance in music to be able to teach most instruments. Majority of the teachers expressed low confidence in teaching music practical performance in their schools as a result of their inability to perform on two or more instruments themselves. Teachers are supposed to teach their students different instruments when it comes to music practical performance lessons but the situation at the SHS is different.

Furthermore, Senior High schools that offer music have been crippled with facilities to conduct music practical performance test. The text below indicates what a teacher had to say on availability of facilities:

I have taught music in the Senior High School for the past sixteen years. Music just like any other subject differs because you have to get enough instruments and practical room for effective teaching and learning but the school has no instruments and facilities to conduct music practical lessons. (Teacher respondent)

It also stands out that most of the secondary schools in Ghana that offer music have no rooms for practical performance lesson. The teachers reported that Science and Visual Arts have laboratories and rooms for practical lessons but Music has no place for practical performance

lessons. The teachers explained that management sees the importance of music when it comes to occasions like Speech-and-Prize-Giving days, cultural festivals and worship. In another view, teachers again responded that school management dictates what should be done at what time. Responses from teachers again revealed that the music subjects have not been given equal opportunity and equipment for teaching and learning of music practical performances.

6. DISCUSSION OF FINDINGS

One major challenge as indicated in the results was poor foundation in music. They did not have the taste for music prior to their SHS studies. As a result, it becomes difficult to build on a poor foundation. This is corroborated by Amuah et al. (2017) that one major factor that have caused students not having background to music and practical performance test is the poor musicality of the students enrolled to take the music course at the SHS level. Music at the Junior High School (JHS) is not examinable and non-existent. It is the knowledge obtained in the Creative Arts at the lower primary school that helps them. Music at the JHS is dead due to its non-examinable status. Obviously, they lacked early exposure to instrumental performance and therefore, becomes difficult for them when pursuing it. In connection with this thought, Flolu and Amuah (2003) made an assertion that inculcating instrumental music into the pupils at the basic level would help the JHS graduate to learn basic rudiment of music before admitted into SHS to read further. In fact, “an early study where music instructions are specifically designed to develop auditory, visual and motor skills in students would be a great help “ (Yancey, 2004, p.298). Students rather pursue the music course at the SHS not based on their interest but by subject groupings.

The study also revealed that some of the teachers lack the expertise of handling practical performance lessons because their background of the subject matter in terms of practical performance is poor. If teachers have a strong background in teaching music, it would generally influence their confidence and effectiveness in teaching and performing practical within their classroom boldly (Russell-Bowie, 1997). In fact, when teachers are confident about themselves as teachers of the subject then they would be more confident about teaching the subject as Bandura (1997) corroborates. Similarly, Welch (1995) indicated that teachers’ self-concept about their own skills and background in the subject directly influenced their effectiveness as music teacher and instrumental teacher.

The observation showed that greater percentage of the teachers lacked the expertise and did not know about what to do in the class. Like Ryan (1991) indicated, if teachers lack a strong background in the teaching of music practical performance lesson then the aim of impacting knowledge to students and showing them practical oriented skills would be shattered. To put it simply, the teachers are able to teach only one instrument and therefore did not care about the instrument areas of their students. Hallam et al. (2009) confirmed this by indicating that music teachers’ lacking the confidence and the skills in teaching one or more musical instruments, hardly impact significantly on the student effective music practical performance lesson. This is why Fraenkel and Wallen (2003) opined that the teacher’s knowledge of the subject matter

greatly influences his interpretation of curriculum intentions, thereby affecting his output. It suffices to state the lack of the expertise of the teachers is reflected in their teaching approaches and monitoring of students practical works. The data revealed poor teaching strategies from observation and the interview. It was revealed that teachers play audios of such musical scores for students to listen before playing or learning their practical pieces. Although, encouraging students to listen to music and performing would develop the process of auditory which would enable the development of internal aural representations of phrasing in different musical style (Feldman & Contzius, 2010), overuse of that is likely to hinder sight reading skills.

The teacher needs to be versatile and acquire pedagogical approaches in all available instruments to take care of varied strengths in their students. As Brown and Rodgers (2002) noted, learning different instruments placed the performer on a positive attitude towards the music profession. Besides learning different instruments stimulates areas of brain that affect perception that incorporate good performance. Nevertheless, what pertains to our Senior High schools does not allow such activity to go on despite the challenges faced with getting instruments.

Students don't practice their pieces regularly to enable them gain mastery on their pieces before the conduct of the test. As stated by McPherson (2009), "students who refuse to practice on their instruments or read their music find themselves extremely late behind for not playing the instruments" (p.45). The late preparation of student on practical performance means that when students are not taught what to expect and to be performed for their final practical performance test, it makes students uncomfortable to perform because they do not know what is to be performed. When it happens this way, it affects students' psychological domain and therefore leads to poor performance.

Another revelation from the study was the persistent lack of good facilities needed for music practical lessons. Schools do not have instruments to carry out their practical performance activities. Teachers depend on limited instruments - Voice and Atenteben- for music practical performance test. Learning musical instrument and taking practical performance is the starting point for students to start their career in music. It would help them to develop love and interest to learn how to play such instruments. In this regard, heads of institutions are responsible for the provision of these facilities. As Gromko (1994) expressed the opinion, heads of schools and teachers must co-ordinate the activities of music into the life of students. The challenge encountered by teachers in preparing student for music performance is supported by Nzewi (1999), who thinks that one of the problems sub-Saharan African countries are grappling with is lack of facilities for music teaching and learning. Akrofi (1998) confirms that equipment like stereos, television, and video tapes which are useful to enhance the teaching and learning of African music and performance are non-existent in most of the schools in Ghana.

The study again found out that music students in the selected schools do not have a place to practice and for that matter music practical performance lessons are conducted in the classroom which distracts other classes. Simanton (2000) made a contrary statement that Senior High

schools should not only concern with classroom but there should be funding or supporting from government and school management. Students who do not have access to such enriching opportunity always lose interest in the practical performance aspect of music.

7. CONCLUSION AND RECOMMENDATIONS

The study has proven that indeed, the teaching of the Music practical performance lessons in the Senior High school has numerous challenges which should be attended to. Most students who enter the senior high schools to do music have no music background at the pre-senior secondary school level to be able to study music conveniently at the SHS level. Since early exposure to instrumental performance is likely to connect the progress of students to performance careers in music, redefinition of music at the basic level will be very important. It is important that institutions of music organize programmes at the various junior and senior high schools to give much orientation to students, staff and parents on the importance of music practical courses. This will enable them place lots of motivation and encouragement for students pursuing music.

Some teachers also lack the expertise to handle multiple instruments, thereby concentrating on those ones they are most favourable. The effect is that students with other instrumental areas other than that of the teacher will be disadvantaged. In – service training should be organized periodically for teachers on how to teach the practical performance. This will give them new experience that would foster practical experiences of the students. Indeed, music teachers need to be versatile to be able to handle all problems of their students. Also, the teachers need to expose the set pieces to the students from the onset in the first year.

Schools have no attention for academic music in the Central Region of Ghana. Until the attention of the government, management of the institutions as well as stake holders is drawn to music studies in the SHS, challenges in preparing students for the WASSCE practical performance test will continue to exist. Teaching and learning facilities are indeed important tools that will thrill academic work in any institution.

REFERENCES

- Akrofi, E.A (1998). Traditional African Music Education in Ghana and South Africa. *Legon Journal of the Humanities*, 1 (11), 39 – 47.
- Amuah, J. A., Acquah, E. O., & Dzansi-McPalm, M. P. (2017). Assessment of music teachers on the poor performance of West African Examinations Council (WAEC) music practical test. *African Musicology On-Line*, 7(1), 67-87.
- Bandura, A. (1997). *Self-Efficacy: The Exercise of Control*. Freeman.
- Boxall, P., & Purcell, J. (2011). *Strategy and human resource management*. Palgrave Macmillan International Press.
- Brown, J. D., & Rodgers, T. S. (2002). *Doing second language research: An introduction to the theory and practice of second language research for graduate/master's students in TESOL and applied linguistics, and others*. Oxford University Press.
- Campbell, J. P., McCloy, R. A., Oppler, S. H., & Sager, C. E. (1993). A theory of performance. *Personnel selection in organizations*, 3570, 35-70.

- Chief Examiner's Report (2020). Music. West African Examinations Council. Ghana Crowe, S., Creswell, K., Robertson, A., Huby, G., Avery, A., & Sheikh, A. (2011). The case study approach. *BMC medical research methodology*, 11(1), 100.
- Elger, D. (2012). Theory of performance. Corwin Press.
- Feldman, E., & Contzius, A. (2010). *Instrumental music education: Teaching with the musical and practical in harmony*. Routledge.
- Flolu, E.J. (1998). Music in traditional Africa culture: Beneath and beyond the utilitarian factor, *African Music Educator*, 8, 8-13.
- Flolu, J. & Amuah, I. (2003). An Introduction to Music in Ghana for Universities and Colleges. Accra: Black Mask Limited.
- Fraenkel, J.K & Wallen, N.E. (2003). *How to design and evaluate research in education (5th ed.)*. MC Graw-Hill. Company, Inc.
- Graziano, A. B., Peterson, M., & Shaw, G. L. (1999). Enhanced learning of proportional math through music training and spatial-temporal training. *Neurological research*, 21(2), 139-152.
- Gromko, J. E. (1994). Children's invented notations as measures of musical understanding. *Psychology of Music*, 22,136-147.
- Hallam, S., Burnard, P., Robertson, A., Saleh, C., Davies, V., Rogers, L., & Kokatsaki, D. (2009). Trainee primary-school teachers' perceptions of their effectiveness in teaching music. *Music Education Research*, 11(2), 221-240.
- Howe, M.J.A (1990). The Origins of Exceptional Ability. Blackwell.
- Judge, T. A., Thoresen, C. J., Bono, J. E., & Patton, G. K. (2001). The job satisfaction–job performance relationship: A qualitative and quantitative review. *Psychological bulletin*, 127(3), 376.
- Kafal, M., Cozza, A., & Pichon, L. (2016). Locating faults with high resolution using single-frequency TR-MUSIC processing. *IEEE Transactions on Instrumentation and Measurement*, 65(10), 2342-2348.
- Leonhard, C. (1991). *The Status of Arts Education in American Public Schools*. University of Illinois.
- Levinson, C. Y. (2000). Student assessment in eight countries. *Educational Leadership*, 57 (55), 58-61.
- Lillis, K., & Hogan, D. (1983). Dilemmas of diversification: problems associated with vocational education in developing countries. *Comparative Education*, 19(1), 89-107.
- Mark, M. (1996). *Contemporary Music Education*. Schirmer.
- McDermott, J. H., Schultz, A. F., Undurraga, E. A., & Godoy, R. A. (2016). Indifference to dissonance in native Amazonians reveals cultural variation in music perception. *Nature*, 535(7613), 547.
- McPherson, G. (2009). Assessing music performances: issues and influences. *Research studies in Music Education*. 6 1 (2), 29-31.
- Monsalve, A. O. (2016). The State of Teacher Education in Region V: Policy Implication. *The Contribution of Education Institution to ASEAN Economic Community*, 23.
- Nzewi, M.E. (1999). *Musical Practice and Creativity*. University of Bayreuth IwalewaHaus.
- Omaggio, A. H (1993). *Research in Language Learning: Principles, processes and prospects*. National Textbook Company.
- Osuala, E. C. (2001). *Introduction to Research Methodology*. Rex Printing Ltd.

- Patton, M.Q. (2002). *Qualitative Evaluation Methods*. Sage.
- Rogers, R. (1995). *Guaranteeing an entitlement to the arts in school*. Royal Society of Arts.
- Russell-Bowie, D. (1997). Excellence and equity in primary music education. *Australian Music Teacher*, 5(6), 358-360.
- Ryan, M. (1991). Music Teaching and Students Teachers' Confidence in the K-6 Classroom. University of New England, PhD Dissertation.
- Schmitt, B. H. (2000). *Experiential marketing: How to get customers to sense, feel, think, act, relate*. Simon and Schuster.
- Seidu, A. (2012). *Research Methods in Educational Administration and Management*. PayLess Publication Ltd.
- Simanton, E. G. (2000). Assessment and grading practices among high school band teachers in the United States. A discipline study, PHD dissertation. The university of North Dakota Publication.
- Teichler, U., & Kehm, B. M. (1995). Towards a new understanding of the relationships between higher education and employment. *European Journal of Education*, 30(2), 115-132.
- Tomlinson, H. (2004). *Educational leadership: Personal growth for professional development* (Vol. 3). Oxford University Pres.
- Welch, A. (1995). The self-efficacy of primary teachers in art education. *Issues in Educational Research*, 5(1), 71-84.
- Wind, S. A., Engelhard Jr, G., & Wesolowski, B. (2016). Exploring the effects of rater linking designs and rater fit on achievement estimates within the context of music performance assessments. *Educational Assessment*, 21(4), 278-299.
- Yancey, K. B. (2004). Made not only in words: Composition in a new key. *College Composition and Communication*, 56(2), 297-328.
- Yin, R., (2003). *Case study research: Design and methods* (2nd ed.). Sage.