

The Value and Importance of Music to Children's Growth and Development

Benjamin Adjepong

Wesley College of Education, Kumasi, Ghana

Abstract: Music plays a unique and crucial role in the holistic development of the child. Informally, children acquire musical knowledge, skills and understanding through observation, imitation and practice of the art in their social environment. This educational process has been interrupted primarily due to religious, cultural and socio-economic transformations that have taken place in Ghana. It has now become the responsibility of the school to provide a balance music education to children. The aim of this study was to identify and describe selected Ghanaian primary school teachers perceptions and beliefs about music's importance and value to children's growth and development.

Keyword: music education, children's growth and development, value and importance of music, traditional music, Ghana

Date of Submission: 23-03-2020

Date of Acceptance: 10-04-2020

I. INTRODUCTION

Music permeates the socio-cultural life of the African and especially in Ghana, no special event or occasion is complete without it being performed (Amuah, Adum-Attah & Arthur, 2011; Amuah & Adum-Attah, 2016). Outside the framework of the formal education system, the performance of traditional Ghanaian music has been a means of inducting children into the musical heritage of their tradition, "a field of cultural knowledge and artistic behaviour to which all children must be exposed" (Nketia, 1999, p. 11). According to Amuah et al. (2011), children gain understanding, knowledge and skills in traditional music as they observe and imitate the practice of the art in their communities. Through an informal setting, they acquire these important of education for effective cultural engagement (Nketia, 1999).

Children as active participants in occasional music performed during rites and ceremonies associated with live cycle events: birth, puberty, marriage, and death; socio-political events: enthronement (*enstoolment*) and dethronement (*distoolment*) of Chiefs and Kings, incidental music which is associated with activities such as taking care of children, children's game and play songs, and story-telling songs, and recreational music which includes all traditional music and dance types such as *Kete*, *Abgadza*, *AdowaBawa* and *Sikiyi* (indigenous Ghanaian music and dance types which involves singing, drumming, and body movements that exhibit poetic stylisation and gestures that convey messages) performed for entertainment and recreation gain insight and thereby become active engagers in their communities and societies (Nketia, 1999; Amuah et al., 2011).

Children are not provided with musical experiences for its own sake (Flolu, 1993) but rather, music education for them is "patterned on certain models that reflect the social matrix" (Nzewi, 2003, p. 15) such as health management, stress management, self-discovery, social bonding, virtues and ethics, enforcement of societal mores and prescripts, social criticism and conscience of the masses, spiritual disposition, humane living, sex education, history, mass communication, honour and reward, and other related models (Nzewi, 2003). Nketia (1999) has previously noted that music "serves as a means of teaching the values of the society, as an avenue for literary expression, and as a means of social cohesion" (p. 233-234). These suggest some of the crucial role music plays in the holistic education and development of the child: for appreciation of cultural identity, cultural preservation, and cultural perpetuation (Adjepong & Obeng, 2018).

The informal model of music education as described above had long being interrupted principally due to the introduction of formal education, the curriculum content which largely disregarded indigenous Ghanaian music, activities of Christian churches which marginalised the use of indigenous musical materials in the liturgical process during the colonial period (Flolu & Amuah, 2003), as well as the rapid socio-economic transformation taking place in Africa, resulting in more children growing up in environments where such artistic practice is almost non-existent (Nketia, 1999). Against this background, Nketia (1999) suggests that the classroom teacher takes the responsibility of providing music education to children since the process of acquiring knowledge and skills through the formal setting is more structured, and the period can also be shortened as compared to the slow and painstaking process associated with the informal method of acquiring

education. According to Cohen, Manion, Morrison and Wyse (2010), learning can be expedited through “careful diagnosis, monitoring, assessment and intervention” (p. 37).

Currently, music is a strand of the Ghana's creative arts curriculum (National Council for Curriculum and Assessment [NaCCA], 2019) for primary schools. The content of this curriculum is dominated by materials drawn from traditional Ghanaian music, although the use of music from other cultures for teaching is encouraged. The aim of this study was to identify and describe Ghanaian primary school teachers' perceptions and beliefs about music's importance and value to children's growth and development. The results will contribute to knowledge and also provide insight into teachers' perspectives about music's role in educating children. The following question guided this study: *What perceptions and beliefs do Ghanaian teachers hold about the value and importance of teaching music to primary school pupils?*

II. LITERATURE REVIEW

Music educators, researchers, and teachers have argued extensively about music's positive effect on children (Manford, 1996; MENC, 2000; Essa, 2003; Jackman, 2005). A research study by Eeralo and Eeralo comparing seven hundred and thirty-five Finnish children in an extended music class to those in a normal/control class indicates that, children who took part in the extended music class had higher satisfaction in almost all school activities including those not related to music class (Eeralo & Eeralo, 2014). According to Hobart and Frankel (1999), certain musical values are expounded through the child's intellectual development, physical activities, social responsiveness, moral development, aesthetic sensitivity, and his or her emotional responsiveness leading to the child's growth and development. I review these claims briefly immediately below.

Intellectual development

It is claimed that music contributes to the learning skills, intellectual growth and development of children (Essa, 2003; Isbell & Raines, 2003; Hallam & MacDonald, 2013; Rowsell & Vinden, 2016; Winter, 2016). Tai, Phillipson and Phillipson (2018) found, through their study, that many parents in Hong Kong hold the belief that children's academic achievement is enhanced when they receive music education. Musical activities are described by Essa (2003) as an important means for cognitive development in every child, and as noted by Jackman (2005), children's intellectual growth is enriched by experimenting with sound and exploring melodies through variations of volume, tone, rhythm, and tempo. Spodek and Saracho (1994, p.472) have stated that, “without using symbols, they (children) are able to organise their perceptions of and responses to music, forming mental structures that become the basis for understanding, remembering, and creating music.” This constitutes intellectual development gains by children. MENC (2000) recognises the potential of music as a cognitive tool for developmental gains and acknowledges its multiple effects on reasoning skills which, it claims, have been demonstrated experimentally.

Physical development

Music-related physical activities “can help children gain increasing control over their large and small muscles, experiment with movement of their bodies, and experience success in movement” (Jackman, 2005, p. 265). According to a research study reported in a Parent Magazine, learning to play percussion instruments helps children develop coordination and motor skills because they require movement of hands and arms (Kwan, 2013). Such muscular development can help them to progressively achieve success in daily school activities such as drawing, writing, turning the pages of a book, and so on.

Manford (1996) claimed that body movement in response to music is one of the many ways in which children express themselves. In describing two types of movements that children employ in response to music: locomotor movement (the ability to move the whole human body from one place to another demonstrated through marching, jumping, walking, hopping, creeping, crawling, leaping, skipping, and dodging), and non-locomotor movement (movements that do not result in a dislocation of the body in terms of place, such as stretching, bending, twisting, swaying, pushing, pulling, squatting, lifting, and swinging), Manford notes that locomotor and *non-locomotor* movements are associated with children's musical play. Dzansi (2002) describes to how Ghanaian children employ most of these movements on the playground during musical play activities. Hobart and Frankel (1999) posit that playing of musical instruments and executing finger rhymes help develop fine manipulative skills, eye co-ordination, and hearing and listening abilities. As children are engaged in movement actions in response to music, they are likely to achieve both physical and mental co-ordination which is very crucial for their daily functioning (Amuah et al., 2011).

Emotional and social responsiveness

Mayesky (2002) claimed that music gives children endless opportunities to express feelings and emotions. These expressions suggest that the manner in which children participate in music reveals much about their thoughts. For example, children singing or dancing in a faster tempo may signify experience of joy,

happiness and excitement. Executing a piece of music in a slower tempo may denote sadness. Children use their voices and playing of various musical instruments to create rhythms and melodies spontaneously to express joy, happiness and tenderness (Manford, 2007). Ilari (2014) noted that when move their bodies in various directions to make gestures in response to sounds, it signals that musical thinking is in action.

Elsewhere, Manford (2007) brings to light the importance of music in working with special needs children who are slow learners and emotionally disturbed. For example, Faulkner, Wood, Ivery and Donovan (2012) engaged thirty boys who were all approximately twelve years old and were considered at high risk for being disengaged from school and learning in a ten week drumming intervention. The findings suggest an improvement in cooperative behaviour, a reduction in anti-social behaviours, improved school attendance and self-esteem. This is an indication of improvement in social adjustment. Rowsell and Vinden (2016) state that "Music can be of particular benefit to children in challenging circumstances, or with special educational needs. It can be a valuable means of connecting with children who have communication difficulties" (p. 3). This makes music a necessity in children's daily lives as it has been found to contribute significantly to their wellbeing. Therefore, it follows that music, through performance and improvisation, can be considered as an activity that provides emotional outlet through which children express their feelings.

Flolu and Amuah (2003) argue that taking part in music performance promotes social cohesion among individuals, and among cultures. From the same point of view, Tassoni and Hucker (2000) explain that music provides opportunities for children to share experiences through performing their music as well as that of others.

According to Jackman (2005), as children are engaged in collaborative music making, they develop social competencies that enable them to be concerned about fairness and rules that sharpen their awareness of others. Children singing collectively, and the delight of holding their hands and moving together prompts a bonding with one another, assists them to interact and co-operate with others, to share and accept roles of both leader and follower, and to enjoy a sense of community (Manford, 1996). Such experiences build team work and result in improved self-confidence and self-discipline. It may, therefore, be considered that music contributes to social responsiveness and the development of children.

Aesthetic sensitivity

Aesthetic sensitivity plays a very significant role in providing musical learning experiences for pupils (Ko & Chou, 2014; Manford, 1996). In the 2007 Ghanaian Creative Arts syllabus for primary schools is presented an outline of primary school learners' ideas and potential responses to beauty through appreciation and valuing of music as one of the reasons why children ought to be formally educated (Curriculum Research and Development Division of Ghana [CRDD], 2007). Music activities trigger and establish a base for aesthetic sense and aesthetic understanding in children. According to Ko and Choi (2014), aesthetics are "concerned with the knowledge based on sensory experiences or perceptions, because children's sensory skills enable them to respond to the qualities of things in their immediate surroundings" (p. 43). It thus deals with a philosophical theory as to what is beautiful. Manford (1996) has claimed that music has the power to evoke feelings such as happiness, excitement and joy which are important to the child's knowledge of beauty.

A child begins to gain aesthetic experiences in music from home through listening to radio and watching musical activities on television (Mayesky, 2002). As children experience further listening and watching musical activities of singing, playing musical instruments, rhythmic movements and dramatisation to songs, they express feeling responses to music, thereby gaining aesthetic experiences in the art. These aesthetic experiences provide opportunities for them to gain satisfaction and enjoyment as they experience music, thereby living more fully and richly.

Language development

It is also claimed that music contributes to children's language development (Jackman, 2005). Walton and Walton's study (2002) confirmed that children were able to learn new words quite easily when music was used to teach reading. Walton (2014, p. 55) state that "having children sing songs while viewing printed words may strengthen the phonological and text connections in long-term memory, and so act as a memory aid when children were asked later to read the word". Essa (2003) has also argued that learning a new song can lead to learning new words. Singing involves the use of text which develops articulation and expressive use of the voice (Hobart & Frankel, 1999). According to Rowsell and Vinden, a study conducted at the University of Cambridge suggests that children's ability to perceive rhythm is very critical for the language development and acquisition. They write:

Children carry the 'signature' melodies and rhythms of a language, and exposure to them prepares the child's ear, voice and brain for speech. Language in rhythms and songs is slower, more structured and more repetitive than speech, making it easier to understand. (Rowsell & Vinden 2016, p. 7)

Ghanaian languages are tonal in nature (Amuah & Adum-Attah, 2016) and also dictate the melodic contour and rhythmic lines of music. Pitches of the *Atumpan* drums are regulated to mimic the tone and prosody of human speech. Artistic performances on the *Atumpan* drums with a correspondent interpretation of the prosody produced using language by primary school learners during schools' annual cultural festivals and other educational or school events in Ghana afford these learners the opportunity to improve the usage and understanding of their home or indigenous language.

III. METHODOLOGY

The qualitative research method was adopted as the philosophical framework for this study. Snape and Spencer (2003) define qualitative research as a "naturalistic interpretative approach concerned with understanding the meaning which people attach to phenomena within their world" (p. 3). Qualitative researchers aim to achieve holistic meaning and understanding of phenomenon and therefore try not to reduce data to numbers (Fraenkel & Wallen, 2003). Data was collected by means of interview in the month of November, 2018.

Participants

The purposive sampling technique (Fraenkel & Wallen, 2003) was used to select six teachers from two primary schools (School 1 and School 2 for the purpose of anonymity) in the Ashanti Region of Ghana. These teachers are between the ages of twenty-seven to forty-nine and teach pupils who are between the ages of six to eight. They have between three to twenty-seven years of teaching experiences in the primary school. These teachers were interviewed to share their stories about the importance of teaching music to children, and were also observed during presentation of music lessons in their classrooms. For the purpose of anonymity, they are referred to as Teacher 1, 2 and 3 in this research.

Entry to the research sites

Official permission was sought and gained before entering the selected research sites (Cohen et al., 2007). Head teachers of the selected schools were contacted individually for informal discussions by telephone about the choice of their schools and the aim of the research. This was followed by official letters to the head teachers, requesting permission to conduct research in their respective schools. A meeting with the selected participants were held to explain to them the aim of the study, and also assured them of confidentiality and anonymity. Participants were further provided with participant information sheet. After a week of studying the content of the information, all the six selected participants agreed to volunteer to take part in this study and signed participant consent form to that effect.

Data analysis

Interview scripts were transcribed verbatim, typed and hand delivered to respondents for validation. After this, the three stages through which data can be analysed (data reduction, data display and conclusion) as suggested by Wellington (2004) were adopted to derive meaning from the data. Multiple readings were done and arrived at seven main thematic areas, the categorisations of which are indicated below.

IV. FINDINGS AND DISCUSSIONS

Although it is relatively difficult to measure the beliefs and perceptions people may have about a phenomenon, their assumptions can be understood to an extent by their words, stories and actions, leading to our understanding of their professional practice in the music classroom. Based on this argument, the possible relationship between teachers' beliefs and perceptions towards music education for children and their actual classroom performances is being examined.

All the six teacher participants from whom data were collected presented very positive opinions about the importance of music education for primary school pupils. The interview data shows that all the respondents believe that music is a necessary and important subject taught in the primary school. Narrating the importance of music, teacher participants of this study highlighted various values of music which they believe to have positive impact on pupils' overall growth and development. In the table below is the summary of the respondents' opinions about the values of music for pupils obtained from the interviews.

Teachers' Opinions about Values of Music to Children's Development

Themes	Teacher 1 of School 1	Teacher 2 of School 1	Teacher 3 of School 1	Teacher 1 of School 2	Teacher 2 of School 2	Teacher 3 of School 2
Learning	√	√	√	√	√	√
Leisure			√	√		√
Social Skills	√	√	√		√	√

Emotional Development	√			√		√
Motivation	√	√		√	√	√
Physical Development		√		√	√	√
Cultural Transmission and Preservation		√	√	√		

The table above shows the opinions of teachers about the values of music which are very important for pupil's growth and development. The list was generated by means of categorisation and classification of data gathered from teachers' responses to an open ended interview question and observations made as presented below.

Learning

All six respondents mentioned how music contributes positively to children's learning. They saw music as an important learning tool that helps children to develop a wide range of competencies which contribute to their holistic development. Teacher participants mentioned consistently that primary school children take active part and respond positively to lessons in which music is integrated. For example, Teacher 1 of School 2 explained that, when teaching Verse during English lessons, she uses music as a way of teaching the correspondence in sounds of the Verse. She believes that using melodies while teaching helps her children to learn quickly and effectively. Indeed, this helps to establish long-lasting learning in children, meaning that children do not easily forget what they are taught and what they learn through music. This teacher is of the view that music has the potential to make difficult learning tasks simple and enjoyable for children. Here is a direct quotation from her narration:

I have realised how easy teaching and learning becomes when music is employed in the classroom. I remember as a primary school child how some of my teachers used music to teach a lot of mathematics, English and science concepts in the classroom. I still remember those concepts whenever I hear the melodies they used to teach us. In view of this, I usually set some learning tasks to songs for my children to sing and you will be amazed at how fast they usually learn such task through singing. This strategy really makes teaching relatively easy for me.

Participants' opinions about the importance of music in children's learning brings out the fact that music is as crucial as Mathematics, English, Science and other subjects in the primary school curriculum content. However, some elements in their opinions suggest that learning through music is more valuable than learning music *per se*. In other words, their narratives indicated that learning through music is more educative than learning music. In spite of this, it seems these teacher participants have confidence to teach music when it is integrated in other subjects. This phenomenon aligns with Berke and Colwell's (2004) research finding. They concluded in their study that pre-service elementary teachers can teach confidently if they develop skills that will enable them to integrate music into the various curriculum areas. Colwell (2008) also found that teachers also teach music confidently when it is integrated with core academic objectives. This issue is, however, an important key point which must be realised in order not to undermine the importance of teaching music in the primary school.

Leisure

Three out of the six respondents of this study highlighted the importance of music for leisure, although their views on this were very limited. They mentioned that children engage in a lot of musical games (they mentioned the names of specific Ghanaian children singing games such *antoekyire* and *ampe*) to entertain themselves and others. They also said that performing, listening to and enjoying music are very necessary and important values which contribute to children's development. Commenting on this issue, Teacher 1 of School 1 said:

Of course it is very necessary for their growth. Children learn a lot even as they are listening to music or singing and playing musical instruments to entertain themselves. In fact, music provides recreation and amusement for children. I have noticed that certain types of songs put them in a mood which is very good for their relaxation. I will even suggest for the setting up of special radio stations that will broadcast or play special music to entertain and educate children and I believe such an innovation will complement our effort in providing quality education for our pupils.

Social skills

Through the conversations, teacher participants demonstrated their awareness of the importance music to the development of children social skills and behaviour. Generally, they talked about the promotion of cohesion among children and how music facilitates their conformity to social norms as they perform music together. They mentioned sharing, cooperation and willingness to assist one another as important social values children exhibit, particularly as they sing in a group. They indicated that the exhibition of such activities as group activities helps them to develop socially. On this issue, Teacher 3 of School 1 said:

Engagements in music are very serious social activity for children. Just observe their own initiated group singing and you will notice how they exert effort in making sure that they succeed in what they have initiated to do. They become more active and sociable after successful performance and this helps them to have self-confidence in relating well with one another.

This scenario provides an opportunity for children who are quite reserved and may feel embarrassed or shy to sing or perform alone to participate in group performances to develop the necessary social competencies that contribute to ensuring smooth integration into society and for social interactions (Manford, 1996).

Emotional development

Three out of the six respondents highlighted the importance of music to the development of children's emotions. They explained that music addresses children's emotional needs and contributes to a positive development of their emotional reactions. Teacher 2 of School 2 mentioned that, through singing, children are able to release their emotions by expressing their feelings. In commenting on this issue, Teacher 3 of School 2 said:

Children employ music and dance as a communication tool to convey emotions that are meaningful to people within their world. For example, last two weeks, I decided to allow my pupils to come out with their own creative work. I organised them into three groups and asked them to select any traditional music and dance type of choice, learn to practice the performance on their own for presentation on stage in the classroom. The classroom presentation took place yesterday and I was highly amazed of their actions. They performed various gestures to express emotions which seemed to have meanings to their colleagues in the classroom. As one group present their work, the rest of the pupils expressed joy and happiness. I believe these performances and actions contributed in addressing their feelings and emotional needs.

The description given above aligns with Ilari's (2014) position that children's movement activities in response to sounds suggest that musical thinking in action. This indicates that imaginative thinking was taking place.

Motivation

During the conversations, music was considered as an important tool for motivating children to learn. Motivation was mentioned as a concept which is easily developed in children through music to help keep their focus on lessons in the classroom. Generally, teachers' opinions on motivation was mainly based on singing in particular to draw children's attention to whatever learning experiences are being provided by in the classroom. Interview data indicated that teachers employ music frequently to disrupt or break boredom and revive activities in the classroom. On this issue, Teacher 1 of School 1 narrated:

I teach young children and if you care to know, music plays a very significant role in my classroom. Six years old pupils cannot concentrate on one activity for long period and so I use music in between all teaching and learning activities to motivate them to focus on classroom tasks. In fact, I have not set specific time during the day for music activities. Apart from planned music lessons, I sing frequently with my pupils basically to capture their attention during teaching and learning. Whenever I notice that they have become uninterested in an on-going lesson, I sing and they usually respond spontaneously and actively. This strategy helps to change their mood instantly and motivates them to focus on the lesson.

Evidence from the teachers' perspectives and opinions suggests that music, in this case, is mostly used as a teaching strategy to motivate children to learn other subjects. Based on this, it can be argued that most music making in the classroom is dominantly for education in general and not music education *per se*.

Physical development

Four respondents were of the view that music stimulates physical responses and such responses contribute immensely to children's physical growth and development. They mentioned specifically that, most of the time, traditional music types are performed with dance accompaniment and as children are engaged in these artistic arts, they gain control over their body through the various movements they perform. In their opinion, such movements help children to develop coordination skills. In his narration, Teacher 2 of School 2 said:

These children do a lot of movements when they are engaging in musical games during break times. As you know, most of their singing games are accompanied with various movements and these movements are underpinned by careful coordination with each participant of the game. Subsequently, they develop such useful skill for their daily living.

This belief by teacher participants of this study demonstrates a link with the position held by some researchers (Dzansi, 2002; Kwan, 2013) and writers (Manford, 1996; Hobart & Frankel, 1999; Jackman, 2005) about how children achieve physical development by engaging in music activities.

Cultural transmission and preservation

Transmission and preservation of culture were also highlighted and regarded as an important value of music for children. Three of the respondents were of the view that music education is an ideal subject which promotes the transmission and preservation of peoples' cultural values to the younger generation and, therefore, the subject should be maintained on the school timetable. Teacher 3 of school 1 had this to say: "In the communities, they observe the elderly musicians performances during social events after which they find their own means of imitating those performances. I think this helps to preserve our musical culture."

On these issues, Teacher 2 in School 1 said:

Just watch and observe any group doing a performance of any of our traditional music and dance type and you will notice how such performance displays some of our unique cultural practices. Our music is embedded with our cultural values which are necessary for controlling our behaviours and lives. Examples are our folk stories which are sometimes narrated through dance drama to describe good moral living in a society. I believe you know that texts of these stories are mostly set to traditional music for singing purposely to educate and provide moral training. I wish we could do this effectively in schools to propagate and perpetuate our valuable cultural values which are gradually dying out.

In support of the above narration, Boamajeh and Ohene-Okantah (2000, p. 3) stated:

Through music education...cultural values and behavioural patterns of society can be passed on. Culture is also noted to include modes of thinking and since art is always in the context of culture, education in the arts, including music, promotes cultural expression and ways of thinking about life.

As can be noticed from the above quotation, music contributes significantly to transmission and perpetuation of culture (Adjepong & Obeng, 2018). It, therefore, holds to consider it as one of the important academic disciplines in the primary school (Boamajeh & Ohene-Okantah, 2000).

V. RECOMMENDATIONS AND CONCLUSION

This study has revealed that teachers have knowledge about the value and importance of music to the growth and development of children, and can also engage them (children) in some music activities. They have narrated how music contributes to children's learning, leisure, social skills, emotional development, motivation, physical development, and cultural transmission and preservation. The stories shared suggest that teachers are able to employ music comfortably in the classroom when it is integrated in other subject areas. In other words, music is used for general education and not for music education in particular. It is however very significant for the school through teachers to also teach music as a complete curriculum area. It is therefore important to consider how best to support teachers to teach music effectively. In view of this, it is recommended that specialist music teachers are engaged to collaborate with primary school teachers to implement the music curriculum content in the classroom. Teachers should also be assisted to access in-service training for teaching music. It is hoped that putting the recommendations stated above will ensure effective teaching and learning of music in the primary school, thereby preserving and perpetuating the traditional music culture of Ghana.

Conducting this study was limited to two primary schools with six teachers as participants. Future related research should consider using more schools and larger sample size to validate the result of this study.

REFERENCES

- [1]. Adjepong, B. (2018). Teaching the performing arts in Ghanaian primary schools: A dilemma for pre-service generalist teachers. *European Journal of Education Studies* 4(12): 265-275.
- [2]. Adjepong, B. & Obeng, P. (2018). The role of performing arts in Ghanaian society and its implication for formal education in primary school. *European Journal of Education Studies* 5(6): 221-227.
- [3]. Amuah, R. I. & Adum-Attah, K. (2016). *Music and dance for basic school teachers*. Cape Coast, Ghana: Hampton Press.
- [4]. Amuah, R., Adum-Attah, K. & Arthur, K. K. (2011). *Music and dance for colleges of education: Principles and practice*. Cape Coast, Ghana: Kramad Publication Ltd.
- [5]. Berke, M. & Colwell, C. M. (2004). Integration of music in the elementary curriculum: Perceptions of pre-service elementary education majors. *Update: Application of Research in Music Education* 23(1): 22-23.
- [6]. Boamajeh, C. Y. Ohene-Okantah, M. (2000). *An introduction to music education for music teachers in schools and colleges*. Kumasi, Ghana: Payless Publication.
- [7]. Cohen, L., Manion, L. & Morrison, K. (2007). *Research methods in education* (5th Ed). London, England: Routledge.
- [8]. Colwell, C. M. (2008). Integration of music and core academic objective in the K-12 curriculum: Perceptions of music and classroom teachers. *Update: Application of Research in Music Education* 26(2): 33-41.
- [9]. Curriculum Research and Development Division of Ghana. 2007. *Creative arts syllabus for primary school 1-6*. Accra, Ghana: Ministry of Education.
- [10]. Dzansi, M. P. (2002). Some manifestations of Ghanaian indigenous culture in children's singing games. *International Journal of Education & the Arts* 3, 7.
- [11]. Eeralo, P. & Eeralo, T. (2014). Extended music education enhances the quality of school life. *Music Education Research* 16(1): 88-104.
- [12]. Essa, Eva, L. 2003. *Introduction to early childhood education* (4th Ed). Clifton Park, NY: Delmar Learning.
- [13]. Faulkner, S., Wood, L., Ivery, P. & Donovan, R. (2012). It is not just music and rhythm: Evaluation of a drumming based intervention to improve the social wellbeing of alienated youth. *Children Australia* 37(1): 31-39.
- [14]. Flolu, J. & Amuah, R. (2003). *An introduction to music education in Ghana for universities and colleges*. Accra, Ghana: Black Mask Ltd.
- [15]. Flolu, James. 1993. A dilemma for music education in Ghana. *British Journal of Music Education* 10: 111-121.
- [16]. Fraenkel, J. R. & Wallen, N. E. (2003). *How to design and evaluate research in education* (5th Ed). Boston, MA: McGraw-Hill.
- [17]. Hallam, S. & MacDonald, R. (2013). Introduction: Perspectives on the power music. *Research Studies in Music Education* 35(1): 83-86.
- [18]. Hobert, C. & Frankel, J. (1999). *A practical guide to activities for young children*. London, England: Stanley Thorns.
- [19]. Ilari, B. (2014). Musical thinking in the early years. In S. Robson and S. Quinn (Eds.), *The Routledge International Handbook of Young Children's Thinking* (pp. 318-330). London, England: Routledge.
- [20]. Isbell, R. T. & Raines, S. C. (2003). *Creativity and the arts with young children*. Clifton Park, NY: Delmar Learning.
- [21]. Jackman, H. L. 2005. *Early childhood curriculum: A child's connection to the world* (3rd Ed). Clifton Park, NY: Delmar Learning.
- [22]. Ko, C. & Mei-Ju, C. M. (2014). Aesthetics in early childhood education: The combination of technology instruments in children's music, visual arts and pretend play. *Journal of Social Sciences* 10(1): 39-45.
- [23]. Kwan, A. (2013). 6 Benefits of music lessons. *Parents*. 7. The Harris Poll.
- [24]. Manford, R. (2007). Importance and benefits of the arts in education. In J. Flolu, M. Dzansi-McPalm & M. O. Awoyemi (Eds.). *Education in Ghana: Challenges for the 21st Century* (pp. 1-12). Accra: Black Mask Ltd.
- [25]. Manford, R. (1996). *A handbook for primary school music teachers*. Accra, Ghana: Sam-Woode Ltd.
- [26]. Mayesky, M. (2002). *Creative activities for young children* (7th Ed). Clifton Park, NY: Delmar learning.
- [27]. Music Education National Conference. 2000. *Start the music*. Retrieved from <http://www.menc.org/guides/startmusic>
- [28]. National Council for Curriculum and Assessment of Ghana. (2019). *Creative arts curriculum for primary schools*. Accra, Ghana: Ministry of Education.

- [29]. Nketia, J. H. K. (Ed).1999. *A guide for the preparation of primary school African music teaching manual*. Accra, Ghana: Afram Publication.
- [30]. Nzewi, M. (2003).Acquiring knowledge of the musical arts in traditional society. In A. Herbst, M. Nzewi & K. Agawu (Eds.),*Musical Arts in Africa: Theory, Practice and Education* (pp.13-37). Pretoria: University of South Africa.
- [31]. Rautiainen, K. (2015). Class teacher students' empathy stories about giving a music lesson. *Problems in Music Pedagogy* 14(1): 31-52.
- [32]. Rowsell, C. & Vinden, D. (2016).*Jolly music*. Chigwell, England: Jolly Learning Ltd.
- [33]. Snape, D. & Spencer, L. (2003).The foundations of qualitative research. In J. Ritchie & J. Lewis (Eds), *Qualitative Research Practice: A Guide for Social Science Students and Researchers*(pp. 1-23). London: Sage.
- [34]. Spodek, B. & Saracho, O. N.(1994).*Right from the start: Teaching children ages three to eight*. Boston, MA: Allyn and Bacon.
- [35]. Tai, D. M.,Phillipson, S. N. &Phillipson, S. (2018). Music training and the academic achievement of Hong Kong students.*Research Studies in Music Education* 40(2): 244-264.
- [36]. Tassoni, P. &Hucker, K. (2000).*Planning play and the early years*.Oxford, England: Heinemann.
- [37]. Walton, P. D. (2014). Using singing and movement to teach pre-reading skills and words reading to kindergarten children: An exploratory study.*Language and Literacy* 16(3): 54-77.
- [38]. Walton, P. D. &Walton, L. M.(2002).Beginning reading by teaching in rime analogy: Effects on phonological skills, letter-sound knowledge, working memory, and word-reading strategies.*Scientific Studies of Reading* 6(1): 79-115.
- [39]. Wellington, J. (2004). *Educational research*. London, England: Continuum.
- [40]. Winter, H. N. (2016).Think link between music lessons and IQ in children.*American Music Teacher* 14-19.