



# **General Methods of Teaching Music in the Primary School**

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## **Authors' contributions**

*The sole author designed, analyzed, interpreted and prepared the manuscript.*

## **Article Information**

DOI: 10.9734/ARJASS/2021/v13i430221

### Editor(s):

(1) Dr. Ana Sofia Pedrosa Gomes dos Santos, Universidade de Lisboa, Portugal.

### Reviewers:

(1) Boukhatem Nadera, Esmt Tlemcen, Algeria.

(2) Nasir Danzaria, Federal University Dutsinma, Nigeria.

Complete Peer review History: <http://www.sdiarticle4.com/review-history/66655>

**Review Article**

**Received 12 January 2021**

**Accepted 17 March 2021**

**Published 24 March 2021**

## **ABSTRACT**

Pupils learn music through many and different ways. Various methods, approaches and strategies of teaching are described in the literature. Teaching music is an art and activity which require teachers to use a combination or an integration of some of these methods and strategies to provide effective learning experiences to pupils. The aim of this article is to present overviews of some general approaches and strategies of teaching music based on the constructivist theory of teaching in the primary school. It will cover the lecture, demonstration and modelling, discovery, video showing, field trip, role-play, project, questioning technique, assignment, and the discovery methods of teaching. The paper will also highlight factors that determine the selection of a teaching method for a particular lesson and finally, stages in teaching.

*Keywords: Teaching; music; primary school; constructivist theory.*

## **1. INTRODUCTION**

Pupils' learn through various ways. It must, therefore, be emphasised that no single method of teaching can satisfy all music teaching challenges. Tamakloe et al. [1] state that "the determination of the effectiveness or the

suitability of a particular teaching method depends upon the purpose for which it is intended and the way it is used." The nature and structure of music lends itself more to pupil-centred activities in terms of teaching and learning [2,3]. It is, therefore, important for teachers to adopt varieties of teaching

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methods that maximise pupils' active participation in musical activities and also meet the whole range of their learning needs in the classroom [4].

Various methods of teaching and pedagogical strategies for presenting lessons in the classroom are described in the classroom. This paper considers some popular models based on the constructivist theory of teaching available to teachers for teaching music in the primary school. Music forms part of the subjects taught in the primary school, attended by learners between the ages of four and twelve years in Ghana where this writer reside.

Kim [5] states that "traditionally, learning has been thought to be nothing but a repetitive activity, a process that involves students imitating newly provided information in tests. The constructivist teaching practice, on the other hand, helps learners to internalise and transform new information". In line with this, the article suggest that whichever methods, strategies or approaches of teaching that are employed by the teacher should be based on the constructivist teaching approach to provide effective musical learning experiences to pupils [6]. It is also noteworthy that the adoption of "strategies of teaching need to be wide-ranging and differentiated to cater for learning needs, styles, and unforeseen circumstances that can occur in any teaching environment" [7] since "employing a limited range of teaching strategies accounts for pupils becoming disinterested, de-motivated and less engaged" (Button 2010, p. 26). As a standard, the teacher should "employ a variety of instructional strategies that encourages student participation and critical thinking" [7] in the learning environment.

### **1.1 The Constructivist Theory and Teaching**

The constructivist theory considers the teacher as a facilitator, a guide and provider of experiences from which pupils construct knowledge [8,6] Cohen et al. [6] state that "constructivist theory regards learning as an active process in which learners construct and internalise new concepts, ideas and knowledge based on their present and past knowledge experiences". In the constructivist environment, pupils are assisted in discovering knowledge rather than information being poured into them [9,10,11]. Researchers and educators widely agree and advocate that constructivist teaching should be informed by learning as

personally constructed and socially mediated [12,5]. Knowledge is either constructed individually based on prior experience or collaboratively through the contributions of participants [5,13]. Both teacher and learner are co-constructors of meaning and understanding. This process has implications for teaching which must be shifted from traditional instruction to learning environments that are learner-centred, knowledge-centred, community-centred and assessment-centred [14;5].

Tamakloe, Amedahe and Atta [1] are of the view that classroom activities dominated by teacher activities are considered as traditional instructional methods. Therefore it is important to note that in the constructivist classroom, pupils are always placed at the centre of learning to motivate them (pupils) to play active roles in the teaching-learning environment to find things out themselves.

Some characteristics of constructivist teachers, according to Kim [5] citing Yager, (1991) are that they:

- Invite students' questions and ideas.
- Accept and encourage students' invented ideas.
- Encourage students' leadership, cooperation, seeking information, and the presentation of ideas.
- Modify their instructional strategies in teaching based upon students; thought, experiences and or interests.
- Use printed materials as well as experts to get more information.
- Encourage free discussions by way of new ideas inviting student questions and answers.
- Encourage or invite students' predictions of causes and effects in relation to particular cases and events.
- Help students to test their ideas.
- Invite students' ideas, before the student is presented with the ideas and instructional material.
- Encourage student to challenge the concepts and ideas of others.
- Use cooperative teaching strategies through student interactions and respect, sharing ideas and learning tasks.
- encourage the students to respect and use other people's ideas through reflection and analysis.

- welcome the restructuring of his/her ideas through reflecting on new evidence and experiences.

The characteristics outlined above can promote cooperation and collaboration between the teacher and the learner, and drawing ideas from them to dominate classroom music activities can boost effective students' learning outcomes.

The works of two renowned psychologists, Jean Piaget and Lev Vygotsky, are underpinned by constructivist theory. Their theories provide a framework for developmentally appropriate teaching strategies in the primary school classroom. Based on the analysis of Blake and Pope [12], Semmar and Al-Thani [11], Kalpana [9] and Kim [5], I present the following differences and similarities of Piaget's and Vygotsky's theories of cognitive development.

### **1.2 Some Similarities between Piaget's and Vygotsky's Theories of Cognitive Development**

- Both are cognitive theorists
- Both consider children as active learners who organise new information with pre-existing knowledge
- Both believe that cognitive development declines with age
- Both agree that development may be initiated by cognitive conflict
- Both believe that children learn increasingly complex information and skills as they grow older.

It can be primarily deduced from the comparisons that whereas Piaget highlights self-discovery, Vygotsky emphasises learning through collaboration. Blake and Pope [12] are of the view that "teachers who can incorporate the theories of Piaget and Vygotsky into their teaching strategies will be better able to increase students' achievement", thus the importance of considering the employment of both theories to provide effective learning experiences in music to pupils.

Piaget classified learners into various developmental stages related to learning [15,2] and these are:

- Sensory-motor stage, ages 0 to 2.
- Pre-operational stage, ages 2 to 7.
- Concrete operational stage, age 7 to 11.
- Formal operational stage, ages 11 to adulthood.

Sematwa (2010, p. 376) stated that each of these stages is a "system of thinking that is quantitatively different from the preceding stage". Pupils in a particular stage of Piaget's classification experience thought processes and exhibit unique behaviours associated within the boundaries of that stage. This must inform teachers in planning music lessons that meet the needs and interests of pupils and motivate them to learn effectively.

Primary school pupils are at the concrete operational stage (age 7 to 11). Moore and Hanson [16] reiterated that the concrete operational stage is where children "think logically about objects and events, classify objects by several features, understand numbers" and "realise objects that can appear in different forms". Piaget focused on cognitive constructivism. He emphasised teaching through discovery learning and believed that pupils must construct their knowledge derived from concrete experiences through interactions with the environment [9,5,10]. In this sense, the learner constructs knowledge and understanding internally rather than these been transmitted from an external source [6]. These assertions authenticate learning as self-directed and regulated and, therefore, to teach music well and effectively, teachers need to understand how and what pupils are thinking [6]. This knowledge will then provide teachers with understanding as to how to create a developmentally appropriate classroom environment and adjust teaching strategies to their pupils' level for effective construction of their musical knowledge and understanding.

On the other hand, Vygotsky focused on social constructivism and theorised that "learning is rooted in social environment in which context and inter-personal interaction play a fundamental role in learners' cognitive development" [17]. He is of the view that if a more knowledgeable and experienced person gives assistance to a pupil, the pupil is more likely to learn effectively [9,11]. Although pupils can construct knowledge independently, "their learning is enhanced and extended by interacting with significant others such as their parents, siblings and peers" [16]. This may serve as a guide for teachers to offer leadership through the provision of developmentally appropriate music classroom environments and to assist their pupils so that their learning and understanding in this art form is enhanced and extended.

The social interaction through which learning occurs as described by Vygotsky is the Zone of Proximal Development (ZPD) and 'Scaffolding' [12]. Semmar and Al-Thani [11] defined the zone of proximal development as "the area between where a child is able to perform independently and the ability to perform a more difficult task with assistance, yet without frustration". Taking this into consideration, reference is being made to a musical task a pupil can perform on his or her own and what he or she can accomplish with assistance from a more capable person. Turk [18] analysed the term 'scaffolding' in the classroom situation as "an instructional structure whereby the teacher models the desired learning strategy or task then gradually shifts responsibility to the student". In a like manner, someone who is more capable helps the learner to perform musical tasks that he or she is incapable to perform on his or her own through continually adjusting the level of the assistance in response to the learner's level of performance see [9].

Vygotsky's zone of proximal development as described by Semmar and Al-Thani [11] and the 'scaffolding' as analysed by Turk [18] imply that primary school pupils' musical knowledge, skills and understanding can be enhanced and expanded significantly if primary school teachers are able to apply Piaget's cognitive constructivism and Vygotsky's social constructivism through specific strategies and methods of teaching they choose to provide learning experiences in music to pupils.

## 2. METHODS OF TEACHING MUSIC

Overviews of selected general methods of teaching music which must be informed and guided by Piaget and Vygotsky theories based on constructivist teaching are provided in the following paragraphs.

### 2.1 The Lecture Method

The lecture method of lesson presentation involves the teacher talking to learners about a topic or content to be learned. Marmah [19] defines it as "one person speaking, more or less continuously, to a group of people on a particular subject or theme" and consider the teacher as the "central focus of information transfer". The lecture method of teaching is a one way communication dominated by the teacher, with limited contributions from the learners [20,19]. Tamakloe et al. [1] describe it as "the method in which the role of the student is comparatively

less active and more passive in the teaching-learning interaction". In effect, the lecture method of teaching provides limited opportunities for pupils to participate actively and ask questions during the teaching and learning process.

The nature of the lecture method of teaching with its teacher-centred dominance [20] may be considered as unsuitable in the primary school music classroom. Notwithstanding this, it is an important tool used in the classroom to ensure effective learning [21,19]. These activities align with Vygotsky's model of scaffold where the learner is assisted to understand and construct knowledge collaboratively with a more experienced person. Here the learner is provided with facts which help him or her to further engage in self-learning and a self-discovery, as emphasised by Piaget.

In terms of its merit, the lecture method is used to reach a large number of pupils in a relatively short period of time. It also conveys a large amount of materials to learners [19].

### 2.2 The Demonstration and Modelling Methods

Demonstration and modelling are visual teaching styles which allow pupils to see, imitate and practice repeatedly for skills acquisition in performing music. Learning takes place by observing expert's behaviour for repetition or practice [22,20]. Citing Syah (2003), Ramadhan and Surya [23] state that "demonstration method is a method of teaching by demonstrating things, events, rules, and sequence of activities, either directly or through using instructional media which is relevant to the subject matter or material that will be presented". Salisu and Ransom [24] describe modelling as the process of acquiring new skills, behaviour, or information by observation. Employing demonstration and modelling as methods of teaching musical concepts creates the necessary environment for effective collaboration between the teacher and the learner to construct knowledge and understanding to the benefit of the learner.

Cohen et al. [6] are of the view that many skills can be learned easily through modelling rather than instruction through verbal explanation. In adopting these methods, how to sing loud and soft, for example, can be demonstrated by the teacher when discussing the concept of volume with pupils.

Demonstration and modelling are highly motivational strategies for pupils to learn [20] well as theory and practice are linked through these activities of instruction. According to McCarthy et al. [25], “modelling enables students to discriminate between desired and undesired musical effects” and also motivates pupils to engage in independent learning. Demonstration and modelling are the most extensively used methods of teaching musical concepts and performances [25], as they provide pupils with practical experiences in singing, playing musical instruments and movements in response to music. In effect, these methods seem to work well for developing pupils’ performance skills in music. It must, however, be noted that demonstrations are effective when the processes involved are explained step-by-step by the teacher [20]. This means that whatever action the teacher demonstrates or models in the classroom should be accompanied by verbal explanation to enhance pupils’ understanding of what they learn.

**2.3 The Discussion Method**

In the teaching and learning environment, discussion is a conversation between the teacher and pupils, and among pupils, providing them with opportunity to share and express their views, ideas and opinion on what is being discussed, and also to listen to one another [26,27]. It is a method which is integrated in almost all the other methods of teaching [14]. With the discussion method, the teacher leads and guides the whole class in talking to each other about musical issues of mutual concern. The discussion method of teaching can be described as a process of verbal interaction between two or more people that covers the consideration of a topic or problem being studied. In this sense, it is used to solve problems, explore issues and take

decisions relating to learning musical concepts that lead pupils to contribute to the creation of knowledge, making learning more lasting and meaningful.

According to Tamakloe et al. [1], discussions occur at brief intervals within demonstration and during the use of other methods of teaching in the classroom. As a consequence, the discussion method of teaching can be used effectively after showing pupils, for example, a video of a musical performance or listening to music to reinforce musical learning. It allows pupils to be more articulate about musical issues, enhances their oral communication skills, enhances their listening abilities, and gives them practice in democratic processes (27). It may, however, utilise a relatively longer period of time as majority of pupils in the class may want to contribute to the on-going discussion. The discussion method may also be difficult to use well as it presupposes adequate advance preparation.

Using discussion as a method of teaching creates the opportunity for both self-learning and cooperative learning. Here the learner is able to self-construct further knowledge based on existing ideas or facts. Through collaboration with the teacher, they also acquire learning experiences through active participation in the various activities of singing, drumming and movement [28,29,30;3] and these practices should play a major role in the music classroom.

**2.4 Video Showing Method**

This is a method of teaching that brings realism into the classroom. Through the use of videos, musical concepts are demonstrated and

**Table 1. Some differences between Piaget’s and Vygotsky’s Theories of Cognitive development**

<b>Piaget’s theory</b>	<b>Vygotsky’ theory</b>
Cognitive development is the same everywhere	Cognitive development differs from one culture to another
Cognitive development results from the child’s independent exploration of his or her environment	Cognitive development results from social interaction
Each individual child constructs his or her own knowledge	Children and more experienced and knowledgeable persons co-construct knowledge
Individual self-centeredness process becomes more social	Social interactions with others become individual psychological processes
Learning is preceded by a development	Development is preceded by learning

illustrated to “pupils in the classroom in a neat and exiting package” [31]. Citing Gardner (2000), Ljubojevic, Vaskovic, Stankovic and Vaskovic [32] state that “videos are a tool for engaging ... musical (rhythmic) intelligence of the student in the learning process.” Videos “provide visual context and thus bring another sense into the learning experience” [14] to pupils. Using a real life event such as the performance of *Kete* (a traditional Ghanaian music and dance type of the *Akan*-speaking people) during the enthronement of a royal personage may not be possible due to the processes associated with the event. An alternative approach is to create an opportunity for learners to observe such a performance by showing a video recording of such events in the classroom. This brings a sense of realism into the music class and gives pupils the opportunity to observe aspects of socio-cultural practices which are not otherwise easily accessible. It also enables the teacher to teach certain musical concepts that cannot be easily demonstrated or explained to learners. The teacher may not demonstrate body gestures associated with the *Kete* music and dance performances and, therefore, using video in the classroom becomes a viable alternative. In a sense, this arrangement provides the necessary experience to the learner for further self- exploration and self-learning. It also fits well in an environment where knowledge construction is socially mediated.

Showing video as a teaching method is relatively cheap and convenient [31]. It may, however, be perceived as mere entertainment and induce boredom if not managed properly [33].

## 2.5 The Field Trip Method

Field trip creates space for the construction of knowledge through both self-discovery and contributions from the teacher and the learner. It is a practice of taking pupils from the normal classroom to a real life situation site for first-hand observations about what they have studied in the classroom [34]. It “allows students to put the concepts and ideas discussed in class in a real-world context” [14]. A primary school teacher in the Ashanti Region of Ghana, for example, may take his students to observe music performances during the *Adaε* Festival of the people of Ashanti. Such an educational exercise will provide pupils with the opportunity to learn about the traditional music associated with the festival. In no doubt, such experiences will contribute significantly to the students’ acquisition of skills and understanding of their musical culture.

The field trip helps to improve learning among pupils. It motivates them to learn as they observe live musical situations [34]. It provides a sound and concrete basis for conceptualisation, makes learning more meaningful and lasting, provides first-hand learning experience, and gives an opportunity for improving social relationships among pupils, and between pupils and teachers. Field trip is however time consuming and especially parents may perceive that pupils may be exposed to hazards especially when this educational exercise is carried out far away from the school [1].

## 2.6 The Role-Play Method

In a role-play activity, learners take on actions and activities in a given scenario [35]. As an approach to teaching music, role-play provides pupils with opportunity to act parts in an event. Pupils play various roles during a musical-play [36,28]. It is important for teachers to take advantage of this inherent behaviour of pupils when planning music lessons to assign them (pupils) various roles to develop their skills in singing, dancing and playing of musical instruments in an ensemble. This allows pupils to collaborate with their peers, learn from one another and develop their interpersonal skills [36,35].

## 2.7 The Project Method

Ulrich [37] describes the project method of teaching as “student-centered pedagogy, a comprehensive instructional endeavour which consists in individually, small or larger groups in-depth extended investigation of a topic or problem, worthy of the student’s interest, energy and time”. The project method gives pupils the choice to decide on what and how to learn, either individually or in groups. The major characteristic of the project method of teaching is “the acceptance of an assignment by the pupil who is then free to work independently to reach the requirements with the teacher coming in to offer help as and when necessary” [1]. In the project method of teaching, and learning, pupils have the opportunity to determine the nature of the problem, adopt a plan, employ the appropriate resources and put the plan into action to achieve the goal of the project [38,39].

The primary school music teacher may employ a project to assign pupils a task to complete either individually or in a group. The teacher’s model of creating a rhythmic pattern in the music class can be extended by pupils in the form of a project

which can further be presented to the whole class for peer critique [22].

The project method of teaching provides opportunities for pupils to develop creative skills and initiative in learning music. It motivates them to collaborate in sharing musical ideas and learn from each other thereby promoting learning through social interaction [9,5,18]. However, among other challenges, the use of the project method is time consuming. Relatively, a longer period of time is needed to accomplish a task through the use of this method and this may affect the covering of the curriculum content planned for stipulated period of time.

## 2.8 Questioning Technique Method

Questioning is a tool used extensively in presenting a lesson. It is an act of inquiry that stimulates thinking and understanding among pupils [25,27]. Tamakloe et al. [1] define questions as “statements that require answers.” Discussion as a method of teaching music, for example, depends heavily on question and answer [27]. Almost all teachers use questions in teaching. In using this skill, the teacher poses series of questions to pupils in order to promote thinking and understanding. According to McCarthy et al. [25], questions that direct pupils to discover, analyse, classify, hypothesise and synthesise help them to “understand the act of forming aesthetic judgements” which are very crucial to musical learning.

Questioning is an assessment tool used to determine whether learning has taken place [27]. Pupils’ answers to questions in the music class guide the teacher as to the next action to take in the teaching and learning process. At the introduction stage of lesson delivery, it helps the teacher to determine the pupils’ background experience or their relevant previous knowledge in music. During the development stage, questions and answers help the teacher to ascertain whether pupils understand what is being taught. At the closure stage of teaching, questions and answers bring to light learning that has taken place.

Tamakloe et al. [1] have outlined the following importance of using questions in the teaching-learning process to:

- Find out what pupils know about a subject or topic
- Revise previous work done

- Pose problems which lead to the subject of the new lesson
- Motivate students
- Maintain interest and alertness
- Develop a line of thought
- Discover if pupils understand
- Lead pupils to make observations and to draw inferences for themselves
- Get students involved in the lesson
- Revise the main points of a lesson
- Test the results of a lesson
- Pose further problems
- Remind students of what they do not know
- Find out if pupils can use the knowledge they have acquired
- Find out pupils’ level of intellectual functioning
- Gather information from students
- Share views and opinions with students after they have acquired some pieces of information
- Diagnose for learning difficulties.

Questioning as a teaching tool is frequently applied by the teacher to model a desired task and gradually shift responsibility to the learner. Indeed, as a tool for teaching music, it assists and guides the teacher to take very critical decisions during lesson presentations in order to provide effective learning experiences to primary school pupils.

## 2.9 Assignment Method

Assignment as an instructional approach is the part of a lesson that directs the learner as to what to do after school hours in relation to what was taught in class. It can, therefore, be considered as a tool which helps the teacher to provide extended practice for learners. Individual assignment helps the teacher to identify the abilities, needs and experience of each student while group assignment enables each member of the group to learn from one another [6].

Giving assignment for pupils to compose a piece of music and dance either individually or in groups for presentation to the class for discussion is an excellent means of enhancing pupils’ compositional and performance skill which also has a direct impact on their listening abilities [22]. For example, Amuah and Adum-Attah describe a dance-drama as a dance used to tell a story through dramatisation that integrates singing, drumming and dancing. In a music classroom, the teacher may tell a known

story with a theme that pupils can set to the above described artistic performance. In groups, pupils on their own plan and practice a dance-drama out of the story told for presentation in class for peer critique under the guidance of the teacher [22]. Countryman [36] observed pupils constructing their art form during a playground study. He stated that “often I saw little clumps of children at the far corners of the playground, working on song/dance sequences, but I did not approach, recognising that those were private rehearsals” [36], implying that pupils have the ability to engage effectively in the process of music making to achieve a product of the art, for example their ability to sing a song or play a musical instrument with minimal interference from the teacher. This process may also promote acquisition of musical knowledge and skills from the competent classmates.

### 2.10 The Discovering Teaching Method

The discovery teaching method is described as the provision of learning experiences through which learners discover knowledge and ideas they did not know before [40]. In other words, the learner, through the process of self-learning with minimal intervention from the teacher, generates concepts and ideas. Indeed pupils’ desire to learn is stimulated and their interest is directed to the learning activity. Due to active participation of the learner in a discovery instruction, perfection is achieved and retention of learning is also greatly improved [41,40].

According to Tamakloe et al. [1], three cardinal educational principles that are achieved in a discovery teaching-learning environment are:

- Students are given the opportunity to enter into areas where hitherto, been unknown to them
- Students are given the opportunity to make intelligent guesses which may lead to arriving at clues for unravelling the “mysteries” of the unknown
- The method provides students the opportunity to develop and refine documentary evidence, schemes, and measuring tools for use in the discovery process.

In the primary school music classroom, for example, the teacher may provide ‘scaffolding’ for the pupil to discover and understand the concept of pitch by creating sounds from various

shapes and sizes of various musical instruments. As described by Alorvor [41], application of the discovery teaching method is time-consuming and, therefore, not usually suitable for dealing with a fully loaded syllabus. Employing the method is also costly in terms of variety of materials and equipment required to operationalise it effectively.

### 3. FACTORS THAT DETERMINE THE SELECTION OF A TEACHING METHOD

In teaching, every teacher tries to adopt a particular method or strategy of presenting the lesson that has the potential of contributing to the achievement of the lesson’s set objectives. Button [4] highlights the use of teaching methods that provide opportunities for pupils to engage in musical activities. Such methods may constitute the best to be considered by the teacher. However, factors that affect or determine the selection of particular methods as outline by Tamakloe et al. [1] are the:

- Timetable with reference to the number of contact hours between the teacher and the student
- Objectives of the lesson
- Size of the class
- Characteristics or the nature of the subject at hand
- Facilities that are available in the school and to the teacher
- Duration of the course of studies in terms of the content to be covered
- Age, experience and ability of the students
- Type of curriculum adopted in the school
- Teacher’s pre-service training
- Type of examination set for the course if it is externally examined
- Teacher’s willingness and ability to use information available
- Philosophy of the teacher, for example, the principle of learning which he or she espouses
- Nature and the dynamics of the class as a whole
- Willingness of the teacher to inject variety into his or her teaching.

It is therefore very significant to consider the above factors before adopting any specific method or strategy of teaching in order to maximise pupils’ learning through the following

stages in presenting music lessons in the classroom:

#### 4. STAGES IN TEACHING

After all the necessary planning and preparation for a lesson, what logically follows is the actual teaching. At this phase, the teacher puts the lesson plan into action [42]. Lesson presentation refers to all learning experiences the teacher provides for pupils to achieve the intended learning outcome.

In the lesson presentation, the teacher normally goes through three interrelated stages which are the introduction, the development and the closure as recorded in the lesson plan. These three stages align with Kodály's theory of three stages of teaching music: unconscious experience (preparation), making conscious (presentation) and reinforcement (practice) [43], would yield a positive outcome in teaching music.

The Kodály theory or concept of teaching and learning music is pupil-centred. It is based on Zoltan Kodály, a Hungarian educationist, composer and musicologist who lived between 1882 and 1967 [44,45]. Kodály believed that every human being has innate music ability that should be nurtured from childhood. Kodály emphasised the use of folk songs of a people, which, he believed, contains all the necessary characteristics needed to develop pupils' foundation in music [44,46].

The first of Kodály's three fundamental steps in the teaching and learning music, the Preparation stage, is where unconscious experiences are provided, allowing pupils to learn naturally through singing their playground rhymes and songs in the mother tongue. According to Watson [45], this stage is characterise with "fun and spontaneous, based on imitation and reflective of the manner in which children learn their native language", hence the concept's contribution to children's literacy development and language acquisition [47]. In the second stage (Presentation), pupils are consciously presented with new materials. They are guided to discover new elements by learning the new material based on what they had already learned subconsciously [45]. The Practice stage being the last of the three stages is where learned skills are reinforced with new elements introduced [45]. At this stage, pupils may be engaged in listening to songs to identify whether the rhythm is in triple or quadruple time.

In the learning of 'Pulse', for example, Rowsell and Vinden [43] state that the three stages would be:

- Sing a song while clapping the pulse many times
- Learn the word 'beat' or 'pulse' to describe what you have been clapping
- Listen to a new song and try to clap the pulse.

The following paragraphs are the description of the three stages of a lesson presentation.

##### 4.1 The Introduction Stage

The introduction stage is the starting point of the lesson. At this stage, the teacher prepares the pupils minds to arouse and sustain their interest throughout the lesson [42]. The introduction stage is the beginning of the lesson where the teacher reviews the previous lessons by linking the new topic to pupils' pre-existing knowledge and experiences. Teachers also present to pupils an overview of what they are about to learn and why it is necessary to learn those knowledge and skills [42].

##### 4.2 The Development Stage

During the development stage, the teacher employs a variety of teaching methods to teach the facts logically and sequentially and develops the intended skills and knowledge to be acquired by the pupil [48,33]. At this stage, the teacher models and demonstrates the skills embedded in the lesson for pupils to observe, imitate and practice. At the development stage, the teacher "deals with the topic and tries to achieve the stated objectives or competencies by providing the learning experiences or activities for students so that he or she can build on them" [41].

##### 4.3 The Conclusion Stage

At the conclusion stage of a lesson presentation, the teacher reiterates the main ideas, summarises the lesson, and also assesses the pupils' learning [48,41]. At this stage, the teacher also provides further and extended practice for pupils to ensure the achievement of the aims and objectives of the lesson [33].

#### 5. CONCLUSION

Having presented and discussed overviews of some general strategies and methods of teaching music, it is anticipated that whichever

specific method or strategy is adopted by the teacher to teach will be informed by the constructivist teaching and learning theory, and also based on pupils' readiness, experiences, interest, abilities and effective collaboration with them (pupils) to enhance their learning in music.

## COMPETING INTERESTS

Author has declared that no competing interests exist.

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