

**UNIVERSITY OF CAPE COAST**

**ORGANIZATION AND MANAGEMENT OF MARCHING BANDS IN  
SENIOR HIGH SCHOOLS IN CAPE COAST**

**SAMUEL RIVERSON AMISSAH**

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SENIOR HIGH SCHOOLS IN CAPE COAST

SAMUEL RIVERSON AMISSAH

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## DECLARATION

### Candidate Declaration

I hereby declare that this project work is the results of my original research and that no part of it has been presented for another degree in this university or elsewhere.

Candidate's Signature: ..... Date: .....

Name: Samuel Riverson Amissah

### Supervisor's Declaration

I hereby declare that the preparation and presentation of this project work were supervised in accordance with the guidelines of research standards of the school.

Supervisor's Signature: ..... Date: .....

Name: John-Doe Yao Dordzro (PhD)

## ABSTRACT

The main objective of the study was to conduct in-depth exploration into the organization and management of marching bands in senior high schools within the Cape Coast metropolis in the Central Region of Ghana. The study deepens knowledge and insight into the documentation of marching band activities in Ghanaian senior high schools. The study was guided by four specific objectives and four research questions. Qualitative research method with exploratory case study research approach was adopted for the study. Purposive sampling technique was used in selecting five schools with relevant attributes to enrich the focus of the study. Interview and observation were the instruments for data collection. The study concluded that for marching band to have its continuity school management should find ways of raising funds for the formation of marching bands to help with the intense desire to make music their career. It was discovered that the schools effectively managed the band through institution of mechanisms that foster prudent utilization of the available funds, students' musical experience, collaboration and social interaction in harmony with the concept of leadership. The study also revealed that the students were well organized through flexible rehearsal and performance schedules and instructional approach revolving around students' needs. It is therefore recommended that school management of various institutions should recommend professionals to train students to develop into well-disciplined good musicians. Also, teachers should conform their teachings around student needs by exhibiting patience and understanding to those students with little or no musical background since it could demoralize such students.

**KEY WORDS**

Management

Organisation

Marching band

Development

Senior High School band

Musical instrument

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**DEDICATION**

To my dear mother, Agnes Aba Amissah.

**TABLE OF CONTENTS**

<b>Content</b>	<b>Page</b>
DECLARATION	ii
ABSTRACT	iii
KEY WORDS	iv
ACKNOWLEDGEMENTS	v
DEDICATION	vi
TABLE OF CONTENTS	vii
LIST OF TABLES	xi
LIST OF FIGURES	xii
CHAPTER ONE	1
INTRODUCTION	1
Background to the Study	1
Statement of the Problem	5
Purpose of the Study	6
Objectives of the Study	7
Research Questions	7
Significance of the Study	7
Delimitation	8
Definition of Terms	9
Organization of the Study	10



CHAPTER TWO	12
LITERATURE REVIEW	12
Introduction	12
Conceptual Review	13
Marching Band Theory	22
Theoretical Perspective on Regimental Band	22
Theoretical perspective on Marching Band	24
Empirical Review	30
School Instrumental Music Management and Organization	38
Expectancy of a School Band Manager	40
The Core Duties of a School Band Leader	42
The Role of Senior High School Marching Band Management	43
Interrelationship of Marching Band and Art Management	51
Conclusion	53
CHAPTER THREE	55
RESEARCH METHODOLOGY	55
Introduction	55
Research Design	55
Population	58
Sample and Sampling Procedure	58
Research Instruments	59

Data Collection Procedure	61
Pilot Study	62
Ethical Considerations	63
Procedure for Data Analysis	64
CHAPTER FOUR	65
RESULTS AND DISCUSSIONS	65
Introduction	65
History of the Formation and Activities of School Bands	66
Results	67
Adisadel College	70
Ghana National College	72
Mfantshipim School	74
St. Augustine's College	75
Wesley Girls' High School	77
Management of Senior High Schools Marching Bands in Cape Coast	78
Results	79
Organization of the Marching Bands in Senior High Schools	86
Social Network of the Marching Bands in Senior High School	90
Discussion	93
Summary of the Chapter	118

CHAPTER FIVE	121
SUMMARY, FINDINGS AND CONCLUSIONS	121
Introduction	121
Summary	121
Major Findings	122
Organization of the Marching Bands in Senior High Schools	123
Management of Senior High Schools Marching Bands in Cape Coast	125
Conclusions	128
Recommendations	130
Suggestion for Further Research	131
REFERENCES	133
APPENDICES	144
APPENDIX A: INTRODUCTORY LETTER	144
APPENDIX B: INTERVIEW GUIDE	145

**LIST OF TABLES**

<b>Table</b>	<b>Page</b>
1. Types of qualitative research approaches and their characteristics	56

**LIST OF FIGURES**

<b>Figure</b>	<b>Page</b>
1. Musical Instruments for Marching Band	24
2. Regimental Band	25
3. Adaha Brass Band	28
4. Roles of Management in Senior High School Marching Band	47
5. Adisadel College Marching Band	71
6. Ghana National College Marching Band	73
7. Mfantshipim School Marching Band	74
8. St. Augustine's College Marching Band	76
9. WEY GEY HEY Marching Band	77

## CHAPTER ONE

### INTRODUCTION

#### **Background to the Study**

A school band is a collection of instrumental musicians who perform for the purpose of entertainment, competition, and social interaction (Wuaku, 2015; Dordzro, 2019, 2020; Cumberledge, 2021). School band has been variously defined by scholars, researchers and educationists based on their area of expertise and topic at hand. The variety of definitions has provided much insight into school band and its composition.

In his article, Dordzro (2012, 2019) viewed school band as an important segment of instrumental music programme in schools and indicated that it contributes positively to school life, increases students' enthusiasm for music and forms an integral aspect of corporate events and assemblies. However, Cumberledge (2021) considered it from the perspective of social interaction and defined it as "an inherently social activity...presents opportunity for students to form a sense of community by working together across ages, spending...time together" (p. 68). Focusing on its composition, Gibson (2016) defined school band as comprising "members who...have studied instrumental music in elementary and/or middle school. A typical band program consists of marching band, one or more concert assemblies and various ensembles..." (p. 1).

The definitions highlighted above clearly demonstrated as a medium for social interaction and music learning; marching band is one of the components of school band and it often comprises a group of students who march and at the

same time play their instrument. The group of students, according to Wuaku (2015), Gibson (2016) and Dordzro (2017, 2020), are gradually trained to develop skills and competence in using woodwind instruments (saxophone, oboe, clarinet and piccolo), brass instruments (French horn, trumpet, tuba, Cornet, Euphonium, Trombone), and percussion instruments (Cymbals, Bass drum, snare drum, tenor drum).

In view of the several opportunities students could gain from school band, especially in the area of making it a career, for the past ten years to date, there has been a rise of the formation of Marching Bands in Ghanaian Senior High Schools. The rise is associated with several senior high schools using the bands as a medium of teaching young people how to play various musical instruments and also promoting music in the senior high school. The Marching Band in senior high school performs during graduation, speech and prize giving day, wedding, inter-school sports competitions, church services, funerals, Independence Day celebration, among other events.

However, it has been argued that management of these marching bands could either make or mar its success. According to Dumade (2015) and Gibson (2016), for example, management is a critical component for any business and adds up to the company's success or failure. Developing effective management strategies helps an organization to increase the skills of their workforce as well as directing the company towards the right decision (Errida & Lotfi, 2021; Addae-Korankye & Aryee, 2021). Gibson (2016) indicated that managing a band is like managing areas relating to the business of the creative art, this has been significantly overlooked in academic writing and research. However, it is

an area that requires in depth investigation in order for greater understanding and the potential for improvement.

Both Errida and Lotfi (2021) and Addae-Korankye and Aryee (2021) agree that management and organization are inseparable and determinant of success in an establishment. Addae-Korankye and Aryee (2021) indicated that it is not possible to manage an activity, whether business or a group, without effective organization. Likewise, it is difficult to manage an organization without clear outline of management role so as to prevent duplication of effort or delay in decision making process. Management staff are saddled with the responsibility of ensuring that the overall objective of the group or organization is realized, and every member of the organization is aware of their duty and is handling it effectively (Errida & Lotfi, 2021).

In a social setting, the management of an organization entails the art of getting people together on a common platform to make their work toward a common predefined goal; organization management enables the optimum use of resources through meticulous planning and control at the work place; organization management helps to extract the best out of each employee so that they accomplish the task within the given time frame. Grimsley and Scalie (2021) indicated that organization management gives a sense of oneness to the member of the group or the organization, an effective management is required to better coordination among various members in the group or organization. Hence, Grimsley indicated that the essential features of an organizational management in a group or organization are; planning, organizing, staffing, leading, control, time management, and motivation. In line with Ivancevich and Duening (2007), management should be viewed as comprising various



levels that run from the simple to the very complex in the case of a large corporation or group of people. However, for the focus of this study, organization management is defined as the application of planning, organizing, staffing, directing and controlling functions in the most efficient manner possible to accomplish meaningful organizational objective.

Management, according to Grimsley (2021) and Davis (2021), is all about the achievement of organizational overarching objectives through people and other resources; management principles apply to all organization both small and large, for profit making or not-for-profit making. Considering management within educational settings, effective management requires educationalists to manage resources by applying the concepts of sociology, law, history, philosophy, psychology and economics to the process of teaching and learning and also provide knowledge about how resources are utilized to produce goals and service for distribution and consumption of the various group and individual nationwide. In other words, school provides the human resource needs to the nation for national development (Agabi, 2010; Usman, 2016).

In view of the findings of Usman (2016) and Davis (2021), organization management can be applied generally to family group, club committees, sport teams, school, churches, singing group, live bands, and regimental band in various schools or institutions and people who collaborate in a structured manner socially. It underscores how people are relating in a continuous way with the chief aim of achieving one or more goals which they share in common and which they could not achieve by acting on their own.

Considering the aforementioned, effective organization and management of senior high school marching band for social interaction and instrumental music programs in events and occasions is paramount. Hence, in harmony with Gibson (2016), managements of senior high schools and music directors should work collaboratively to ensure that the marching bands in the schools are properly arranged and organized through novel management strategies.

### **Statement of the Problem**

Findings of several studies (Gibson, 2016; Dordzro, 2019, 2020; Cumberledge, 2021; Davis, 2021) reveal that marching band is an excellent source of social interaction for students as well as promotion of cultural values through instrumental music at events and occasions. Members of the marching band develop requisite skills in the use of several musical instruments including woodwind instruments, brass instruments, and percussion instruments (Wuaku, 2015; Gibson, 2016; Dordzro, 2017; Cumberledge, 2021).

To the best of my knowledge, the organization and management of marching bands in Cape Coast senior high schools has yet to receive appropriate attention and documentation. Its documentation is thus critical in order to serve as a resource for stakeholders in education and instrumental music, as well as for future research. This endeavour will inform the heads of school, Music teachers, and band instructor in the educational sector and foster ample insight into the issues of marching band in music education school curriculum.

In view of its several benefits, managements of several senior high schools in Cape Coast are making concerted efforts at organizing and establishing

marching bands in their school. The management of these schools are not deterred by the high cost of musical instruments, which has been a bane or problem for some schools (Gordon, 2000; Humphries, 2012; Wuaku, 2015; Dordzro, 2019).

However, in their studies, Gordon (2000), Wuaku (2015) and Dordzro (2017) indicated that organization and effective management of marching band is very important since it could make or mar the progress of the marching band. Dumade (2015) and Gibson (2016) argued that in spite of a school's ability to procure musical instruments, proper organization and effective management is key to the band's success.

Findings of the study by Gordon (2000), Gibson (2019) and Dordzro (2017) reveal that managements of some senior high schools face challenges in relation to organization and management of marching bands. In several cases, stakeholders of education, music teachers and band instructors seem to lack requisite skills to effectively lead the band, thereby they being unable to achieve the overall goal of playing instrumental music at events and occasions (Usman, 2016; Davis, 2021; Grimsley, 2021).

### **Purpose of the Study**

The purpose of this research is to look into the formation, organization, and management of Marching Bands in Cape Coast senior high schools. It will also provide insight into what truly works in the successful operation of marching bands.

### **Objectives of the Study**

1. The following were the study's particular objectives:
  1. To record the history of Marching Bands in Cape Coast senior high schools.
  2. To define how marching bands in Cape Coast senior high schools are managed.
  3. Conduct an examination into the formation of Marching Bands in Cape Coast senior high schools.
5. To explore the social networks of the regimental bands of the senior high schools in Cape Coast.

### **Research Questions**

The following questions will help to guide the research:

1. How did high school marching bands form?
2. How are the Marching Bands at Cape Coast's senior high schools managed?
3. How are the Marching Bands at Cape Coast's senior high schools organized?
4. What is the social network of the Marching Bands in Cape Coast senior high schools?

### **Significance of the Study**

The significance of this discovery cannot be overstated in light of the numerous cases of senior high school marching bands collapsing in the Cape Coast metropolis. There are also several fledgling marching bands whose

organization and management are weak and will need to be assisted in understanding through documentation of best practice in organization and management of marching bands.

The study will conduct in-depth investigation into the formation, organization and management of regimental bands in Cape Coast senior high schools. Hence, it is expected that the results of the study will provide a well-documented trajectory of the formation, organization and management of Senior high school marching bands in Cape Coast. The findings of this research will be beneficial to heads of school, instrumentalists, Music teachers, scholars, institutions and also help to inform policy makers and implementers on issues of music education in the school curriculum.

### **Delimitation**

This study's research area is the Cape Coast metropolis. The study will be limited to senior high school marching band. My choice of Cape Coast is predicated on the recent rise in senior high schools forming marching bands in the metropolis and my experience as a teacher and band instructor in one of the schools in Cape Coast.

In consonance with Gordon (2000), Usman (2016) and Grimsley (2021), I had also witnessed several school bands commencing activity and later collapsing due to poor management and effective leadership. It was therefore appropriate to limit the study to Cape Coast metropolis with a view to gaining insight into the organization and management of marching bands in Cape Coast.

### **Limitation**

The study employed personal interview and observation for data collection. Some participants had problem recalling vital information regarding the focus of the study and some were very busy and had to reschedule the interview several times. Strict adherence to Covid-19 protocols also restricted my research, much information could have otherwise been retrieved if social distancing was not imposed, limiting physical interaction. Transcription, coding and analysis of data was constrained due to the several pieces of short duration interview sessions that had to be fused together, sorted, and transcribed. I encountered few cases where some of the participants were either underestimating or overestimating pertinent issues concerning their school's marching band.

### **Definition of Terms**

**Development:** The process of developing or an event constituting a new stage in a changing situation.

**Regimental Band:** A band made up of a military formation varying in size, from battalion to a number of battalions.

**Senior High School:** A secondary school typically comprising the three highest Grades in second cycle schools.

**Marching Band:** A group of instrumental musicians who perform while marching.

**Musical Instrument:** A device or material created or adapted to make musical sounds, object such as piano, guitar and drums.

**Boys Brigade:** Uniform voluntary international interdenominational Christian organization.

**Military Band:** A group of musicians playing brass, woodwinds and percussion instruments.

**Adaha music** A musical style originated by the Fanti people near Cape Coast. It is a type of highlife music popular in Ghana. It was formed by fusing synchronized march with Caribbean and Ghanaian music.

**Instrumental music:** A musical piece in which only musical instruments are used without vocals (Wikipedia.com).

**Organization:** An organized group of people with a particular purpose, such as business or government department; it also comprises one or more people and having a particular purpose such as playing instrumental music.

**Management:** The process of getting activities completed or done through other people, the process of setting and achieving goals through the execution of five basic management functions that utilize human, financial, and material resource.

### **Organization of the Study**

The entire project is organized into five main chapters. Chapter one covers the introductory segment of the study, and vital information regarding the rationale and focus of the study is also presented. The existing literature in the field of research is reviewed in chapter two. The methodology for the investigation is described in Chapter three. This comprises the research design, instruments, and population. The fourth chapter includes data analysis,

findings, and discussion. The chapter also touched on the relationship between the results of this study and finding of previous studies, with a view to concretizing the study in relation to the discussed concepts, theories and empirical studies. As a succinct conclusion to the study, Chapter 5 summarizes the investigation, draws implications from the findings, makes recommendations, and suggests further research.

### **Summary of the Chapter**

Under this chapter, I have covered the background to the study, statement of the problem, purpose of the study, objectives of the study, research questions, significance of the study, delimitation, limitation, and definition of terms. This chapter provides insight into the study's rationale and focus. The information in this chapter provided clear guidance to the whole study and aided my ability to attain the study's main goal.



## CHAPTER TWO

### LITERATURE REVIEW

#### Introduction

The primary focus of this chapter is to conduct in-depth review of previous literature related to the focus of the study. The review is oriented towards the provision of conceptual, theoretical and empirical support for the study. The review is centred on the organization and management of regimental marching bands in senior high schools in the Cape Coast metropolitan.

The chapter is structured into three broad sections. The first section covers the conceptual review. Under this section, the study covers the concept of music, the concept of senior high school marching band organization and the concept of leadership in school instrumental music. The second section entails the review of the underpinning theory. It involves in-depth review of marching band theory. The last section comprises empirical review. It critically examines the findings of previous studies and their implication for the present study.

The process of empirical review involves discussion of the following sub-topics: marching bands and Ghanaian senior high school, instrumental music and social interaction, organization and management of marching band alongside the role of senior high school marching band management. The empirical review critically examined other issues relating to the organization and management of marching bands. The three sections of the review contribute to conceptual, theoretical and empirical support for the study. It also provides an avenue to opine on the findings of previous studies.

## Conceptual Review

### Concept of Music

The term “music” means different things to different people (Welch, Biasutti, M., MacRitchie, J., McPherson, G. E. & Himonides, E., 2020; Przybylek & Blakeley, 2020; Xu, 2021). As a result, experts, musicians and researchers are divided in their conception of what constitute music (Trivedi, 2021; Xu, 2021). For example, seeing music from the perspective of sounds and its processing, Przybylek and Blakeley (2020) The term "music" has been defined as: "a collection of coordinated sound or sounds...music is made of sounds, vibrations, and silent moments, and it doesn't always have to be pleasant or pretty, it can be used to convey a whole range of experiences, environments, and emotions"(p. 2).

By their definition, Przybylek and Blakeley differentiate music from cacophony, which is a discordant mixture of several sounds; these could include but not limited to the sound of birds chirping, car honking on a busy street, dog barking alongside the sounds of people buying and selling in a nearby market. Though, upon cursory examination of Przybylek and Blakeley’s definition, I could have readily agreed, however, close reading of their definition reveals certain gap as highlighted by Trivedi (2021) below. Trivedi demonstrates that the emphasis on organization of sounds as the main feature of music is not conceptually accurate.

Trivedi (2021) argued that it is not all organized sounds that can be described as music, since several experts believe that music is an abstract entity that may be completely different from its original manuscript when it takes shape. He claimed that musicians have to practice, perform and record music severally

until it is accepted as harmonic and meaningful. This means, what was initially referred to as music in the original manuscript, though, well organized, is not considered as music in view of the result of several practice sessions and recordings when abstract entity called “music” appears.

Trivedi (2021) further indicated that experts and researchers are divided on the general conception that music has meaning; it could make someone sad, happy or dull. Critics such as Levinson (1998) disagreed with the popular opinion and contended that since music cannot express emotions, then its beauty or capacity to make an individual sad, excited or happy is dependent on the mental state of both the composer and the listener. This raises the question as to whether music has any impact on human as they interact with others during the performance or making of music.

In their study, Welch et al. (2020) clearly underscore a link between music and positive outcomes in human interaction. Welch et al. (2020) defined music from the perspective of human interaction as follows:

“Music is one of the most universal ways of expression and communication for humankind and is present in the everyday lives of people of all ages and from all cultures around the world...music has been a characteristic of the human conditions for millennia” (p.1).

A closer examination of Welch et al.’s (2020) definition coincides with the focus of the present study. It was shown that music, irrespective of its form, is an important medium of “expression and communication for humankind” (p. 1) and “it has been a characteristic of the human conditions for millennia”.

Similarly, the definition of Przybylek and Blakeley (2020) is consistent with the focus of this study, since it demonstrated that music should be different from cacophony or discordant mixture of sounds. Hence, synchronizing the content of various definitions, the working definition of the concept of music for this study is: an organization and collection of concordant sound or sounds that can be used to express, communicate and convey a whole range of experiences, environments, and emotions including cultural heritage.

The working definition of the concept of music clearly demonstrates that music produced by a marching band is organized, though it is not verbalized; the thought, experiences, emotions, and cultural heritage are conveyed through musical instruments (Gibson, 2016; Przybylek & Blakeley, 2020; Trivedi, 2021; Davis, 2021). This could include woodwind instruments (saxophone, oboe, clarinet and piccolo), brass instruments (French horn, trumpet, tuba, Cornet, Euphonium, Trombone), and percussion instruments (Cymbal, Bass drum, snare drum, tenor drum). In consonance with Welch et al. (2020) and Cumberledge (2021), marching bands offer a veritable platform for high level musical experience, social interaction and activities for students. They promote cooperation and communal interaction among students of varying ages.

### **Concept of Senior High School Marching Band Organization**

Organization and management of marching band requires the adoption of practical and result oriented strategies or approaches. These approaches, according to Gibson (2016) and Cumberledge (2021), are to ensure that students' skills in the use of musical instruments are enhanced and their collaborative effort as an organized group is sustained. Fuertes et al. (2020)

indicated that due to the rapidly changing phases of the human environment, modern technology, people's interest and desires as well as musical instruments, it is important for management of school marching band to be proactive to incorporate latest techniques and skills in the use of musical instruments and performances (Usman, 2015; Gibson, 2016; Cattani, Porac & Thomas, 2017).

In view of this changing terrain of the concept to strategy, it has been variously defined by experts and authors. For example, Chandler (1962) defined it as "long-term goals and objectives of an organization, the adoption of actions, and the allocation of necessary resources for the achievement of the objectives" (p. 45). Extending his definition beyond goals and objectives, Porter (2008) considered strategy from the perspective of competitive advantage. In this instance, Porter indicated that a marching band is organized with the primary objective of making a difference in musical productions in comparison to their peers and other schools. In effect, a sustainable arrangement is made so that an individual student possesses requisite skills in the use of musical instruments.

The instructor or music teacher, in line with Porter, should design and organize music programs and instructions so that there is differentiation between his school's band activities and other schools. In effect, the practice sessions of schools' marching band should be well arranged and organized so that the band is capable of winning musical competition when there is one.

A closer study of the concept of strategy reveals that it should be viewed from the perspective of adequate provision of direction, consideration of discrete

components of the marching band and situating the band in a position to gain competitive advantage over other schools. Fuertes et al. (2020) disagree with the notion that strategy should be viewed from a reductionist or static perspective with the notion that it should be synchronized for only one time. The music teacher must continually provide strategic approach to training and other musical programmes so that students are up-to-date in the use of musical instruments as well as in their collaboration with others in the group.

Music teachers and other stakeholders of the band should be cognizant of the rapidly changing conditions and phases of modern technology, in terms of musical instruments and other musical endeavours in general. This means, the management of school marching bands should be proactive and continually formulate effective and result-oriented strategies to meet the ever-changing phases of marching bands and music education. As a result, stakeholders of the band should co-align the skills of young musicians as well as continually improving individual musical skills so that it promotes the competitive edge of the band.

Outlining important components of effective strategy, Chiavenato (2009) classified them into four broad categories, namely; mission, vision, purpose and values. The first is the mission which entails the overarching focus of the band. This entails the main activity and services of the band. Mission also includes the public image the band commands based on its services or musical productions. The second category entails the vision of the organization which helps the school band to define what it wants to achieve in the next few years. The framework of vision involves ample efforts by the band's stakeholders to ensure that at individual and group levels, the school band is able to attain the

desired goals and mission within the sphere of musical activities and use of musical instruments.

The third category entails the values which comprise the set of beliefs, principles and rules that govern how the band is managed and controlled. In effect, approach to managing the band should not be lax or too strict; rather, it should be balanced and practical, so as not to encourage conducive environment for music learning and higher musical performance. The fourth category, which is the global objectives, specifies the desired attainment of the previous three categories within a set time. This means, the global objective brings to fore the motive of the band's stakeholder – continuous provision of result-oriented strategies that would inspire, regulate and direct and coordinate the activities of individual members of the band as well as the continuity of their musical productions and competitive edge in comparison to other schools.

The concept of strategy underpins the focus of this study since it underscores the need to implement the four categories of strategies for the purpose of fostering effective functioning of members of the marching band through result-oriented planning; organizing, commanding, directing and controlling. This means, stakeholders of education and the music directors should define the mission, vision, values and global objectives of the marching band in order to continually maintain and orient it towards the attainment of its overarching purpose. For example, in line with Gibson (2016), Dordzro (2017, 2020) and Cumberledge (2021), skill use of musical instrument, especially modern ones, could be one of the visions of a school band, while musical productions of high quality, maintenance of transparency, and synergistic approach to music

learning and productions could be the mission of a senior high school marching band.

### **Concept of Leadership in School Instrumental Music**

Leadership, according to Dumade and Fadare (2015) and Errida and Lotfi (2021), is the action of leading a group of people or an organization; it is also a process of social influence, which maximizes the effort of others, toward the achievement of a goal; it is also an art of motivating a group of people to act toward achieving a common goal. According to Gallos (2007), leadership has existed from the dawn of time and will continue to exist for as long as mankind exists. Many music practitioners, theorists, and specialists see it as one of the most important components of managing school marching band to prosper, survive and achieve continuity in view of the changing faces of musical instruments, and its usage at both individual and group levels. As it is with politics, military operations, and sports, the activities of school marching bands need effective leaders and leadership style to function smoothly and establish its presence in the music arena.

Usman (2016), Gibson (2016), and Errida and Lotfi (2021) have stated that leadership in a school marching band consists of individuals with multidimensional abilities and orientation, such as the music director, music instructor, and Head instructor and his or her Assistant. The Head Teacher and his or her assistant.

Leadership also encompasses effective administration of the students at individual and group levels as well as installation of relevant structures and processes to ensure students are well taught and organized to function



effectively. Rost (1993) and Usman (2016) and Cumberledge (2021) consider leadership as a non-coercive relationship based on influence. According to Chemers (1997), leadership appeared to be some kind of a process, act or influence that, in some way, gets students to acquire musical skills and attain high level musical performance by inspiring, organizing, persuading and or influencing them.

Maddock and Fulton (1998), on the other hand, saw leadership as motivation and that the leader, essentially, is a motivator. Likewise, Burns et al. (1998) saw leadership as an influential relationship between school band leadership and students. These leaders intend, by virtue of the band strategy, real changes in individual band members, how they use musical instruments and how they interact with one another during musical productions and performance. Fundamentally, leadership within the context of this thesis refers to the result-oriented work and efforts of influencing members of the school band to realize the ‘ideals’ of the music teacher, music directors as well as other individuals in the leadership framework of the band.

Considering leadership from the standpoint of a school according to Black and Porter (2000), leadership is unquestionably a managerial process. Most experts on leaders and leadership development believe that one of the most essential contributions of a leader is to help build a vision that inspires dedication to band excellence and drives transformation initiatives. However, unlike Bush (2003), who stated that leadership is automatically given to the person at the top of the hierarchy, leadership in school marching band comprises a group of individuals that work assiduously to ensure the band’s smooth activities. While the music director takes the lead during musical performance, the music

teacher takes the lead in the classroom while the head teacher and patrons ensure that both the music director and teacher receive relevant musical equipment and effectively manage the band. These groups of individuals ensure that the entire band activities meet the stipulated mission, vision, and global objectives.

To a considerable measure, leadership is founded on the capacity to persuade. It is one of the oldest human capacities, and when used wisely, it can be a powerful component of effective leadership. Leadership is defined by Yukl, Gordon and Taber (2002) as: "the process of influencing others to understand and agree about what needs to be done and how it can be done efficiently, and the process of facilitating individual and collective efforts to accomplish the shared objectives" (p. 41). True leadership, on the other hand, is much more than authority and external acknowledgment. Instead, leadership is all about growing people and assisting others in reaching their full potential; it is about providing others with the necessary tools and tactics to optimize not only the band's success, but also the lives of individuals. It's all about breaking down barriers and guiding others through times of uncertainty. The best leaders in history not only helped their teams win championships, achieve new milestones, and dominate marching band activities locally or nationally, but they also sincerely cared about people and knew what a gift it is to be a leader. As a result, leaders have developed and maximize the potential of others. By doing this, the leader can effectively commence transforming the school marching band, individual members and the team as a whole.

The concept of leadership is consistent with the focus of the present study because it shows that a leader must take effective lead in the form of

orchestrating result-oriented organization of members of the marching band as well as implement practical plans and strategies in managing the activities of the group with the aim of accomplishing the overarching objectives of the band. Marching band members should be well trained and gradually develop requisite skills to enhance their performance as well as competitive edge when in competition with other schools.

### **Marching Band Theory**

The primary goal of this section is to provide extensive insight into variables that contributed to this present status of school marching band as well as its implication on the use of musical instruments by band members and their musical performances in differing educational settings and occasions. In reviewing the theory of marching band, I adopted historical perspective (Lawrence, 2016; Trivedi, 2021) which entails robust interrogation of the literature regarding the historical development of marching band theory both within national security (military) settings and educational setting (Lawrence, 2016). The first part of the section details an overview of what constitutes regimental band and its implication for the study while the second part reviews school marching band.

### **Theoretical Perspective on Regimental Band**

In her study, Lawrence (2016) defined regimental band as a band made up of military formation varying in size for a battalion to a number of battalions. Chang (1998) also defined a regimental band as a group of personnel that perform musical duties for military function usually for the Armed Forces. A typical military band consists mostly of woodwind instruments, brass

instruments, percussion instruments, and a conductor of a band commonly bears the title of Band master or Director of music.

Regimental Bands play ceremonial and marching music which includes the national anthems and patriotic songs. The Regimental Band and other bands that were primarily responsible for such concerts have recently altered their musical style. To the detriment of the wind instrument, they now prefer to play high-life music, pop music, and other instrumental music that dance band groups use. Thus, a change in orientation and focus of regimental bands marked an evolution of this form of band. This coincides with Lawrence (2016) and Trivedi (2021) who maintained that critical evaluation of theory through the lens of historical development will provide ample insight into what shapes the present condition of the marching band theory and augment knowledge on the best way to utilize its framework in the organization and management of band within senior high school setting.

The brief historical development of the regimental band demonstrated that its mission and vision changed from playing ceremonial and marching music which includes the national anthems and patriotic songs to high-life music, pop music and other instrumental music that are used by dance band groups.

## Theoretical perspective on Marching Band



**Figure 1: Musical Instruments for Marching Band**

**Source: <https://spinditty.com/instruments-gear/Choosing-the-Right-Band-Instrument-for-Your-Child>**

In the 18th century, Regimental Bands had become almost universal, though their establishment and maintenance still remained voluntary on the part of officers (Rogan, 1913). Regimental Bands can vary in function and duties based on their specific music. The regimental band performs a variety of functions such as special event military parades, military review, military tattoos, public relations and troop entertainment (Karnays, 2014). The Band is an active organization that provides service to the citadel in many capacities. It performs during the Friday afternoon dress parades, controls the daily schedule, and freshman and sophomore cadets from band perform as the corps marches to its noon meal during the week. According to Pincus' (2010)

findings, the regimental band is to provide music through the entire spectrum of operations, to instil in our forces the will to fight and win, foster the support of our citizens and promote Americans' interests at home and abroad.



Orange Bluffs Band. Back row: A. Fiddler, H. Wilson, J. Gilman, J. Gifford, R. Bostick, W. Knapp, Stuart Cox, R. Perton, J. Cross, F. Dallas, J. P. Jones (Percussion), A. Lewis, J. Wiggins, T. Linn, G. Williams, P. Dyer, J. Jones, W. D. Maxwell, W. Davis, D. Gilbert, W. Ellis, George Beaman, R. Jackson (Drum Major), G. Nadeau (Band Sergeant), E. Harrington, J. Chalmers.

## Figure 2: Regimental Band

Source: Pincus (2010)

Research has found that learning to play a musical instrument can enhance verbal memory, spatial reasoning and literacy skill. Playing an instrument makes one versatile in the use of both sides of the brain, which strengthens the memory power. Moreover, it also educates the affective domain of the human body which is our emotion and feelings.

The history of Regimental Band started with British bandmaster called Charles Godfrey in 1835, as previously most bandmaster had been foreign, such as the very first one who was a German. The Cold Stream Guard Band was one of the very first British army bands to make a recording before World War I. On 18<sup>th</sup> of June 1944, over one hundred and twenty people were killed. The

Director of the band was among the dead, promoting the appointment of Captain Douglas. In 1960, the Band started a new tradition where they embarked on a tour from coast to coast in the United States of America and Canada. On September 12, 2001, Queen Elizabeth II broke with tradition and allowed the Cold Stream Guards Band to perform during the daily ceremonial changes of the Guard.

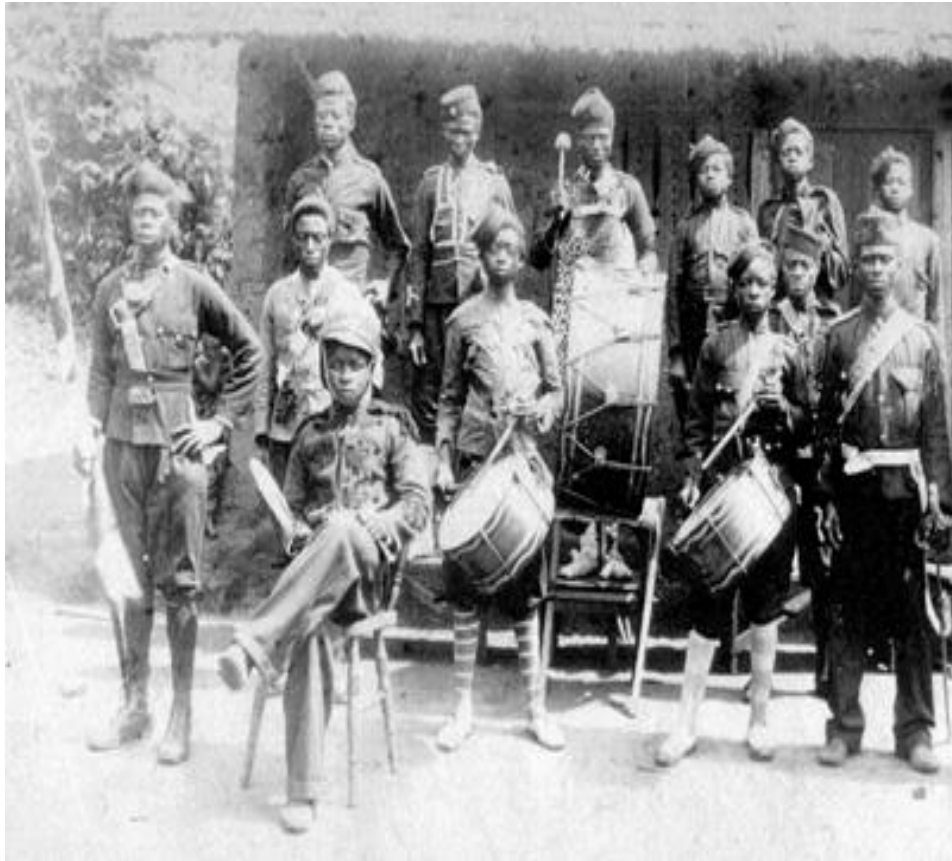
In the early twentieth century, the quality of band began to take an upswing when the veterans trained in the service bands began to accept music teaching positions. A few years later, bands began to expand. However, band was still an extra-curricular activity, while vocal music was increasing in the secondary education curriculum. In 1912, accreditation was proposed for band to be part of the music activities as part of educational co-curricular activities: Band would still struggle, for several more years for any sense of equality with other music ensemble. However, change was inevitable, as expressed by Holz (1962). The regimental band of the West Indian soldiers stationed on the coast during the late 19<sup>th</sup> century inspired the local brass band. In addition to marches and western music, they played a type of music known as Adaha. In the 1920's, local brass band and the fife band were established in many provincial towns. This had a tremendous influence on indigenous, Akan (an ethnic group in Ghana), recreational music, which resulted in the various brass bands known as Konkoma (marching group) in the 1930's. The type of music played by these Konkoma marching group became very popular, and spread to Nigeria. (Sarpong, 2004).

In Ghana, there are several marching bands in the Armed Forces: these are the Central Band, Ghana Navy Band, Ghana Air-force Band, Police Band, the

Prison Band and the Immigration Band. Pike and Bearnès (2007) stated that the Ghana Armed Forces Central Band is the official military band of the Ghana Armed force. The brass band started from the British settlement in Cape Coast in the 19<sup>th</sup> century where the military brass and fife bands were in existence. The origins of brass band music can be traced back to the formation of the regimental "native orchestra." In the 1830s, the British established a "native orchestra" at Cape Coast Castle, which performed western military marches, polkas, and dance music. The native band, on the other hand, did not perform any local tunes (Beecham, 1841). The missionaries organized and trained people to teach hymns, songs and instruments. In addition, they formed a brass band. Ghanaian brass band musicians went on to create their own distinct "Adaha" music (which is thought to be the earliest kind of highlife music performed in Ghana). It was formed by fusing synchronized march music with Caribbean and Ghanaian music).

"Adaha" made use of indigenous melodies and bell rhythm, and was performed in both syncopated 4/4 time and polyrhythmic 6/8 time employing hemiola techniques. In brief, Black Caribbean music inspired Ghanaian brass band artists to create their own sound (Collins, 2016). Mensah (1969) observed that in the late nineteenth century, local brass bands from Elmina were the Lions Soldiers and Edu Magicians, and their repertoires comprised Adaha music as well as foreign marches, polkas, and calypsos. These and subsequent street bands wore colorful outfits (red-rimmed black shorts and jackets, and red caps with tassels) inspired by the "Zouave" uniforms worn by the West Indian Regiment on ceremonial occasions. It should be noted that Europeans had reservations about Adaha and public parades.





**Figure 3: Adaha Brass Band**

**Source:** <https://www.mzgeegh.com/why-adaha-the-first-popular-music-ensemble-in-ghana-was-banned/>

In 1888, Reverend Kemp, a European colonial priest at the time, described the sound of the drum and fife bands as tormenting and warned them not to perform during Sunday school processions, which would eventually lead to the ballroom, heathen dance, and other worldly amusements. Then, in 1908, the district commissioner of Cape Coast prohibited the town's five-local band from playing their native tunes, claiming that they caused competitive quarrelling, road obstruction, drinking, and dancing (information from District commissioner's Officer, 16th March 1909, cited in Collins, 2011). Despite Europeans colonial and missionary protests, these local marching bands spread like wildfire from the coastal Fanti area into the southern part of Ghana, in

both urban and even the rural areas. As a result, from the early 1900s and up to the 1930s, brass bands were the principal popular music ensemble of Ghana, until they were eclipsed by the dance orchestra and a poor-man's copy of Adaha brass music known as *konkom* or *konkomba*, (Collin, Mäki, Keyriläinen, Hällström, Reunala, & Pasternack, 1992).

They recognized the interest and enthusiasm of the people of the Gold Coast at the beginning of the twentieth century, which encouraged missionaries to import some western instruments for the purpose of enhancing church musical activities; harmonium and church organs were brought in to accompany hymn singing. School Brass Bands and Fife Bands began to appear in many towns and villages, and these activities helped to blend with those of the fort and sea shanties and folk melodies. Some of the sailors began to have an impact on the public. Many musicians joined forces to perform and establish orchestras, concert bands, and brass bands (Dordzro, 2017).

### **Implication for the Study**

Historical development of marching band provides insight into the theory of marching bands and underscores the focus of this study. By means of tracing the history of marching bands, the study has shown that cultural and environmental influences shape the current marching bands in schools. The review has demonstrated that from the regimental bands, native brass band, popularly known as *Adaha*, a blend of foreign and local highlife music, emerged. This eventually spread to become the school brass band and fife in several towns and villages.

The implication of this development is that over time, the instruments, music and activities of marching bands changed drastically so that at present, it has a permanent place in Ghanaian senior high school. It has gained attraction among stakeholders of senior high schools, so that most of the schools are interested in forming a marching band. However, considering its development, marching band has also become very competitive, requiring collaborative efforts from the management of senior high schools and music directors to ensure that members of the marching band are effectively organized and managed to improve performance, competitive advantage, and more importantly continuity of the band's activities. In the next section, previous studies are reviewed to underscore relevant aspects of the research problems.

## **Empirical Review**

### **Marching Bands and Ghanaian Senior High School**

In their studies, Gibson (2016), Dordzro (2017, 2020) and Cumberledge (2021) indicated that, unlike concert groups, marching bands offer fascinating opportunities for high school students to enjoy social interaction and make music their career later in life. Under this section, I traced the development of marching bands within the context of senior high schools and its implication for the study.

A brief review of the development of marching bands in Ghanaian schools reveals that it gained attention in the past ten years to date. There has been a rise of the formation of marching bands in Ghanaian senior high schools, where some senior high schools use the bands as a medium of teaching young

people how to play various musical instruments and also promoting music in the senior high school.

The marching bands perform the same duties as the military marching bands. A marching band is a group of instrumental musicians who perform outdoors and incorporate some type of marching song for their school cadets during graduation, speech and prize giving day, wedding, inter-school sports competitions, church services, funerals, and Independence Day celebrations, among other events.

In Cape Coast, there has been a rapid increase of marching bands in the senior high schools. There are ten marching bands in Cape Coast's senior high schools, and the number is growing due to the new interest in the establishment of marching bands. The military marching band is affiliated to the school's band that is why senior high school marching band is bearing the names of the various military marching bands after the inauguration of the school marching band. The marching bands participate in events or programs such as school speech and prize giving days, invitations from other schools, Independence Day parades, weddings, funerals, graduation ceremonies of their school and other schools, sport festivals, school church services, anniversaries of their school and other schools' fun fair programs, and other educative programs of social value.

The fact that several senior high schools in Cape Coast provide students the opportunity to learn to play instruments is unusual among high schools. Due to the school's poor financial situation, only a few senior high schools can give their students with this prospective musical experience. These musical

instruments are quite expensive for the ordinary Cape Coast school to purchase. The set of instruments that constitute the marching band set up was purchased by stakeholders of the institution and donations from parents and community members; all of these sources also help the schools to acquire some of the instruments. Most school bands contain certain instruments for kids to practice on. They are frequently insufficient for each band member. As a result, parents who genuinely want their children to participate in the school band and, of course, have the financial capabilities may purchase an instrument for their children, which they bring to school with them whenever band practices are held.

Due to a lack of money, huge percussion or instruments such as sousaphone and contrabass, as well as other expensive instruments, are not commonly seen in school bands. For performance, Senior High School bands adhere to a dress code (typically representative of the military band with whom they are linked).

Sometimes the military band sponsors some of these uniforms. Regimental bands in various schools are usually directed by over five band instructors who are experts in all the sections of the ensemble. Most band instructors have formal musical training but not all the Music teachers are capable of handling the types of instruments constituting the regimental band. Sometimes, people who have experience are appointed to such positions. For example, Boys Brigade officers Retired police and military personnel, as well as anyone with knowledge in this field, are also asked to assist.

What generally happens is that students who have band experience in senior high school choose to work in the military band after graduation and so

acquire an interest in studying music at the university level. After school, some students join well-known bands. The Regimental Band performs musical tunes from folk songs, choral music and traditional songs of Ghana. Also, they perform military tunes for both slow march and quick march. Additionally, they sing hymns, patriotic songs, and arrangements of existing works such as highlife, modern instrumental work by Ghanaian and western composers, gospel melodies, reggae, Hip Hop, and Jazz music at school functions both within and outside of the school. The Regimental Band assists students in developing their abilities and talents.

### **Instrumental Music and Social Interaction**

In harmony with Dordzro (2017, 2019), the marching band in senior high school has become part of the extra-curriculum activities in the education sector. The bands also serve as an opportunity for students who are not Music students and students who could not sing to learn to do so. Welch et al. (2020), Davis (2021) and Cumberledge (2021) discovered that children who engage in learning instrument are rewarded handwork, practice, and discipline are required. Playing an instrument helps children improve their creative thinking and physical skills. Music encourages children to become more active listeners. It also improves their health and well-being, increasing stamina and confidence. Welch et al. (2020) observed that music changes the working of the brain and improves children's cognitive skills and thereby helping to develop a better self-esteem and ability to focus.

Instrumental music is music that is played or produced without the use of vocals. Sometimes, you might include some inarticulate voice such as

shouting as a backup vocal in a big band setting. Instrumental music belongs to the long tradition It can be traced back to ancient Egypt and Greece (Whitwell, 1985). Throughout the Middle Ages, instruments were commonly used to double or replace for the voice in vocal polyphonic music or to provide music for dance. Guisbond, Neill and Schaeffer (2012) stated that in many cases around the United States, the result of No Child Left Behind (NCLB) failure has been a reduction in the numbers of music instructors and the elimination of entire music programs. According to Catterall and Dumais (2012), Arts education, particularly instrumental music instruction, can help to bridge the achievement gap. According to a National Endowment for the Arts (NEA) study titled "The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies," students with high arts educational experience outperformed their peers in a variety of subject and grade level combinations, including those from low socioeconomic status. Research continues to show that arts and music education can help close the achievement gap.

Studies comparing outcomes for students from low and high socioeconomic status backgrounds, and low and high participation in arts activities demonstrated that students with high participation in the arts outperformed students with low participation in the arts in a number of areas including academic and civic outcomes. In fact, students from low Satellite Communication Service (SES) backgrounds did particularly well. In 2011, the National Endowment for the Arts (NEA) examined the behaviour of teenagers and young adults who substantially engaged in the arts, utilizing four large national databases to analyse the relationship between arts involvement and

achievement (O'Brien, 2012). By nearly every indicator studied, students from a low SES with high-arts education significantly outperformed peers from low-arts, low SES backgrounds. In many cases, the SES achievement gaps were closed and even eliminated.

Miksza (2007) conducted a longitudinal study examining correlation between music participation, academic achievement, and socioeconomic status in high school students, finding that the students involved in music scored consistently better on academic achievement assessments in arithmetic, reading, science, and social studies. Students who did not participate in music performed better on academic achievement assessments in arithmetic, reading, science, and social studies. Furthermore, regardless of socioeconomic position, students in music maintained greater levels of academic achievement over time. Salazar (2015) investigated the correlation between music education and racial achievement gaps in a study of nearly 12,000 students in nine Florida high schools, finding a lower achievement gap in cases where students have a record of music enrolment in another study supporting the contention that music instruction is a factor or tool for narrowing the achievement gap.

In history, band served as utilitarian, outdoor entertainment for people and serves military functions. The training of instrumentalists for these bands was usually through a master apprentice relationship where students followed the direction of the master instrumentalist (Whitwell, 1985). The interaction between the school band and the military band is important in the training of student instrumental music. The military band is employed to raise soldiers' morale and to provide music for ceremonial functions (Whitwell, 1985). After World War I, any military bandsmen who returned from war required work and became instrumental music teachers in schools. The authoritarian military



style became the basis utilized to build many of the early school bands (Cowell & Goolsby, 2002). Music is an integral part of our lives; there are countless ways of learning music. Learning music affects intelligence in students. Music is an academic discipline available in school in which students simultaneously develop cognitive abilities, physical abilities and social skills. Instrumental music encourages students to explore and improvise on the artistic element in the music they hear or play.

For students who struggle to fit in any group activities in class, educators say the band provides them with home base that offers social structures, self-esteem and also helps them to work with others because of the team work qualities of the band members. According to Peard (2015), studying instrumental music and playing in an ensemble teaches kids innumerable lifelong skills that help them develop into clever, creative leaders while also developing the student's cognitive capacities. It also improves their verbal and motor skills by having them practice on the piano or other instruments. Through ensemble playing, students acquire leadership, organization, determination, and teamwork, as well as a participatory awareness of what is going on around them.

The failure to meet the standards set forth by NCLB has led to an even greater decrease in funding for the arts, including instrumental music instruction. In the wake of often devastating budget cuts, music programs including instrumental music have continued to be stripped from schools largely because they are not one of the “core” subjects (reading, mathematics, and science) evaluated on standardized tests. This situation presents a contradiction, as music has been found to help students achieve in tested areas such as

mathematics, reading, and science. NCLB continues to damage educational quality and equity by disproportionately focusing attention on the limited skills that standardized tests measure.

In summary, despite these findings, many educational leaders believe that the “solution” to closing the gap is to provide under performing groups with more intensive academic instruction in the core subjects, which is to the detriment of music and art education. Even with implementation of these solutions, the gap persists, but the impact of retaining or initiating instrumental music programs in order to shrink or eliminate the SES achievement gap is promising.

However, instrumental music has not been among the reform tools commonly used to attempt to eliminate the achievement gap. Common reform recommendations have included expanding early childhood programs, creating smaller schools, reducing class sizes, raising academic standards, improving the quality of instruction for poor and minority students, and encouraging more minority students to take high-level courses. Upon further readings, students who get involved in instrumental music or students who play any of the musical instruments show a greater progress and better academic outcomes than those who do not get involved in music.

According to Schellenberg (2019), the UK examination system took a prior attainment into an account as a national test and examination; the evidence from the correlation studies in USA has shown that students who participated in music education did better than their peers on many measures of academic achievement. Abeles and Sanders (2007) reported that group of second grade

children who participated in a weekly violin program put up good academic performance than those who did not take part in mathematics and languages art test.

Schellenberg (2006) observed that music training was associated positively with children's performance in school and that those who took music lesson over relatively long periods of time tended to be particularly successful even when their intelligence quotient was initially low. Also, students who participate in musical instrument or musical engagement are able to relate very well with other students and builds their confidence. It is therefore essential for students to be encouraged to study musical instruments.

### **School Instrumental Music Management and Organization**

Management can be defined as the process of achieving organizational goals through planning, organizing, leading, and controlling the human in an organization (Usman, 2016). Findings of several studies (Errida & Lotfi, 2021; Addae-Korankye & Aryee, 2021) generally credited with the development of the administrative or process management approach viewed management as a process. Addae-Korankye and Aryee (2021) classified management work initially into the five management functions of planning, organizing, commanding, directing and controlling.

Griffin (1987) defined management as the process of planning and decision-making, organizing, leading and controlling an organization's human, financial, physical and informational resources. Management, according to DuBrin (1994), is the process of using organizational resources to achieve organizational goals. Management, according to Bateman and Snell (2002), is

the process of working with people and resources to achieve organizational goals.

According to Hellriegel, Jackson and Slocum (2005), "Management refers to the tasks and activities involved in directing an organization or one of its units: planning, organizing, leading, and controlling." Management, according to McDaniel and Gitman (2008), is the process of managing the development, upkeep, and allocation of resources to achieve an organization's objectives. To summarize, most management theorists appear to regard management as a process. In my perspective, the definitions above imply that management can be regarded as a process. The process involves planning, organizing, leading and controlling an organization's human, financial, physical and informational resources. This is done with the aim of realizing the predetermined organizational objectives in the most efficient manner.

Drucker et al. (1999) emphasized that "Management must focus on the results and performance of the organization" (p. 45). In Drucker's mind, the first and most important role of management is to clearly identify what results and performance are in a given organization. Without a doubt, anyone who has worked on a managerial level before can testify that this is one of the most difficult tasks of management. It is highly controversial and yet very important task. Hence, according to Drucker et al. (1999), it is paramount for managements to carry out their specific function of organizing and managing the resources of the organization for higher organizational performance. Dumade (2015) and Usman (2016) pointed out that the degree to which management skills of managing the organization improves, the higher up in the organization the employees perform and are retained.

As a result, Dumade (2015), Gibson (2016) and Errida and Lotfi (2021) indicated that management also refers collectively to the managers of the firm, organization, group, including the individuals who carry out the process of management. This means, management is not limited to only those staff at the top echelon of the organization, rather every individual responsible for realizing the objectives of the organization.

This coincides with the focus of this study. It shows that the management of marching bands should not be limited to only the school management staffs; rather, it should include others by virtue of their profession or skills. This group of people is tasked with the responsibility of facilitating the goals, dreams, aspiration and effective monitoring and supervision of members of the marching band for the attainment of those goals for profit. Within the context of this study, the Headmaster or principal, their assistants, music teacher and music instructors occupy the role of management of the school marching band. They perform similar roles with the managers of business organizations. The following section reviews the specific roles of selected managers of school marching band.

### **Expectancy of a School Band Manager**

A manager, according to Drucker, Maslow, and Kaplan (1968), is someone who prepares and makes choices, organizes, leads, and controls human, financial, physical, and informational resources. According to Bedeian and Glueck (1983), managers coordinate the human and physical resources required to maintain society's aims and services. Managers represent a specific objective and, in the long run, the realization of one of the objectives that

would directly support the optimal realization of one of the objectives that constitutes one of the main components of the manager's and the organization's final or general objective. Adizes (1979) commented that: "the role of a competent manager is to create an environment in which the most desirable things are most likely to happen." According to Callaway (1999), managers are the organizers who, when given objectives and guidance, create and develop plans and processes for each step of the route. He went on to say that managers appear to be unable to define the direction or establish the plan in the first place. With regard to readings, I think the duties of a manager should also be an information role that he is to act on how to gather information and informing and distributing it to his employees. The manager is assigned a specific task. He must see to it that these tasks are accomplished successfully. A manager is usually evaluated on the basis of how well he or she organizes this task to consummate. Moreover, since the manager has to work through subordinates, he or she is held responsible for the action of the subordinates. In fact, the success or the failure of the subordinates is reflected in the success or the failure of the manager.

Drucker et al. (1968) and Donnelly (2019) reasoned that a manager's first job is to manage a business, his second job is to manage managers and his third job is to manage the workers and the work. A manager is responsible for the work performance of other people. He must plan and make decisions, organize, lead and control human, financial, physical and informational resources and create an environment that would be conducive to optimal performance (Adizes, 1979). From the previous views, it appeared that the manager does not necessarily set the direction for the company or 'lead' the company.

Somebody else or the leader sets the direction for the company. According to Daft (1995), the ultimate responsibility of managers is to achieve and maintain high performance standards. The manager is the person that pursues the predetermined direction by achieving the required results through people by performing the management work of planning, organizing, leading and controlling. He must, when given the objectives and direction, initiate and develop the plans and processes to realize these objectives. This reasoning implied that there is a definite difference between management and leadership.

### **The Core Duties of a School Band Leader**

According to Charlton (1992), leaders think in terms of the future, foster change, and rely on people and do the right things right. Oden (1997) felt that, in the traditional companies of the past, leaders exercised mainly command or authority and that managers were technical experts who defined the jobs of their employees. A leader, in the work situation, is automatically in a position of authority. To work under authority is a form of obedience to superior, group and social behaviour, norms, authority and in the present day to instructions. It existed since the advent of the human race.

The leader has command or authority, which implies that subordinates, without proper justification, may not simply ignore or disobey legitimate commands, suggestions or instructions – or introduce new ideas on their own. In essence, the leader is a person who, because of his unique abilities and position, would be inclined to imitatively and intuitively ‘take people’ along in realizing his predetermined ‘dreams’. The adage that leaders are ‘people who do the right things right’ is questionable. The history of organizations and

institutions, since times immemorial, is littered with glaring examples to the contrary.

Many serious mistakes, some with catastrophic consequences to organizations and people, were also the result of impulsive or possibly incompetent leadership. Leadership cannot be the preserve of the man at the top only because all employees need to exercise leadership in varying proportions. In practice, one would find leadership on all the levels in the organization and society depending on personalities and situations. Leaders need not to be told to lead, they would take the lead intuitively and most of the time would not even realize that they had done so. A leader is someone who sets the direction, creates alignment and maintains commitment in groups of people who share common work.

### **The Role of Senior High School Marching Band Management**

In senior high school marching band, there is need to make a distinction between the various components of management. For example, while the Music teacher directs and coordinates issues involving music education for individual members of the band, the music director, who, in some schools, the Music teacher doubles as, takes active lead in developing the skills of band members in the use of musical instruments and how a symphony is achieved among the group members when performing. It is noteworthy that the music teacher and directors occupy important position in the management of the technical aspects of the bands' activities. They actively participate in the recruitment, education and performance of the band. This means, the two facilitate students' appreciation of music, develop their talents and skills in the



use of musical instruments and assist students to successfully compete with other schools during local and national marching band competitions.

In harmony with Schuitema (1998), the music teacher and director, by virtue of their expertise and professional qualification in musicology, are at the forefront of managing the band and are primarily held accountable for results. As leaders, both the music teacher and director must lead effectively so that they use their natural ability to influence the attitudes and opinions of the individual members of the school marching band towards music. They must be very resourceful, proactive and diligent in seeing to it that band members are adequately instructed, have several practices sessions and realize that there can be no success without collaborative efforts on their parts. In consonance with Callaway (1999), music teachers and directors must have a natural orientation, a far-reaching objective, a vision coupled with a strong determination to achieve an objective and the ability to inspire others to act.

Band management is about dealing with change and being a leader. Organizational change can force students out of their comfort zones, putting their vested interests at risk. This may cause individuals to react unfavourably to the marching band's best interests or overall goal. In situation like these, band members need to be reassured and listened to so as to decipher the root cause of the negative reaction and deal with it effectively. The teacher and director must continually assist band members to develop interest in music and make it a career in life. They need to work in conjunction with the school head and patrons so that the mission, vision and overall objective of the band can be achieved.

This means, in line with Kotterman (2006), the music teacher, director, school head and patrons are all playing important roles of leadership and management. This group of individuals, according to Kotterman (2006), are saddled with the responsibility of influencing and working with these young musicians in the band with the primary aim of attaining common goals and ideals of the band. However, the role of music director and teacher can be described as leadership while the school head and patrons occupy the role of management. Those in the leadership bracket exert multi-directional influence, individuals in the management bracket often exhibit unidirectional authority relationship.

A closer study of Kotterman (2006) and Guardian (2013) reveals that both leaders and managers are responsible for every issue involving school marching band. Underscoring this point, Zaleznik (1977) indicated that the band needed both effective management and effective leaders in order to reach its goals. However, he made the point that both promote the band from different perspectives. For example, the leaders (music teacher and director) promote change in music instruction, new approaches to the use of musical instruments, and work to understand students' beliefs, feelings and understanding with a view to encourage commitment and undivided attention to their tasks as marching band members. Managers (School Head/Assistant and Patrons) create stability, exert authority, and work to complete tasks. As a result, regardless of individual background, expertise, or accomplishment, management and leadership operate hand in hand and require partnership. According to Allen and Hardin (2008), other investigators and writers agree substantially on the planning, organizing, and controlling functions, as defined,

which follows from the basic work of Henri Fayol. There is mostly disagreement on the nature of the leading function. The usual approach has been to identify two or more ‘people’ categories, such as ‘recruiting’ and ‘directing’, or to overlap the category with the planning, organizing, or controlling functions. The important conclusion, in this case, is not the semantic label, but rather the work to be done and the objectives to be achieved.

Some management theorists argued that the many management concepts available in the management fraternity caused confusion. They suggested that a uniform management framework or approach was necessary. The framework of planning, organizing, leading, and controlling seems to be the most popular way of structuring managerial knowledge. Management textbooks based on this framework are extensively used around the world.

Today, the vast majority of management thinkers support the administrative management approach and accept the classification of management work into the four functions of planning, organizing, leading and controlling. Most authors, in many respects, seemingly arbitrarily further subdivided the management functions into management activities, rules, steps or processes.



**Figure 4: Roles of Management in Senior High School Marching Band**

**Source: Adapted from McDaniel & Gitman (2008)**

In the context of school marching band, management, which comprises the leaders and managers of the band, must perform the four basic functions of managing the students. These functions are highlighted in Figure 4 and they include Planning, Organizing, Leading and Controlling. The percentage time that management spends on each of these functions depends on the type of activities, particular level of the position and the strategy of the marching band. Regardless of the number of those involved in the management of the band, individual members of the management are saddled with the responsibility of ensuring that the four functions are performed and they should be done more or less simultaneously rather than in a pre-set order or sequence.

The best way in which to obtain an average picture on the time generally spend on these functions can be approximated by planned investigations. None of the four managerial functions can be prioritized ahead of the other. Normally it just seems the right thing to do to start off in any discussion of the

managerial functions with the planning function. Many management theorists and practitioners agree with this statement. It is not possible to present the management process diagrammatically. It would be more correct to view the management process as consisting of many systems where all the management actions are being performed within each system, however small, by each employee. Many management authors prefer to present management as a transformation process.

**Planning:** This process focuses on clearly setting and defining band goals and objectives. To meet these goals, a detailed plan and schedule will be developed to support members of the band in working towards the perceived goal. Monthly report helps the management to get an overview about the current state of the band.

**Organizing:** The organizing process involves identifying and combining activities as well as dividing tasks and responsibilities among individual students in the band. A main approach is to build teams by grouping members who perform similar tasks. To maintain an effective work flow, the director could delegate an experienced member of the band to coordinate the activities of a group with a view to fast tracking collaborative efforts of the band. This also fosters improvement in members' musical skills and use of musical instruments. The coordinator or lead student should ensure that barriers that could derail collaboration are removed (Dumade, 2015).

**Recruiting:** The recruitment process starts with the arrangement of the music teacher and director. In this sense, the two are required to formulate a programme to acquaint new students about the positive aspect of being a

member of the marching band. They will solicit the assistance of the school head in fast tracking the announcement and forum through which this programme is to be conducted. This process aids the selection of students with background in music and novice desiring to join the band.

**Directing:** Directing describes the process of instructing, coordinating and as well as assisting members of the band. The goal is to enhance individual musical skills and performance as well as motivation by advising individual group heads on how to perform their tasks. In senior high school marching band, communication and practice sessions form integral component of encouraging and directing band members towards the overall objective and vision of the band. This means, the management must orchestrate effective approaches to communication, which should not intimidate students; rather, it should create a friendly atmosphere for collaboration between the leaders and the band as well as between individual members of the band.

**Controlling:** This process entails effective oversight of the current state of work in a marching band, with a view to attaining long term band objectives. Management must set milestones to create shorter periods for band members to aim at. The controlling process is closely related to the planning phase: effective controlling can only be guaranteed if the objectives were clearly defined during planning.

**Coordinating:** Although planning, organizing, recruiting, directing and controlling contribute to receive a good coordination, coordinating is sometimes seen as a separate managerial function. Coordination is present in all functions mentioned before: In the organizing phase for instance, the

primary aim is to guarantee coordination between students. Furthermore, cost control can only be accurate if all the members of the band work collaboratively and effectively perform their individual roles. The synergy created will result in outstanding outcome and ensure success for the band.

According to Hogen (2016), management needs to have specific characteristic to fulfil their role in the best possible way; therefore, management are often considered to be rare resources. Hogen (2016) argued that an essential part of taking the lead in marching band is to have a profound knowledge base to perform the required task effectively. He furthermore outlined that creativity is a key factor to catch the attention of individual members of the band. With their qualifications, experiences and expertise, music teacher and director should work assiduously and collaborate with the school head and patrons to move the school band forward in winning competitions and orchestrating impressive performance.

Goyal (2012) stated that of the most effective management tool is communication; it includes all types of communication such as sending formal letter, email, telephone calls, text messages or personal conversation, and also listening and paying attention to what members of the band want to express. Hogen (2016) also stated that a positive attitude is a high asset for school band management and can enhance the motivation of students or band members as well as improve the performance of the entire group. Another quality of management is delegation. This entails sharing important responsibilities and task among students that can lead to high level skills in the use of musical instruments and overall band musical performance.

### **Interrelationship of Marching Band and Art Management**

Marching band is an art and requires effective management (Gibson, 2016; Cumberledge, 2021). As it is true of performing arts, arts management is clearly a hybrid activity: it involves aesthetic, management and social issues, and relies on a mutual exchange of expertise and experience. The individual members of the management of school band can be described as administrators, leaders and coordinators.

Pettigrew (1979) defines individual members of management as “any person who takes primary responsibility for mobilizing people and other resources to initiate, give purpose to, build and manage a new organization” (p. 87). This definition emphasizes the important role of management of mobilizing band members and effectively using procured musical instruments to enhance, build, and effectively organize the band to the end of attaining better performance in marching and musical productions.

As administrators and coordinators, management of school band are required to take the position of a driver as far the activities of the band are involved. Pick and Anderton (1996) indicated that they are to be at the helm of affairs and get totally involved in the artistic and social reality of the marching band so that appropriate measures can be installed to ensure success. Administration of the band is practiced in a curious realm midway between artists, the arts and people and involves three essential and sequential steps: i). a deep knowledge of, and personal commitment to, chosen artist(s), art form or art forms; ii) an equally full and imaginative understanding of the cultural history, awareness and other social conditions of all segments of the possible audience which may be reached by the chosen art(s); iii) the ability, using



every legitimate social, political and managerial skill, and with the fullest and most up-to-date political, legal and economic tools.

This means, management of school band must keep circumstances in mind and strive not to forget the best available aesthetic and result-oriented approach. This will facilitate the capacity of the management to bring together the arts, the largest and most appropriate audience in the best possible circumstances to underscore the skilled and practical approach of the band to marching and musical activities.

In marching bands in which high level desire of management plays a crucial role in determining the processes of coordination, the prescribed roles in the band are transcended because each individual tends to identify with the school band. This coincides with Errida and Lotfi's (2021) findings that it is typical of bands in which the participants have added, which is an emotional loading towards the fulfilment of the overall aim of the band. Members of the performing group have ample opportunity to contribute their quota in the sustenance of strong value as they perform their role in promoting the marching band.

Errida and Lotfi (2021) further stated that "in their bond to other believers they share an intensive sense of the oneness and unity of purpose, which cannot be easily substituted by another activity" (p. 34). In band management, there is always a collective consciousness which overlays the individual consciousness and bestows on the group an autonomy and specific values. In band management, the leader or the manager must depend on a common "culture" understood as a strongly motivated value sharing. In other words,

value sharing is a prerequisite for any activity of collaborating with others, and is thus a crucial factor in the process of artistic or musical production in general especially in managing a band in particular. However, in artistic organizations, the problem of “value” is a difficult one, for it has a very different meaning in comparison to senior high school marching band.

### **Conclusion**

This chapter has critically examined related extant studies with a view to gathering conceptual, theoretical and empirical support for the study. The review discovered some gaps as well as useful tips that will guide the analytical framework as well as resolution of research problems. Some gaps were identified as well as some other minor issues that will provide much insight to the focus of the study. For example, the review demonstrated that the scholars are divided on the most effective approach to organizing and managing members of marching band. This is due to its constantly changing focus as well as little attention being given to instrumental music education in senior high school curriculum.

The study discovered that though some schools are eager to form and establish marching bands; stakeholders lack requisite skills at effectively managing financial matters concerning the band as well as provide members of the band effective training. The study also discovers that there is knowledge gap concerning the roles of school band manager and the schools’ management staff.

During the course of the review, I discovered that qualitative research method is suitable for the focus of the study. Unlike quantitative research method, it is

possible to interact with participants and receive first-hand information regarding their view on the formation, organization and management of marching band. This is possible through the adoption of personal interview and observation. Furthermore, participants are free to voice their opinions in order to broaden the scope of the study. The following chapter outlines how the gaps in this chapter will be filled. It also covers how the relevant knowledge gleaned from an examination of related existing material is put into practice.

## CHAPTER THREE

### RESEARCH METHODOLOGY

#### Introduction

The intent of the study was to investigate the organization and the management of marching bands in senior high schools in Cape Coast. This chapter deals with the set of methods that were employed for the research. It also looked at the careful and systematic organization of information in order to produce authentic result for the research. The methodology involved research design, population, sample and sampling technique, research instruments and ethical consideration.

#### Research Design

I adopted qualitative research method for this study. Choice of qualitative research method was predicated on the following reasons. In their studies, Creswell and Poth (2019), Mohajan (2018) and Yin, Liu, Chen and Al-Hussein, (2019) posited that qualitative research is very useful in a study oriented towards exploration and in-depth investigation regarding a social issue or an issue involving a group of people or an institution. In effect, qualitative research method fosters my ability to isolate emerging questions and procedures, collection of data as they are naturally occurring in participants' settings alongside analysis of retrieved data using inductive reasoning on the isolated patterns, trends and themes. Poth (2019) indicated that by using inductive reasoning, it is possible to decipher the belief, conception and meaning participants attributed to the issue under study. Yin

(2019) also indicated that it helps the researcher to understand complex issues concerning marching bands with clarity as they are naturally occurring.

Sauro (2015) and Hoelzle (2018) indicated that qualitative research method is divided into five broad categories or approaches as highlighted in Table 1.

**Table 1: Types of qualitative research approaches and their characteristics**

<b>Approach</b>	<b>Focus</b>	<b>Sample Size</b>	<b>Mode of Data Collection</b>
Case Study	Organization, entity, individual, or event	-	Interviews, documents, reports and observations
Ethnography	Context or culture	-	Observation & Interviews
Grounded Theory	Development of a theory based on field data	20 – 60	Interviews, open and axial coding
Phenomenological	Participants with lived experience of phenomenon	5 - 25	Interviews
Narrative	Individual experience in sequential order	1 – 2	Stories from individuals (primary source) & documents (secondary source)

**Source: Adapted from Creswell & Poth (2018)**

A close reading of Table 1 reveals that exploratory case study research approach to qualitative study is the most fitting research approach for the study. Its focus is on organizations, individual and events. The instrument used often comprises interviews documents, reports and observations. For the purpose of this study, interviews and observation were used as instruments.

The selection of exploratory case study was as a result of its advantage of fostering a rigorous and robust research with a view to elicit valuable insight and understand participants' knowledge and feelings regarding the organization and management of marching bands (Tuffour, 2017; Mohajan, 2018). Exploratory research, according to Creswell (2015), Poth (2019) and Yin (2019), is very practical in educational research and will be highly instrumental to the retrieval of valuable data that will facilitate the documentation of the processes of organizing and managing a senior high school marching band.

Providing additional insight, Chilisa (2011) indicated that by means of exploratory case study, it is possible for participants to rehash their personal experience concerning marching bands and its implication in relation to organization and management of the band. Mohajan (2018) and Poth (2019) further indicated that exploratory case study helps the researcher in adequately probing participants' feeling, conceptions and motivation regarding the formation of marching bands and its management with a view to retrieving valuable data to enrich the findings of the study.

## **Population**

The term population refers to a theoretically defined grouping of research items (Babbie & Mouton, 2001, p. 247). It consists of persons who have specific characteristics that correspond to the general subject of the study. As a result, the marching bands of Cape Coast senior high schools were chosen as the study's target group.

This means that the study's target audience included all ten senior high schools in Cape Coast having marching bands. However, due to the diverse situations of the marching bands and their amount of interest in participating in the study, I was only able to gain access to five (5) of the 10 schools. One girls' school, three boys' schools, and one mixed school all have regimental bands. This study's accessible population is made up of these five schools.

## **Sample and Sampling Procedure**

In their studies, Latham (2013) and Punch (2013) indicated that it is not possible to use all the accessible population for the study. As a result, it is very prudent to select a sample or representative group of schools instead of the entire accessible population. Sauro (2015) indicated that unlike quantitative research studies, participants in qualitative study are usually fewer. Latham (2013) indicated that determination of sample size is usually predicated upon saturation point. As soon as participants are recruited to the point where further recruitment or enlistment will result in duplication of data, it is assumed that sample selection should be stopped. Providing a clue to samples that will result in efficacy of research and well-validated findings, Crouch and McKenzie (2006) and Sauro (2015) posited that fewer participants ranging

from 5 to 25 should be used. In view of Crouch and McKenzie (2006) and Sauro's (2015) findings, I enlisted only five schools for the study. This means, the management staff (school head and assistant), music teacher and marching band instructor of each school were included in the study.

There are several types of sampling techniques including stratified random sampling technique, simple random, purposive and snowball (Creswell, 2015). These type of sampling techniques are not useful for the focus of this study, since they are probability sampling techniques, of which, relevant school could be missed due to random selection (Sarantakos, 2005; Creswell, 2014). In view of the above, I have chosen purposive sampling technique, which Sarantakos (2005) and Mohajan (2018) referred to as judgmental sampling technique. It entails selection of the most qualified schools for the study. These schools must meet the criteria of the study and I should be certain that interaction with relevant members of the marching bands and school will generate rich data that will enrich the findings of the study. It will also culminate into reliable and well-validated results.

### **Research Instruments**

I employed two research instruments for the purpose of retrieving valuable data from participants. The research instruments were observation (band rehearsal session), and interviews (for band instructors, music teachers, patrons, and heads of school). Most of the participants are very busy people. As a result, the interview questions were flexible, result-oriented and brief.

I employed unstructured personal interview for retrieval of data. In their studies, Kusi (2012) explained that unstructured interview is very suitable for



retrieval of qualitative data because it promotes flexibility and researchers' ability to use practical questions to gain deep insight into complex issues, investigate and describe the meanings of central themes in the world of participants.

Unlike structured and semi-structured interview which is often rigid or specified, Kusi (2012) and Alonso and Moscoso (2017) indicated that unstructured interview is very useful in the setting of the present study because it will make it possible for me to raise spontaneous questions so as to fully grasp the "why" and "how" of the issue concerning the organization and management of marching bands.

Essentially, the questions I used were not regimented, restricted or unnecessarily constrained; they were flexible, result-oriented and spontaneous, so as to get to the root of the issue concerning what the respective participants, managers of marching bands in selected senior high schools in Cape Coast think, conceive or feel about the arrangement, formation, organization and management of marching bands. In view of the mutating variants of COVID-19, I made concerted efforts at strictly adhering to the several protocols of COVID-19, especially social distancing during the course of the interview.

For retrieval of information using observation, I adopted the following approach. Observation is one of the important survey instruments used to solicit data for the purpose of this research (Sarantakos, 2005; Creswell, 2008). This method was used to ensure the authenticity of some of the data that were gathered. This is because observational data is an important source of information in qualitative research. The purpose of this observation was to

gain familiarity with the instructor and the bandsmen (student). This means, I observed them as they performed their various duties so as to evaluate the impact of the leaders' management skills on members of the band.

As indicated earlier, I used unstructured interview to understand the value system of the participants and their conception of school band organization and management. This is the second instrument that I used for eliciting relevant data. It was the most important source of data for this study, because it was one-on-one with respective managers.

Five band instructors, audience members, or music teachers were questioned. Despite the fact that the interview was unstructured, I asked questions in order to answer the research questions outlined at the start of the study. The interview allowed me to investigate, probe, and undertake in-depth investigations based on their relevance to a specific research context; this allowed me to get accurate, well-validated information from each participant. The interview was taped, and none of the participants were forced to participate. The timing for each interview was set by the time the participants were available for the interview.

### **Data Collection Procedure**

The University of Cape Coast's Head of Department of Music signed an official introductory letter for data gathering. A copy of the letter was distributed to the senior high school administrators. I utilized this letter to officially notify these authorities of my intention to perform data collecting related to the study's objective.

Department Head I addressed another introductory letter to the Cape Coast Metropolitan Education Directorate, formally seeking permission to attend the schools as well as access to the senior high schools in Cape Coast metropolis, stating their locations. I visited the schools and spoke with the music teachers or band instructors as soon as permission was granted, particularly in conjunction with senior high schools that had developed marching bands. I explained in full the nature or aim of my study and research activities, and I also requested permission to take photographs, videotape the interview, and observe during rehearsals.

### **Pilot Study**

A pilot study is a mini-version of a full-scale study or a trial run done in preparation of the complete study. It is also called a feasibility study. It can also be a specific pre-testing of research instrument, including questionnaires or interview schedules. Pilot study provides preliminary data that you can use to improve your chances for findings and convince stakeholders that you have the necessary skills and expertise to successfully carry out the research. As a result, I conducted a pilot study in two schools with a view to ascertaining whether the process of data retrieval is practicable and effective. It also ascertains whether the instruments employed for data collection are useful and capable of retrieving the expected information. Information received and how participants responded to the spontaneous questions was provided to the supervisor for expert advice on the research approach.

This means that various procedures are performed throughout the pilot study to assure measurement validity and reliability. Validity refers to how well the

measurement rule actually measures the variables under consideration as opposed to some other variables. Reliability is an index of how consistently the rule assigns the same number to the same observation (Glenbeng & Andrzejewski, 2007). I will try and get the appropriate equipment such as camera: photo, video and recorder for storage of information.

### **Ethical Considerations**

I ensured that each of the participants of the study including stakeholders of each of the schools, music teacher and band instructor were appropriately informed concerning research ethics so as to promote successful completion of the exercise without fear or favor. As I indicated in the preceding paragraph, the information provided to participants was not intended to intimidate them, but rather to acquaint them with the focus of the exercise and what was required of each of them to participate in the study. It was also a means of seeking permission from the school to conduct the research. As a result, each of the participants was aware that they had the rights to accept or decline to participate if they so decided. Notwithstanding, each of the participants was assured of anonymity, confidentiality and given the information that the findings of the study will be used for academic purposes only.

I also ensured that all the participants willingly decided into participating in the study. This means that none of the participants was coerced into participation. They were informed about the procedures of conducting the research with a view to eliciting their consent to participate. I maintained logical objectivity throughout the study so as to forestall bias. Every participant of the study was informed about his or her entitlement to the right

of privacy and dignity of treatment. No personal harm was caused to any of the interviewees during the course of the research. I employed all opportunities and avenues to ensure that all issues that are considered unethical within the context of this study are addressed. I made concerted effort at refraining from raising questions involving personal sentimentalism and were ethically considered appropriate for a study of this stature.

### **Procedure for Data Analysis**

Consistent with the findings of Mohajan (2018), Poth (2019), Yin (2019), the study adopted thematic content analysis of retrieved and transcribed data. This method entails painstakingly listening, transcribing, sorting and cleaning (removal of duplication or inconsistencies) and coding the data with a view to isolating emerging trends, patterns and themes. The identified themes or trends in the data were used for analysis. For the purposes of analysis, I made relevant inferences and conduct inductive reasoning on the identified themes in the data guided by the research objectives. This facilitated succinct conclusions and recommendations. The following section of the study, Chapter four, presents the study's findings and explanations of those findings as necessitated by the identified themes and resolution of research questions.

## CHAPTER FOUR

### RESULTS AND DISCUSSIONS

#### Introduction

The major goal of this chapter is to report and explain the findings and implications of the study's participant answers. I presented the findings and discussions related to numerous issues regarding the organization and management of marching bands in Cape Coast senior high schools. The study's findings are given and discussed in the order of the research questions. The transcribed data was acquired utilizing the study's instruments, which were a personal interview and observation.

In view of the adopted research design for the study, responses of the interviewees during interview sessions were critically examined and analysed qualitatively with a view to highlighting the themes and make inferences on them. Presentation of results and discussion has been divided into four broad sections. The first three sections focus on the resolution of research questions one (1) to three (3), while the fourth section summarized the entire chapter.

As indicated earlier, the interviewees were selected from five senior high schools and they comprise music teachers, band instructors, school heads and assistants. These are in charge of the band in their various schools, some are music teachers and others are instructors who have experiences on the instrument from their church bands; some are music students from the university who are old students of the school.

A close analysis of the transcribed interview revealed similarities and contrasts in participants' reactions to band formation and administration.

As a result, their responses enriched the focus of the study and representative comments from participants are presented below for the resolution of research questions 1 to 4.

### **History of the Formation and Activities of School Bands**

This section is primarily directed towards the resolution of the first research question:

**Research Question One (1):** *What is the background history of Marching Bands in selected senior high schools?*

This section is oriented towards providing insight into the experiences of participants in each of the selected senior high schools regarding what they went through before the schools marching band was successfully formed, and varied circumstances surrounding the formation of the bands. In essence, this section touches on several issues prior to and after the formation of the marching bands in the selected schools. Relevant issues involving the nature of leadership, acquisition of musical instruments, and difficulties individual schools encountered in the establishment of marching bands are discussed. This section therefore touched on matters that underscore what it takes to establish and continuously run school marching band in Cape Coast metropolis.

## Results

I have highlighted some excerpts which are representative of the responses of participants in connection with the history of marching band in their schools. Please note for the clarity purposes, the following pseudonyms have been used for participants from each of the schools:

**Wesley Girl's High School:** Wey Gey Hey 1 [1 signifies the first interviewee, while Wey Gey Hey 2 represents the second interviewee]

**St. Augustine's College:** Augusco 1 [1 signifies the first interviewee, while Augusco 2 represents the second interviewee]

**Ghana National College:** National 1 [1 signifies the first interviewee, while National 2 represents the second interviewee]

**Adisadel College:** Adisco 1 [1 signifies the first interviewee, while Adisco 2 represents the second interviewee]

**Mfantshipim School:** Mfantshipim 1 (1 signifies the first interviewee, while Mfantshipim 2 represents the second interviewee]

I fondly remembered the interest of our headmistress to see that we have a marching band in the school thereby increasing students' interest at participating in the band. Although we started around



February 12, 2014, it was not until November 14, 2014, it was inaugurated by the Ghana Air Force in Takoradi Base.

[Wey Gey Hey 2 with 10 years of working experience in relation to marching bands]

I could remember after the inauguration, the marching band was under the leadership of Mrs. Betty Djokoto, the headmistress and some patrons, music teacher and marching band instructor.

[Wey Gey Hey 3 with 7 years of working experience in relation to marching bands]

...we had a small beginning for the school band. There were only few students and they were primarily an orchestral as of 1996 with Mr. C. G. Wilson as the leader. The band was later reformed in 2016 and at present Dr. MacLean leads the band.

[Augusco 1 with 9 years of working experience in relation to marching bands]

...we thought we could not continue with the band due to the departure of Mr. Wilson, but the problem was solved when Mr. Quansah was able to revamp the band and make it work again

[Augusco 1 with 9 years of working experience in relation to marching bands]

In-depth analysis of the excerpts above revealed that the schools had different types of experiences as far as the formation and continuous functioning of the school marching band is concerned. While Wesley Girls' High School does not have problems with acquisition of instruments, it does have some difficulty as indicated by Wey Gey Hey 2: "thereby increasing student's

interest at participating in the band”. The headmistress of the school played an active role in this regard alongside the tireless efforts of the music teachers and the positive influence of the school patrons. This has fostered the smooth running of the band.

A look at St. Augustine’s College reveals that they also had problem with the continuation of their marching band as stated in the excerpt by Augustus 3: “...we thought we could not continue with the band due to the departure of Mr. Wilson”. Mr. Wilson, St. Augustine’s College music teacher, who also doubles as the leader of the orchestral band left the school. However, with the assistance of Mr. Quansah, they were able to continue functioning.

Some of the participants also touched on the focus of their school marching band as far as events are concerned. The following are some excerpts regarding the events most of the schools often perform.

...very important programme such as speech and prize giving day, funeral and wedding of staff and old boys and any educational programmes.

[Mfantsipim 3 with 13 years of working experience on marching band issues]

The band performs during speech and prize giving day, inter-school sporting activities and any educational program.

[Wey Gey Hey 4 with 13 years of working experience on marching band issues]

Our band often perform during important educational program such as inter-school sporting events, speech and prize giving day as well as

other important occasions such as wedding celebration or funeral or memorial service.

[National 1 with 11 years of working experience on marching band issues]

Close reading of the excerpt above revealed that most of the schools are interested in performing at settings involving social events as well as educational programmes. Members of the band are trained to perform at wedding ceremony, funeral or memorial services. They can also perform at some selected educational programmes with a view to underscoring Ghanaian cultural heritage. These events include speech and prize giving day, inter-house or school sporting events, and other educational events.

The following section provides in-depth information concerning individual schools and their marching band. This section was limited by the unavailability of accurate records by majority of the schools. I had to make concerted effort in contacting some of the old students and previous headmasters so as to ensure the accuracy of the information provided in this section. Notwithstanding, only few of the schools could accurately trace the history of their school's marching band due to unavailability of those with relevant information.

### **Adisadel College**

The rationale for forming a marching band in Adisadel College was underscored by one of the old students by stating: "...they want to encourage interest in music, identify talented students in music and create an enviable avenue for interaction and collaboration among the student body". It was

difficult to locate the exact year the band was formed due to lack of accurate record and individuals who could pinpoint the exact date were unavailable. Notwithstanding, according to the data, the current band instructor intimated that: “personally I don’t know the exact year they started but per history I came to meet, the marching band has been in existence quite a long time and it wasn’t called regimental band but it was called “The orchestral Group” which was instituted in the 1960s.



**Figure 5: Adisadel College Marching Band**

**Source: Field Survey (2021)**

The instructor further stated that among the schools in Cape Coast, Adisadel College was the only school that had orchestral group. It comprised string instruments, woodwind and other instruments.

The regimental band in Adisadel College was very progressive until it collapsed due to lack of instruments. In order to revive it and ensure continuity, the band resorted to playing jazz. However, in 2003, a teacher was

posted from Ghana Education Service (GES) to the school. The teacher was well versed in woodwind instruments, and he started the regimental band with only forty students.

The band has been very functional and performed at several occasions including the Adisadel College's centenary celebration. The college has benefited from the generous donations of old students' association, especially in relation to the acquisition of musical instruments. As depicted in Figure 5, at present, the school has adequate musical instruments including trumpets, drums, euphoniums, tubas, and cymbals. Adisadel College marching band is yet to play with any notable person or band. Notwithstanding, they have performed at several events and occasion including wedding ceremonies, funerals, inter-school sporting events, prize and speech giving days, and several other educational programmes and musical competition.

### **Ghana National College**

Ghana National College marching band was formed in March 2012 during one of their speech days, under the leadership of the headmistress, Mrs. Juliana Owusu Ansah, who had interest in developing students' talents and skills in music. In order to promote the band, Mr. Owuredunie Ansah, popularly known as Peelizy, was in charge of the band because of his knowledge in brass band music. A group of instructors led by Mr. Emmanuel E. Gordon were appointed to teach and train the students. In 2016, the band was inaugurated by the Ghana Armed Forces Band (Central Band).



**Figure 6: Ghana National College Marching Band**

**Source: Field Survey (2021)**

It is noteworthy that the Ghana National College Marching Band has been very functional under the leadership of Mr. Gordon. Over time, the marching band has succeeded in acquiring several musical instruments as shown in Figure 6. The school marching band possesses adequate musical instruments including the following: cymbals, trumpets, chimes, drums, euphoniums, trombones, flutes and tubas. The diagram in Figure 6 entails a dramatic performance during a practice session in the school. The school teacher is seen taking an active lead during the session.

The study data revealed that the school is yet to win any conspicuous award. They have also not played with any notable person or group both in Cape Coast and beyond. They have performed in several events and occasions including funerals, wedding ceremonies, inter-school sporting events, prize-

giving days, and several other educational programmes including speech giving days.

### **Mfantsipim School**

Mfantsipim school band was established either on April 17, 2003 by the year groups of 1953, 1963, 1973, 1983, 1993 old boys, as part of their yearly project during their speech and prize giving day. Looking for an instructor, a leader of the group contacted the University of Education, Winneba Central Campus, Department of Music, and a recommendation was made. Mr. George Maclean was appointed to train and teach the students during as his internship. He was later employed as a music teacher of the great school, where he taught the choir and the regimental band now called marching band.



**Figure 7: Mfantsipim School Marching Band**

Source: [www.google.com](http://www.google.com)

Mr. Maclean directed the band and choir for major events such as speech and prize-giving days, funerals and marriages of staff and old boys, and educational programs. He put together a fantastic band to escort the school cadets to their occasion. Mr. Maclean, now Dr. Maclean, led the band from 2003 until 2011 before handing over to Mr. Ebo Thompson; the Mfantsipim band is still active today.

The current music teacher, Mr. Thompson, has been very effective in coordinating the activities of the band because recently, according to the study data, the band performed with a marching band from Holland, touring notable places in Ghana. As shown in Figure 7, Mfantsipim marching band possesses several types of musical instruments. These include but not limited to trumpets, tubas, drums, cymbals, chimes, euphoniums, trombones, and flutes. It has facilitated the musical production of the marching band. The schools marching band has performed on speech and prize giving days, inter-school sporting activities and several educational programmes. However, in spite of the level of progress attained by the band, interviewees indicated that they are yet to receive any award in musical competition or celebration.

### **St. Augustine's College**

The Augustine's College school band was an orchestra in 1996, led by Mr. C. G. Wilson. The orchestra started with five students playing the violin, eight students playing trumpet, two students playing trombone with the school choir. Mr. Wilson left the school and with no music teacher available, the band gradually ceased to function.



However, in February 2016, Mr. Nano Moses Appiah Quansah alongside Dr. Maclean, interested in reviving students' interest in music, identify talents in the school and raised the bar of excellence as far as Augustine's marching band is concerned, reinstated the school marching band. The band commenced musical performance with 35 students. This means, the painstaking efforts of Mr. Quansah and Dr. Maclean led to the reformation of Augustine's marching band and its effective functioning. It is worth mentioning that the school has been performing at several events and occasions such as speech and prize giving days, inter-school sporting activities and several educational programmes.



**Figure 8: St. Augustine's College Marching Band**

**Source: [www.google.com](http://www.google.com)**

The study data revealed that Augustine marching band is yet to perform with a notable person or group and up until now it is yet to receive any notable musical award. As shown in Figure 8, St. Augustine marching band possesses

adequate musical instrument such as trumpet, drum, euphonium, trombone, and flute.

### **Wesley Girls' High School**

Wey Gey Hey marching band was established on 12<sup>th</sup> February 2014, and it was inaugurated in November 2014 under the leadership of the then Headmistress Mrs Betty Djokoto. The acquisition of instruments was done through donations by the old girls' year group of 1993. Hence, at present, as partly depicted in Figure 9, Wey Gey Hey marching band possesses numerous musical instruments including euphonium, trombone, tuba, flute, cymbals and trumpet. The diagram in Figure 9 captured the occasion of the visit of the Minister of Education to the school. The band performs during speech and prize giving day, inter-school sporting activities and several educational programmes.



**Figure 9: WEY GEY HEY Marching Band**

**Source: Field Survey (2021)**

The band started with 80 students, with the band instructor Samuel Riverson Amissah and some chief patrons namely, Mr. Mintah, Mr. Nizer, Miss Crankson and Mr. Badian (music teacher). The band was inaugurated by the Ghana Air Force Takoradi, Base under the leadership of Group Captain Felix Asante. Wesley Girls' Band is currently seven years old.

The school's marching band has made great strides in playing with notable people and groups. For example, they have played with Ghana Armed Forces during the celebration of the Wesley Girls High School band festival. Wey Gey Hey marching band has also played with Abel Ramos and Newland Hannah. This has provided new impetus to students' interest in marching band music among members of the marching band and the student body as a whole.

### **Management of Senior High Schools Marching Bands in Cape Coast**

Under this section, I present the in-depth analysis, results and discussion of the second research question:

**Research Question Two (2):** *In what ways are the marching bands in Senior High Schools in Cape Coast managed and maintained?*

The main objective of this research question was to elicit useful information regarding how each of the schools continually manages the operations of their school marching band. In this regard, the study focused on how the leaders manage finances within the context of procurement and maintenance of instruments. The section provided insight into how leaders prudently utilize available funds to promote the mission, vision and overall objective of the band. Other minor issues were also touched including issues involving the motive of each of the school band, the nature of leadership in relation to

school marching band and how sensitive each of the management team in relation to the education and skilfulness of each of the members of the band are.

## Results

Responses of the interviewees form the basis for responding to the second research question. The following excerpt is representative of the responses of the interviewees in each of the schools:

...our main interest is to see that each of the student develop skills in handling the instruments, which I know will take a longer time, hence we have to orchestrate effective management of their activities

[Adisco 4, band instructor with 11 years working experience]

...we want these students to have quality experience in instrumental music with the hope that they can make it a career and likely join military marching band in the future. I think it will also improve their social interaction with others as they play and march together.

[Mfantsipim 2 with four years of working experience as a music teacher]

...our focus is on the female students. We are interested in developing their musical skills and interest in instrumental music since it opens opportunity for them to play and march at various occasions including church services. In the past, most of them lacked the interest in music, but with the introduction of the band, several have developed interest and are gradually trained.

[Wey Gey Hey 1 with 7 years of working experience on issues involving marching bands]

Our focus was to develop a team very efficient and skilful to support our school cadet during their functions as well as buffer student membership in music education.

[National 2, with experience as a music teacher for 5 years]

In-depth analysis of the responses of participants reveals the main objective or mission of their school marching band. This is important because before the marching band can be effectively managed, it is important to know the reason and motive of the marching band. These will fast track management capacity at encouraging members to achieve the overarching goal.

One of the participants (Wey Gey Hey 1) stated that their objective was to develop student musical performance skills on instrument. The management team are also interested in developing the girls' talent and to have a well-established band to accompany their school cadet during their function and also strengthen the membership of Music students in the school. While part of her statement tally with what National 1 said, it clearly demonstrated that stakeholders of these schools want their students, especially girls, to develop requisite skills at handling various instruments and accompany their school cadet.

Some of the participants highlighted the various sources of funds and what they have put in place to see to effective management of the fund. They also indicated some difficulties they encounter in relation to funding. The following excerpt is representative of participant's comments:

We usually have proper documentation of the entire instrument procured as well as financial transactions. Instruments are acquired by

the old students association, specifically 1993-year group, they are the founders of the band, they took it as their project during their anniversary, occasionally, they donate instruments to the school, and sometimes, donation from parents and P. T. A., students too are advised to acquire their personal instruments.

[Wey Gey Hey 3 with 7 years of working experience in relation to marching bands]

...to be sincere, it is quite challenging to acquire instruments for our school's marching band performances, we sometimes borrow instruments from our sister school. Often times, we resort making several requests to the management of the school, old students and the P. T. A. to help acquire instrument.

[National 2, with experience as a music teacher for 5 years]

...we utilize every opportunity to raise funds. A typical way the band tries to raise funds to acquire instruments is by organising band festivals where several guests will be invited. The need of the band will be outlined and laid down before the guests, who are encouraged to donate. Another way is by sending out envelopes to individuals when the students are going on vacation.

[Augusco 2 with 10 years of working experience on marching band issues]

Close reading of the excerpts reveals that majority of the school bands acquire instrument through the old students, donation from parents, donation from P.T.A., and sometime from the management of the schools.

Considering the constraints of getting needed funds alongside financial requirements for traveling to locations for performances, some of the participants offered very useful comments and underscored an important approach to managing the band. Their comments are highlighted in the excerpts below:

...on several occasions students want to travel so as to perform at some occasion, however, while not discouraging them, we made proper planning so that trips do not unnecessarily drain our funds. [Adisco 2 with 12 years working experience in relation to marching band]

Sometimes due to our meagre fund, we have to plan one major travel for event and schedule several smaller trips within Cape Coast and its environs. We are very careful in accepting demands that will require major travels but quickly accept requests within Cape Coast and environs. This is to reduce logistical and overall financial costs and still satisfy students' interests at going to places for performance.

[Mfantsipim 3 with 13 years of working experience on marching band issues]

A closer study of the excerpts and comments of Adisco 2 and Mfantsipim 3 revealed high level approach to financial management. The two participants revealed two important things that can foster the continued existence of the band. The first entails ensuring that members of the band are continuously engaged and motivated. A motivated band member will do everything to ensure the success of the band.

One of the participants [Wey Gey Hey 3] provided a hypothetical scenario to illustrate the impact of poor scheduling of trips on effective management of the school marching band. He stated:

...assuming you plan five major (long trips may be to Accra or Kumasi) trips in a year would cost 5000 cedis. This means, having only one major trip would cost only 1000 cedis. However, if you plan 10 short trips within Cape Coast and its environs, it will undoubtedly cost less than 4000. This means, students have the opportunity to receive quality on-the-job training 11 times and yet you would not have spent 5000 cedis, whereas, with just 5 trips, the band would have spent 5000 cedis.

[Adisco 2 with 12 years working experience in relation to marching band]

The illustration was apt and vividly portrays the effective approach most of the schools are adopting to ensure the band's continuity. Concerning care and maintenance of musical instruments, the following comments are depictive of the general feelings among interviewees:

...this is a serious matter. We don't play with maintenance of these instruments at all, because it will be costly to repair them and can break down during musical performance, which is counterproductive. For example, I instructed all the students to ensure that their instruments are kept in their cases with the zippers, locks and hinges working properly

[Mfantsipim 3 with 13 years of working experience on marching band issues]



...we had arrangement in place to rid the instruments of dust and residue as well as fingerprints. For example, the instruments are wiped with a soft, clean, non-treated cloth before keeping them in their permanent location.

[Adisco 2 with 12 years working experience in relation to marching band]

Though, it is important to care for these instruments, when there are problems concerning their mechanical parts, we take them to professionals and never try to repair them in the school...

[National 2, with experience as a music teacher for 5 years]

With trombones, trumpets or tubas, we usually ensure that they are completely dry before placing them into their case. I instructed all the students to drain them of water after playing with a soft, clean cloth.

[Wey Gey Hey 3 with 7 years of working experience in relation to marching bands]

In our school we made it mandatory that whether there are mechanical faults or not, we send it to professionals every year for thorough cleaning to deter corrosion and possible mechanical faults that may emerge.

[Augusco 2 with 10 years of working experience on marching band issues]

In-depth analysis of the excerpts above clearly demonstrates the manner and conception of interviewees on the care and maintenance of musical instruments. It is important to give attention to the statement by National 2 that

on problems or issues involving malfunctioning of discrete parts of instruments, it is prudent to take them to professionals. Underscoring the importance of National 2 statement, Mfantsipim 3 stated: “this is a serious matter. We don’t play with maintenance of these instruments at all” ..., costly...repair...and break down during musical performance”. Since it is not prudent to repair instruments in the school alongside higher cost of repairs and the likelihood that instruments could affect effective performance by the band when they suddenly breakdown, it is paramount to regularly care and maintain them.

Several of the interviewees gave practical and result-oriented approaches and tips on cleaning, caring and maintaining individual instruments. For example, Adisco 2 intimated that instruments should be rid of dust and residue as well as fingerprints. This is to be accomplished with the use of soft, clean, and non-treated cloth. Additionally, another interviewee, Mfantsipim (3) indicated that sharp solvents should not be used for cleaning any of the instruments.

The impressive statement of Augusco 2 is worth noting; he said: “we made it mandatory that whether there are mechanical faults or not, we send it to professionals every year for thorough cleaning to deter corrosion and possible mechanical faults that may emerge”. Augusco 2’s statement demonstrated that irrespective of the present condition of any of the instruments, it is very important to send them to professionals yearly for thorough cleaning. It is believed that if this is not done, over time, these instruments could retain dust or residue in highly technical sections which may culminate into malfunctioning. It is therefore, prudent to completely clean them yearly to ensure that the instruments are in top-notch condition.

### **Organization of the Marching Bands in Senior High Schools**

This section of the study is primarily concerned with the resolution of the following research question:

**Research Question Three (3):** *How are the Marching Bands in Senior High Schools in Cape Coast organized?*

The crux of this question was to ascertain what goes into the composition of the marching band in the senior high schools in the metropolis. In this regard, ample insight is provided into how members of the group are recruited or enrolled, programmes and performance schedule, instructional approaches and repair of instruments. It is worthwhile to state that one major way that influences how students are organized in the marching bands is the manner in which they are recruited (Gibson, 2021; Davis, 2021). The type of students recruited often determines how they will be organized or structured.

Student recruitment refers to the process of locating and recruiting the best qualified students for the band. From all the data collected, it was seen that they all have similarities on how students are recruited; that is they recruit band members from the first year students. Responses of interviewee are represented by the highlighted excerpt below:

...we announce to the first-year students during their orientation. Any student who wants to join the band is welcome to do so. Every student who enrolls in school has their door opened. [Wey Gey Hey 2 with 10 years of working experience in relation to marching bands]

“...to recruit students, we often organize a programme similar to induction ceremony, which is tagged: “sell your club day”. At this

programme, all club members will perform and read out their activities and objectives to the newcomers to allow them choose or select any of the clubs they found very interesting and want to belong to”.

[National 1 with 11 years of working experience in relation to marching bands]

“Though, we recruit most students for the bands during the first year of their schooling, we refrained from coercing them or implying such approach. Notwithstanding, some of the students, at times, have knowledge and are familiar with the instruments, while several others may be coming across the instruments for the first time. All those students who show interest in learning the instrument are then recruited”.

[Adisco 2 with 12 years working experience in relation to marching band]

According to the data, most school bands have unique rehearsal and practice schedules for weekdays and weekends. For example, one of the participants (Mfantsipim 2 with four years of working experience as a music teacher) stated: “*we have three days in a week for our rehearsals, which is often after school*”. Other participants stated the following:

“meeting after school is often difficult because of several academic activities including extra-curricular activities and homework, hence we schedule our rehearsals to 5:00am in the morning before the commencement of academic activities”

[Augusco 1 with 9 years of working experience in relation to marching bands]

“we discovered that most of our students find it difficult to keep up with rehearsals during the weekdays, hence we fix only 2 times for rehearsals during the weekdays. During the weekends, I noticed that most of the students find it easy to attend rehearsals.

[Wey Gey Hey 4 with 13 years of working experience on marching band issues]

Close reading of the excerpts above revealed three approaches to effective programmes for rehearsal and performance schedules. While 1) some meet or rehearse after school hours, others 2) meet or rehearse very early in the morning around 5 am, and 3) two times during weekdays and several times at the weekend for rehearsals and meetings. In all of these arrangements, the string that joins them is the interest of the leaders of each school band that individual members have a fair share in the rehearsal and not constrained by curricular or other extra-curricular activities.

Considering the environmental changes in connection with school marching band, some of the participants indicated that several senior high school bands are currently being seriously affected negatively. The data reveals that most of the bands are now having problems in relation to rehearsals and performance schedule. This is highlighted in the following excerpt:

We have to cancel or reduce the length of rehearsals due to strict adherence to COVID-19 safety protocol involving social distancing.

[Adisco 3 with 8 years of working experience in issues involving marching band]

This COVID-19 pandemic is terrible. In order to ensure that students' skills are improved and keep the band functioning, we have to eliminate various parts of the rehearsal such as proper warm-up, tuning, sight reading or exercise for developing student musicianship and because of that, the development of student becomes limited.

[Mfantsipim 1 with 15 years working experience in issues involving marching band]

In their response to questions on how to continually organize the band to perform very well despite difficulties, the following responses were received from participants:

“since most of the students in our school do not have knowledge on the instrument, we have to patiently teach them and take them through the processes of handling of instrument, mouthpiece works, pitching, and how to produce sound on the instrument”.

[National 1 with 11 years of working experience in relation to marching bands]

“One has to be patient in teaching students without music background on how to use basic tools in instrumental music. As they progress with the help of tonic sol-fa, they should be capable of playing common tunes”.

[Wey Gey Hey 2 with 10 years of working experience in relation to marching bands]

“Sometimes in order to manage the little time we have for rehearsal; I just go straight to the tonic sol-fa and the staff notation first with my students. I feel this has several advantages, while the tonic sol-fa is for

remembering of notes. The staffs are to perform any tune that comes on their way. This process often equips my students to decipher and understand how they can effectively use and read the staff notation and tonic sol-fa”.

[Augusto 2 with 10 years of working experience on marching band issues]

In-depth examination of the responses of participants in the result section demonstrated that most of the band instructors, as part of the band leaders, organized the training of students in line with their level of familiarity with the instruments. Perusal of the excerpts underscores one major point: all the schools recruit first year students and every student, whether male or female, is given the freedom to enrol in the school marching band.

### **Social Network of the Marching Bands in Senior High School**

As the fourth section under this chapter, this section is oriented towards the resolution of the following research question:

**Research Question Four (4):** *What constitutes the social network of the Marching Bands in Senior High School in Cape Coast?*

The major goal of this inquiry was to collect useful information on how management promotes social networks for marching band members. In a bid to achieve the rationale for this research question, issues such as how management staff handle conflict among students, what they put in place to ensure that the band is sustainable and its goal of improving social interaction among students is achieved are discussed. This section also touches on what could happen when members of the band are not effectively networked

socially as they go through the processes of rehearsing, preparing and performing at occasions, events and ceremonies.

Responses of the participants formed the basis for the analysis, findings and discussions. Highlighted below are some responses of the participants which are representative of the conception of the participants on how the components of social network for member of the school marching band are. On issues involving the relationship between resolution of conflict among members of the band and strength of their social network, participants stated the following:

“...sometimes there are inter-personal disagreement between students or instructor and student. There are occasions where members of our band are in conflict with members of another school band in terms of positions during performance. On several occasions, the band instructor resolves it, but if he cannot, he refers it to the music teacher, or school head or patron”.

[Adisco 2 with 12 years working experience in relation to marching band]

“Our band instructor is very dynamic and cordial with the students, he encourages peaceful interaction and we have fewer cases of conflicts, and when they happen, and he usually resolve it”.

[Wey Gey Hey 4 with 13 years of working experience on marching band issues]

A closer study of the excerpts above reveals that, though conceptions of participants on how to strengthen the social network of students are diverse, they emphasized the need for understanding and capability of consensus building. Conflict could disrupt the social network and that is the reason they



must be quickly resolved and addressed. Several participants had the conception that conflict is basically the active disagreement or misunderstanding between two people or communities with opposing opinions or principles. They categorized conflict into four broad categories, namely: 1) inter-personal, 2) intra- personal, 3) inter- group and 4) intra group.

The data showed that some Heads of school do not show interest or actively promote the interest of the band activities. Some schools, according to participants, sometimes fail to pay the allowances of band instructor. Instructors also faced problem involving demotivating words from other teachers and some students.

According to one of the participants in St. Augustine College (Augusto 1 with 9 years of working experience in relation to marching bands), “lack of maintenance of instruments, inadequate instruments for rehearsal and inexperienced music teacher” are major factors contributing to collapse of some school bands. Lending credence to Augusto 1 statement, another participant (Adisco 2 with 12 years working experience in relation to marching band) stated: “the collapse of school band is based on the organisation and management of band in various schools. Some are the cause of music teacher in the school and sometimes the leadership”.

All these forms of conflicts are quickly resolved based on the arrangement for conflict resolution. The data revealed that resolution of conflict lies with the leaders of the band; they are elected executives who seek the progress of the band and would ensure that conflicts do not derail the overall objective of the

band, especially in weakening the social network between students and other bands.

There are situations when there is disagreement between leaders of the band; the executives in charge of conflict resolution meet with them and resolve it. However, there are situations where the conflict may be serious. Participants indicated that this type of conflict is forwarded to the music teacher, school head or their patron.

### **Discussion**

Close readings of responses of interviewees revealed that every school has a unique way of ensuring continuity in their marching band operations. Similarly, due to varied circumstances, in terms of finance, orientation, exposure and level of teachers' experience, individual school marching bands' level of activities and accomplishments differ. While some had the opportunity to play with highly skilful groups or individuals, some are yet to do so. In my perspective, it underscores the level of strategy individual marching band teachers and others put in to ensure and enhance the skills of individual members of the marching band.

The finding in this section is consistent with the results of studies by Gibson (2016) and Cumberledge (2021) that students could be apathetic to joining the band and as a result, those taking the lead should encourage them to join and make it a career. Moreover, as Cumberledge (2021) indicated, upon experiencing positive social interaction with their colleagues, these students are fascinated and want to continue as members of the band. This means,

schools with marching bands in Cape Coast made concerted effort at continuing their school band.

However, in consonance with Dordzro (2019), Adisadel faced high level difficulty with procurement of instrument as indicated by a participant pseudonym Adisco 3; “And as time goes on because of lack of instrument, the group collapses” and have to stop functioning until it was assisted to resume activities in 2003.

Procurement of instrument has been a major difficulty facing schools as highlighted in several studies (Gibson, 2016; Dordzro, 2017, 2019; Davis, 2021). As a result, most of the schools have been assisted by their old students association. For example, one of the participants stated that “the band became very instrumental during their centenary celebration instrument, thanks to our old boys association for their regular donations for acquiring instruments for the band”.

Similarly, in Mfantsipim School, old boys association has played a major role in the formation, acquisition and smooth running of the marching band as indicated by a participant (Mfantsipim 1). He stated: “our school band was established in 2003 by the year group of 1953 old boys as part of their sponsorship project during their speech and prize giving day. This clearly demonstrated that even though schools had one problem or the other that could have detracted or constrained the formation and continued existence of their school marching band, they overcame such problem and at present are enjoying the services and performances of the marching bands.

Findings of the study resonate with the result of study by the theory of marching band and Lawrence (2016), because it demonstrated that regimental band has changed over time so much so that its focus has drastically changed from what it was initially formed or created for. The historical perspective on the theory of marching band, which was initially called regimental band, has as members' only military personnel and they perform at ceremonial and marching to music which includes the national anthems and patriotic songs. However, after some time, the music style changed and regimental band commenced performing and playing high-life music, pop music and other instrumental music that is employed by dancing band groupings to the detriment of the band's wind instrument. This development, according to the theory of marching band, shaped the present focus of marching band. School marching band, as shown in the five schools, are no longer focused on national anthems and patriotic songs as military personnel do, nor do they play high life or pop music as dance band do; school marching band now play instrumental music at settings involving social events as well as educational programmes. Such events include wedding ceremony, funeral or memorial services, speech and prize giving day, inter-house or school sporting events, and other educational events.

The new focus and music style of the marching band is in consonance with Cumberledge (2021), Davis (2021), and Trivedi (2021) that environmental factors as well as cultural influences often shape music style and with passage of time, music composition, orientation and focus changes. It demonstrated that stakeholders of music education should accordingly be adjusting the curriculum to fit the current culture in Ghanaian setting. This will foster a

group of students with unreserved desire to make music their career which starts with enrolling as a member of the school marching band.

The objective of these schools is consistent with the concept of strategy and concept of leadership (Dumade, 2015; Errida & Lotfi, 2021). While the concept of strategy emphasizes the need for setting a mission and vision for an organization of school marching band, the concept of leadership places premium on leading a group of people or an organization. As a process of social influence, the concept shows that leaders should strive to maximize the effort of other, toward the achievement of a goal. Leaders must also see their roles as an art of motivating a group of people to act toward achieving common goal.

Consider the statement of a participant from Mfantshipim: "...we want these students to have quality experience in instrumental music" "make it a career in the future and "improve their social interaction with others". This underscores the mission and vision of the management for individual members of the school marching band. It, thus, illustrates the management interest at fostering the desire of the students to make the playing and marching of instrumental music their career.

Lending credence to the concept of leadership, another school is interested in helping young boys to study, understand and appreciate music, because they have young boys with talent that have shown interest in entering the military band. It is their vision that by developing the skills of these boys, participation in marching band will serve as an avenue for job opportunity after the Senior High School.

Leaders of the various schools are interested in seeing to it that these students are adequately managed to achieve the overall objective, the mission and vision of the school marching band, thus improving their job prospect and opportunity to develop into responsible adults contributing to the sustainability of national interests.

However, one of the participants (Augusco 2) with ample insight into military regiments and activities introduced an important mission of their schools marching band. He stated that:

“the objective is to instil discipline into students and also assist the school cadet for their drills and their parade formation; this will instil discipline into the life of student, also to develop student musical skill that could be useful throughout their lives”.

[Augusco 2 with 10 years of working experience on marching band issues]

In his view, he strongly believes students ought to be developed into responsible adults through the rigorous drills and parade formation of school cadet which is a reflection of the principles of military disciplinary measures. However, the view of another participant is vastly different, showing a difference in mission or vision as well as leadership culture and values. A participant (National 2) stated that their rationale behind the creation of the band was to:

“...equip their students, especially girls, with musical skills, we realized that others are doing well in these areas”. We also want the students, both male and female to develop passion for music, since it

has the capacity to broaden the mind. This makes it possible to have a band to perform during speech and prize giving days, church service, and also accompany the school cadet”.

A closer study of the above excerpt by National 2 reveals that it is not consistent with the mission or vision of another participant (Augusco 2). While National 2 places emphasis on developing the passion of students and broadening their mind, intelligence and requisite skills in instrumental music so that they can become adept at handling the various instruments, Augusco 2 is interested in seeing that the boys develop into well-disciplined adults with capacity to join military band. One school focuses on the social and educational value of marching band, while the other school focuses on national security and capacity of the students to play patriotic songs.

The difference in mission and vision as well as leadership culture lends credence to Grimsley (2021) that leaders should be proactive and versatile so that their focus and mission can be attainable by students. The standard should not be too high; otherwise, it will be difficult for students to attain. While the mission and vision of inculcating military discipline in students is laudable, some students may not be interested in becoming military personnel and may not be physically fit for such drill or parade formation.

However, a school focusing on helping students improve their musical skills as well as broaden their mind regarding social events and interaction with others, could readily recruit students for their marching band. Hence, in harmony with Davis (2021), Errida and Lotfi (2021), and Cumberledge (2021), both males and females will readily enrol and participate in the band if

leadership culture emphasizes social interaction and development of musical skills.

Leadership culture that encourages students to develop musical skills and social interaction usually result in formation of a great band. Most of the students are encouraged to actively participate since they can observe how they are progressing in their music career and their capacity to effectively interact with friends and other students in the band.

Additionally, finding of the study is in consonance with Dumade (2015) and Usman (2016) that leaders should develop their individual followers' skills so that they can be effectively professional and sustainable within the labour market. Findings have shown that some of the schools are interested in developing the students so that they can be well-equipped to seize any job opportunity relating to instrumental music, especially as a member of marching band.

Majority of the participants, in their responses, showed that they have the same objective of forming a band to accompany the school cadets and also train instrumentalists. Also, they have the objective to identify students with this talent to train and equip them through tracing and development and also create job opportunities for these young ones after leaving the senior high school.

Essentially, most of the schools have as their chief objective the formation of a marching band that will help students to develop a background in music, advance in the knowledge in instrument playing, and prepare students for a wide range of opportunities to further their musical education and vocational



activities which include music as a component. Students will gain skill, understanding of analysis and composition. Students who belong to the band will gain the love of becoming musician and acquire musicianship skill in both aural perception and sight reading. They begin to appreciate the styles of common practice period, and also help the student develop their confidence level and give the student a sense of achievement, which helps students to demonstrate fundamental proficiency in the instrument of choice.

An important aspect of management is ability of the leaders to prudently manage the resources of the marching band. Interviewees provided ample information regarding how they manage funds dedicated to the promotion of marching band activities. Several participants have indicated the approach of individual schools to financial management as shown in the results.

The finding regarding approaches to financial management reveals that individual schools are required to device several strategies to ensure that the instruments are procured and the funds are properly managed. For example, one of the participants (Augusto 2) stated: “we utilized every opportunity to raise funds. A typical way the band tries to raise funds to acquire instrument is by having organising band festivals”. “Another way is by sending out envelopes to individuals when the students are going on vacation”.

Here, Augusto 2 clearly shows the effort required to ensure that the band is continuously running and the overall goal, the mission and vision of the band can be achieved. They never rest on their laurels; once they notice that one approach is not working, they quickly turn to another and another until their goal is achieved. This is in harmony with Dumade (2015), Gibson (2016) and

Davis (2021) that management of marching band should be proactive and ensure that there are instruments for use and performances. Prior to reaching a standstill, management should make concerted effort at procuring and maintaining the instruments. Lending credence to the proactive approach of some of the schools, one of the participants (Wey Gey Hey 3) stated: “and some time, donations from parents and P. T. A., students too are advised to acquire their personal instruments”.

As the participant pointed out, members of the band are encouraged to procure personal instruments. This serves two purposes; while at home, they can practice on their own and when there is shortage of instrument, they can bring the instrument to school during practice sessions. Wey Gey Hey 3 further made an impressive comment that showed the focus of the management, the participant stated: “We usually have proper documentation of the entire instrument procured as well as financial transactions”.

This is commendable and demonstrates accountability and probity. Funds donated are properly documented and how the funds are used are also outlined and documented. This harmonizes with Usman (2016), Errida and Lotfi (2021) and Addae-Korankye and Aryee (2021) who posit that financial management plays a key role in effective leadership. Measures to ensure safekeeping, accountability and legal use of funds should be put in place so that resources are prudently used and cases of school band collapsing due to lack of funds will be reduced and bands can thrive.

In order to achieve this, after acknowledging that students often desire to travel and go to places for performance, Adisco 2 stated: while not

discouraging them, we make proper planning so that trips do not unnecessarily drain our funds. Cost of transportation has drastically increased in recent times; trips that could have been made with relatively small amount of money for the band have seen the cost doubled in recent times. Notwithstanding, if students are not given ample opportunity to travel, they may be unwittingly discouraged; hence, a balance must be struck so that students' needs are met while the meagre funds are prudently used.

Offering a clue to meeting students' need as well as judicious utilisation of funds, one of the participants, Mfantsipim 3, intimated: "we have to plan one major travel for an important event, and schedule several smaller trips within Cape Coast and its environs". From his statement above, it can be inferred that effective management values and responds to the need of individual members of the band. As indicated earlier, students' retention in the band is often predicated on leadership culture. Hence, students thrive in an environment where their needs and aspiration are adequately catered for. This harmonizes with the findings of Gibson (2016) and Grimsley and Scalia (2021) that management team should make every effort at seeing that students are motivated. This means, students should perceive the leaders as caring, understanding and willing to put things in place so that their musical experience is maximized.

However, in line with Gibson (2016), there is need for balance in view of the constraints several schools are having concerning funds. This tallies with what Adisco 2 said that "proper planning so that trips do not unnecessarily drain our funds" and Mfantsipim 3 that they are "very careful in accepting demands that

will require major travels but quickly accept requests within Cape Coast and environs”.

In-depth analysis of the cited comments of Adisco and Mfantsipim 3 shows that satisfying students’ desires and interests in traveling for performances does not warrant sacrificing judicious management of funds. In effect, by accepting several requests within Cape Coast and its environs, it is possible to reduce traveling or logistical costs. It also serves the advantage of improving students’ musical skills since they will have ample opportunity to gain on-the-job experience.

Ineffective scheduling, which may include making several major or long trips for performances will be detrimental to the bands financially. The situation will be that huge funds will be used with the students having little musical experience. Whereas when shorter trips are more, logistical costs will be reduced and students would have more opportunities for practice.

Based on the impressive illustration provided by one of the participants (Wey Gey Hey 3), it can be inferred, in consonance with Cumberledge (2021), Davis (2021), Grimsley (2021), and the concept of leadership in school marching band, that the five schools’ marching bands survived and thrived due to effective financial management of the leaders as well as their skills in ensuring that students’ musical skills and experiences are maximized. Cumberledge (2021), Davis (2021) and Grimsley (2021) alongside the framework of the theory of leadership indicated that the main focus of leaders of marching band is to effectively manage funds so that individual members of the band’s

musical experience is heightened, social interaction enhanced and musical skill honed.

Regarding continual care and maintenance of musical instrument, findings of the study coincide with the results of studies by Seyhan (2012) and Sullivan, Guastavino, and Wanderley (2022) that without proper care and maintenance of musical instruments, interruptions, malfunctioning and unexplained breakdowns during usage will be rampant. In effect, both Seyhan (2012) and Sullivan et al. (2022), emphasise the serious implication of regular care and maintenance of musical instruments. In effect, the two authors lend credence to the conception of the interviewees concerning maintenance of musical instruments. It is paramount; in fact, it is the most prudent way to ensure the continuity and longer life span of individual equipment.

However, I discovered that both the studies and the interviewees failed to highlight the need for regular and meaningful training of band members in the cleaning, caring and maintenance of these instruments. This is vitally important because there are so many forms of maintenance that can be done without going to the professionals but if students are not properly trained on how to clean these instruments, efforts at cleaning them could amount to a waste of time because band members are the ones constantly using these instruments. As a result, it is pertinent to indicate that in addition to the already made arrangements for caring and maintaining musical instruments, it is vitally important to put in place permanent arrangement for educating band members on the best approach towards the maintenance of the instruments.

In brief, findings of the study under this section have shown that the five schools have instituted practical and result-oriented mechanism to effectively manage the bands financial activities so as to promote continuity and improved performance. There are implemented several approaches to getting funds and instruments as well as an appropriate mechanism to ensure accountability, probity and prudent utilization of the available funds.

Additionally, apart from donations from old students, parents, P.T.A, and others, students are encouraged, when they are able, to procure personal instruments so as to improve their musical experience and opportunity to practice in the comfort of their homes. It is worthwhile to state that the study discovered that most of the schools have made prudent plans to minimize cost and maximize students' musical experience, skills and social interaction. The study discovered that, in consonance with the concept of leadership in school instrumental music, the leadership culture in majority of the schools is centred on collaboration, understanding, sensitivity to students' needs and prudent management of financial transactions. The study also discovered that in addition to the laid-out arrangement for cleaning and maintaining musical instruments, it is important to institute a permanent arrangement for training band members on how to maintain the instruments.

In connection with organization of marching band, findings of the study coincide with the result of a studies by Gibson (2016) and Davis (2021) that students gain much from enrolling as a member of the marching band. They have ample opportunity to learn how to play instrumental music, improve collaboration with colleagues in handling social issues and could discover hidden talents in themselves.

The findings lend credence to the findings of Gibson (2016) study that the management of schools' band should build a culture where every student is encouraged, induced or given the opportunity to join the band. This means, during the process of organizing the band, leaders of the band should operate on an open door policy as indicated by Wey Gey Hey 2 "There are no limitations for any student who wants to join the band." Every student who wishes to join the band is welcome to do so."

Placing restriction on who can apply is counterproductive, because, as one of the music teachers (National 2) with five years working experience stated: "students are sometimes reluctant in learning music or enrol in the school marching band due to misinformation and misconception". Hence, all effort should be made to foster enrolment.

To facilitate student enrolment, some schools organise a programme to sensitive first year students about what marching band entails as indicated in the following excerpt: "all club members will perform and read out their activities and objectives to the newcomers to allow them choose or select any of the clubs they found very interesting and want to belong to" (Adisco 2 with 12 years working experience in relation to marching band). With this approach, the school provided a platform for several students to get acquainted with what it takes to be a member of the band, as well as an avenue to ask questions, get clarification and correct misconceptions or conspiracy theories that they may have had about instrumental music and activities of marching bands in senior high school.

As soon as students are enrolled, it is possible to know their level of involvement and experience in school marching band. The process of organization requires good arrangement that will update those students who are already familiar with or have been involved in instrumental music at the basic level and at the same time, impart knowledge into those who are newly enrolled into the band. Participants provided useful comments on how this can be done. One way of doing this is by effective organization of programs and performance schedule. Participants' responses, as indicated earlier, are representative of what they feel is the best way to retain students in the band.

The above arrangements are a reflection of good organizational ability by the respective schools. Consistent with the findings of Welch et al. (2020) and Perkins, Mason-Bertrand, Fancourt, Baxter, and Williamon (2020), the schools made effective arrangement that ensures that a larger number of students are involved in rehearsal and collaboration during performances is very instrumental to students' sense of accomplishment and well-being. Through observation, it is clear that most of the schools fix a time that is convenient for all the students to be available and the schedule is flexible, reasonable and practical.

However, in my opinion, the school with the arrangement of early morning (5:00am) could re-examine the time, whether it is possible, to adjust it because for some of the students, it may place or places time and emotional constraints on them and they may be shy at informing the music instructor or other band leaders. Such re-examination is vital and will require giving additional attention to the focus, rationale or mission of the band in view of the following statement by Gibson (2016):



“Competitive marching bands have stringent and thorough rehearsals, rivalling the practices of most after-school sports teams. Non-competitive marching bands have after-school rehearsals also, but they do not rehearse as much as competitive marching bands due to simpler design and the lack of a need for a perfect performance (p. 8).

In-depth analysis of Gibson’s (2016) statement in the context of re-examination of the band rehearsal at 5:00am reveals that if the school is having a competitive marching band, this means, the 5:00am is appropriate in view of the need for “stringent and thorough rehearsals” (p. 8). However, if the school’s band is not for competitive purposes and does not have the vision of seeing their students develop into participating in competitive marching band, then a change of time or schedule and design may be relevant. In line with Gibson (2016), the individual members of non-competitive marching band are not required to undergo training that stresses perfect performance. As a result, in-depth inquiry is to be conducted among students so as to decipher whether that time and day is convenient for them and will help them thrive and be skilful in efficient use of musical instruments.

The data reveals that the schools have a proper organization as far as invitation by schools, individual and organizations are concerned. For example, most of the participants indicated that a letter has to be written to the head of school for approval. Participants posited that their students have been trained and organized to use musical instruments to perform marshal songs, highlife, hip pop, reggae and art music.

The school bands often perform together with their cadet troops for speech and prize giving day parades, funerals, weddings for staff and old students, invitations from schools band festivals, Christmas activities and other educational programmes. During Independence Day celebration, some of the school bands are also invited to accompany the school and cadet troops with marching songs.

A closer study of the excerpts above revealed that the raging COVID-19 pandemic, as an environmental issue, is impacting smooth functioning of several school marching bands. Safety protocols must be adhered to which include social distancing, otherwise they would not be allowed to perform or rehearse.

The data showed that the pandemic has resulted in reduction in rehearsal periods as well as reduction in its length due to discomfort and mixed feeling of members of the band in connection with personal protective equipment (PPE). For example, one of the participants, Mfantsipim 1, lamented “we have to eliminate various part of the rehearsal such as proper warm-up, tuning, sight reading or exercise for developing student musicianship”.

Close reading of Mfantsipim 1’s statement is in tandem with Trivedi’s (2021) findings that environmental factors is an important factor that leaders of bands must recognize because it could either make or mar the progress of the band. When the bands are not effectively organized, it could have negative impact on the band. As shown in Mfantsipim 1’s expression, the leaders are proactive, and have quickly made changes in rehearsal schedule, social interaction and length of rehearsal with a view to keeping the band functional. This is in line

with Usman (2016) and Errida and Lotfi (2021) that leaders should have foresight and quickly make plans to avert what could otherwise ruin the operations of the band. In spite of such action, skill development of the band should not be compromised.

Most of the instructors commented that students need to be taught with patience. For example, one of the participants [National 1 with 11 years of working experience in relation to marching bands] indicated that majority of the students “do not have knowledge on the instrument; we have to patiently teach them and take them through the processes of handling of instrument”. In effect, there is need for patience and concerted effort in training students with no musical skills prior to enrolling in senior high school marching band.

However, some of the instructors find it difficult to take their time in explaining things to such students; consider the statement of one of the participants (Augusto 2 with 10 years of working experience on marching band issues) stated: “Sometime in order to manage the little time we have for rehearsal, I just go straight to the tonic sol-fa and the staff notation”. This type of instructional approach does not involve patience for the study in view of the following comments by Adisco 3 (with 8 years of working experience in issues involving marching band): “the instructional approach should depend on the level of members, because some play very well before coming into the band with the help of Boys Brigade band or church band”. He further indicated that “in the case of those without prior knowledge, I mean beginners in instrumental music, they will commence training through the use of tonic sol-fa.

In his statement above, Adisco 3 indicated that students with little or no knowledge of instrumental music should first be taught “tonic sol-fa” since it is easy to understand and use. This means, going straight to the teaching of the two in the same class session could be overwhelming and confusing to students who are new and unfamiliar with music education. Adisco 3 indicated that it is only students with background knowledge that should be taught how to use staff notation due to its complexity.

The conclusions of the preceding investigation are consistent with the findings of Gibson's (2016) study. Gibson (2016) indicated that students should be trained to develop talents and skills gradually, implying that teaching them very complex musical instrument without prior knowledge of basic instruments is counterproductive. This could overwhelm students, and they may perceive music education and joining the band an error, with eventual withdrawal from the band.

Hence, in harmony with Cumberledge (2021), it is important to increase students' musical experience and social interaction by training or teaching them based on their level of familiarity with instrumental music. Tailoring teaching and instructional approaches to revolve around the needs of students is seen as an important avenue to effectively organize them to take on bigger task during band's performance.

One other important way to properly prepare the students and organize them in handling complex instruments is in relation to how schools maintain and service their musical instruments. The data shows that though most of the schools in this study have skilled musicians with the capability to repair most

of the instruments, they are very busy and the schools have to raise fund to repair them by another professional outside the school.

In my opinion, if one of the skilful personnel in the school could repair it, students could have gained much insight into the various parts of the instruments and get a better understanding of how it works while the personnel repair them. This tallies with the findings of Gibson (2016) that schools should maintain a culture of using every means to train and develop the interest and musical skills of their students. Sending instrument out for repairs limits the extent to which students could have benefited if they were to learn by watching one of the professionals or skilful personnel in the school repair the instrument.

However, findings revealed that majority of the schools effectively organize their marching bands for high level performance. The study discovered that majority of the schools recruit first year students. The approach made it possible for students to make informed decision when enrolling for the band since adequate information was provided for each of the students, and an open door policy was adopted for enrolment into the band. Findings also revealed that flexible arrangements were made by most of the five schools studied for rehearsals and performance schedule. While some conducted fewer rehearsals early in the morning, others conduct it after school and several others use the weekend for most of their rehearsal. It was shown that having rehearsal at 5:00am in the morning should be re-examined based on whether the band is for competitive or non-competitive purpose.

The study, again, discovered that organization of the band has been influenced by several external factors resulting in evolution of forms of instrumental music they play, which now include art music. It was discovered that though COVID-19 affected several aspects of the rehearsal schedule, the leaders of bands were proactive and they overcame the constraint through practical and result-oriented approaches like eliminating some preliminary sessions such as proper warm-up tuning.

Again, findings from the study showed that most of the schools tailored their instructional approaches to the needs or academic awareness of the students concerning instrumental music and use of musical instruments. This means, most of music instructors start with tonic sol-fa with students that lack prior knowledge of music while those with background in music were taught staff notation to hasten their development. It was discovered that with patience and effective organization, those students with little or no background in music can be helped to make music their career and continually develop their musical skills as members of the school marching band.

The overall focus of participants in this section is that conflict should not be allowed to linger for a long time since it could eventually affect cordial relationship with lasting impact on collaboration among members. This finding is consistent with Davis (2021) and Cumberledge's (2021) studies that conflicts could impede cordial relationship and collaboration among members of the band. When they are quickly resolved, collaboration increases and the school marching band can thrive since collaboration enriches social interaction and peaceful co-existence among members.

The findings also tally with Gibson's (2016) observation that leaders of bands in senior high school should have cordial relationship among themselves because they exert much influence over individual members of the band. Hence, if leaders have disagreement or misunderstanding with another executive, it should be quickly resolved, because if it becomes public knowledge, it may divide the band, resulting in partisanship among members.

As shown above, the data revealed that the schools have a standby arrangement for conflict resolution so that it is handled as quickly as possible. This will continually strengthen the social network among students as well as others. Notwithstanding, leaders must ensure that the band continues to operate through practical plans to make it sustainable and functioning. Participants provided insight into the approach to sustainability of the bands through strong social network.

The data revealed that members of the various bands are sensitized on improving their social networks in view of the positive impact it can have on the band. For example, when first year students are newly admitted to the schools, participants indicated that they encourage band members to be cordial with them and if possible, develop friendship with them. Hence, when the time for recruiting members for the band arrive, some of these ones would have been very familiar with the activities of the marching band and could readily enrol as members. By adopting this strategy, leaders of several school bands sustain the membership of the band and its continuation in their school.

Additionally, the data revealed that, based on their cordial relationship at home with parents and friends, students are encouraged, where possible, to

implore their parent to get personal musical instrument to foster their musical skills. Moreover, they can receive donations from friends or relatives that love the performance of the band, old students and parents. On several occasions, some students are successful in getting donations from childhood friends who love instrumental music and the activities of the band.

One of the participants (Mfantsipim 1 with 15 years working experience in issues involving marching band and instrumental music) revealed an important factor that contributes to social network as indicated below: "...sometimes the wellness, commitment, dedication and motivation of teacher and band instructor are important factors contributing to sustainability of the band.". Additionally, the participant stated: "... Likewise, motivation of school head and patron is also very important to helping students develop strong social networks".

In-depth analysis of the excerpt above shows that the attitude of the entire group of leaders for the band should be positive and highly motivated towards the activities of the band, their actions by word of mouth and behaviour should show that the band is unique and very beneficial to students' progress. This is in harmony with the concept of music which highlights the relationship between human emotions, motivation and attitude with music.

This means, positive attitude and motivations from those coordinating and leading the band will undoubtedly inspire the students to achieve milestone as they perform in different settings. This will also lead to making of good music delightful to the audience and more importantly, positively improve the social interaction and connectivity within the band and outside the band.



Participants underscore how the band is sustained within the context of performances in different settings and locations. The data shows that members of the band are often delighted and often excited when they participate in programmes, whether within Cape Coast or outside. They are often delighted and motivated when they visit other schools to perform. This is noteworthy because in consonance with Cumberledge (2021) and Davis (2021), performances offer students the opportunity to increase their social network since they meet new friends and interact with others socially. Secondly, it offers members of the band to improve their musical skills.

As a result, arrangements for ensuring that students participate in several programmes, whether inside the school or outside the school, are veritable platforms of improving their social network as well as their musical skills. It coincides with Gibson's (2016) finding that increased level of performances in programmes is directly proportional to the level of social network students develop. It also lends credence to the capacity of band leaders to take effective lead according to the concept of leadership in school instrumental band. The concept indicated that leaders must lead by examples, be rightly motivated and always organize and manage members to achieve the overall goal of the band.

In an endeavour to ascertain the impact of low level social network among students, I inquired from participants what could be the result of students not adequately networked socially. Participants associated it with the collapse of several school marching bands.

Close reading of the expressions of the participants showed that issues involving mistreatment of band instructors, unmotivated Heads of schools,

poor organization and management of band, dearth of instrument for rehearsal and performances as well as mediocre band instructor or music teacher often culminate in the collapse of senior high school marching bands. Hence, the participant from Wesley Girl's High School (Wey Gey Hey 1 with 11 years of working experience on issues involving marching bands), observed that among the several factors that often lead to the collapse of school bands is the attitude of the Heads of school and others; she stated "it depends on the headmaster or headmistress of the school and the interest of the students", because if the Head of the school has no interest in the activities of the marching band, sooner or later, she will not treat the band instructor very well, in terms of his salary or instruments the band will use. Gradually, she will be discrediting the work of the band instructor and members of the band as if their music is uninteresting. The members of the band will feel bored and begin to leave the band. At this time, the band's social network is very weak due to unmotivated leaders and unsupportive leadership culture in the school.

In effect, this section of the analysis has demonstrated that conflict resolution is paramount to collaboration and cordial relationship between every member of the band as well as between leaders and band instructor. It was discovered that most of the schools have standby arrangements for resolution of conflict to foster social network. Findings of the study reveal that the interest, attitude, and support of the leaders of school marching bands are very important to strengthening the social network of the group.

Additionally, it was discovered that effective organization of students' schedule so that they have ample opportunities to, either, go to different places

outside the school or stay within the school premises to perform will boost their social network. The band instructor and Heads of school have serious responsibility in this regard, since their influence could make or mar the progress or continuity of the band.

The study discovered that apart from the attitude and motivation of Heads and instructor, other factors contribute to poor social network and collapse of the band. Findings from the study also showed that unavailability of instruments, lack of practical arrangement for the maintenance of instruments and other equipment alongside poorly remunerated music director would limit social network, culminating in the collapse of the band.

### **Summary of the Chapter**

The major focus of this chapter was to analyse, discuss and present the result of the present study. The presentation was focused on documenting the organization and management of senior high school. The study discovered that in line with the theory of marching band, the history of each of the schools' marching bands is marked by changes in environmental factors, and that trend and cultural values have affected the current focus of senior high school marching bands in the city. It was shown that all the bands are focused on playing at social ceremonies and educational programmes and majority of the schools are funded by their old student associations. The chapter also showed that majority of the schools recruited first year students. The approach made it possible for students to make informed decision when enrolling for the band since adequate information was provided for each of the students, and an open door policy was adopted for enrolment into the band.

In relation to the management of the school marching bands in the metropolis, it was discovered that several approaches to getting funds and instruments were adopted. Similarly, appropriate mechanism to ensure accountability, probity and prudent utilization of the available funds was instituted. Again, the study discovered that though majority of the schools instituted effective mechanism to ensure result-oriented organization of the marching bands, one school needed to re-examine their arrangement in relation to rehearsals. In relation to rehearsals and performance schedules, three approaches were adopted by the schools: 1) some meet or rehearse after school hours; others meet or rehearse very early in the morning around 5:00 am; and 3) others meet two times during weekdays and several times at the weekend. In all of these arrangements, the string that joins them together is the interest of the leaders of each school band that individual members have a fair share in the rehearsal and not constrained by curricular or other extra-curricular activities. However, re-examination of conducting rehearsals very early in the morning (5:00am) is appropriate and justified in the analysis.

This chapter has also shown that most of the schools tailored their instructional approaches to the needs or academic awareness of the students concerning instrumental music and use of musical instruments. This means, most of music instructors start with tonic sol-fa with students that lack prior knowledge of music while those with background in music were taught staff notation to hasten their development. It was discovered that with patience and effective organization, those students with little or no background in music can be helped to make music their career and continually develop their musical skills as members of the school marching band.

Findings of the study revealed that there should be prompt resolution of conflict, positive attitude of those leading the marching band and adequate provision of instruments for students, and employment of a qualified and dynamic band instructor. Findings of the study also reveal that the interest, attitude, and support of the leaders of school marching band are very important to strengthening the social network of the group.

The next section of the study entails the concluding section of the study. It delineates succinct summary of the thesis, findings, recommendations and conclusion.

## CHAPTER FIVE

### SUMMARY, FINDINGS AND CONCLUSIONS

#### Introduction

The major goal of this chapter is to present a concise review of the full study, highlight the conclusions, and outline the result-oriented suggestions based on the study's findings. The summary, results, and conclusions are centered on the organization and management of marching bands in senior high school in Cape Coast, Ghana's Central Region.

#### Summary

This is the primary emphasis of the purpose of the research was to determine and document the organization and management of marching bands in selected senior high schools in the Cape Coast metropolitan area. It is worth noting that there is a scarcity of studies of this calibre in the Cape Coast metropolis, which justifies its importance in the context of school band and instrumental music in second cycle schools. The following four research objectives led the study: 1) To record the history of Marching Bands in Cape Coast senior high schools. 2) To define how marching bands in Cape Coast senior high schools are organized; 3) To do research on how Marching Bands in Cape Coast senior high schools are manage; and 4) To investigate the social networks of Cape Coast senior high school marching bands. For the purpose of providing the study a clear direction, the following research questions were adopted to guide the study: 1) How did high school Marching Bands come about? 2) How are the Marching Bands in senior high schools in Cape Coast organized? 3) How are the Marching Bands in senior high schools in Cape Coast are

managed? 4) What constitutes the social network of the Marching Bands in senior high school in Cape Coast?

I adopted qualitative research method with exploratory case study as the research approach for the study. Purposive sampling technique was employed for selecting five senior high schools in the Cape Coast metropolis. These schools had functioning marching bands alongside relevant attributes to enrich the focus of the study. Participants for the study comprised the management staff (school head and assistant), music teachers and marching band instructors of each school. Unstructured personal interview and observation formed the research instruments for the retrieval of valuable information from participants.

Thematic content analysis was utilized to critically examine the transcribed data in order to draw conclusions about the observed themes, patterns, and trends in the data. The study is void of bias since the principle of ethical approach to research studies was strictly adhered to. I maintained logical objectivity throughout the study so as to forestall bias. Every participant of the study was informed about his or her entitlement to the right of privacy and dignity of treatment. No personal harm was caused to any of the interviewees during the course of the research. Outlined below are the major findings of the study as a result of the investigative study.

### **Major Findings**

In view of the investigative study conducted in relation to the organization and management of senior high school marching band, the following findings

(major) were identified. For the sake of clarity, the findings have been classified according to the study's aims

### **History of the Formation and Activities of School Bands**

1. Results of the study revealed that each of the five schools has unique and interesting experiences regarding their school marching bands. While some school (2) marching band had started operating for several decades, several others (3) commenced marching band in recent times. They have varied problems: while some had problem with procurement of instruments, others are troubled with low interest rate in joining the school band.

Some of the schools also had challenges with music teachers or band instructors. At one point, one of the schools was without a marching band due to some challenges. It is noteworthy that they all overcome this issue and are now thriving as school marching band.

The study discovered that all the bands are focused on playing at social ceremonies and educational programmes and majority of the schools are funded by their old student associations. The study also discovered that in line with the theory of marching band, changes in environmental factors, trend and cultural values have shaped the present focus of school marching band in senior high schools in the metropolis.

### **Organization of the Marching Bands in Senior High Schools**

1. Results of the study revealed that majority of the schools effectively organize their marching bands for high level performance. The study discovered that majority of the schools recruit first year students. The



approach made it possible for students to make informed decision when enrolling for the band since adequate information was provided for each of the students, and an open door policy was adopted for enrolment into the band.

The study also showed that flexible arrangements were made by most of the schools for rehearsals and performance schedule. While some conducted fewer rehearsals early in the morning, others conduct it after school and several others use the weekend for most of their rehearsal. It was shown that having rehearsal at 5:00 in the morning should be re-examined based on whether the band is for competitive or non-competitive purpose.

The study discovered that organization of the band has been influenced by several external factors resulting in evolution of forms of instrumental music they play, which now includes art music. It was discovered that though COVID-19 affected several aspects of the rehearsal schedule, the leaders of bands were proactive and they overcome the constraint through practical and result-oriented approaches such as eliminating some preliminary sessions such as proper warm-up tuning.

It was shown that most of the schools tailored their instructional approaches to the needs or academic awareness of the students concerning instrumental music and use of musical instruments. This means, most of music instructors start with tonic sol-fa with students that lack prior knowledge of music while those with background in music were taught staff notation to hasten their development.

Result of the study revealed that with patience and effective organization, those students with little or no background in music can be helped to make music their career and continually develop their musical skills as members of the school marching band. On the other hand, students with prior knowledge will also enhance their understanding as the instructor gradually teaches students with little or no background in music. Overall, band instructor must be patient, diligent and proactive to foster a well-organized group of students who are adept at using musical instruments irrespective of the location and occasion.

### **Management of Senior High Schools Marching Bands in Cape Coast**

2. Findings of the study under this section have shown that the five schools have instituted practical and result-oriented mechanism to effectively manage the bands financial activities so as to promote continuity and improved performance. There are implemented several approaches to getting funds and instruments as well as an appropriate mechanism to ensure accountability, probity and prudent utilization of the available funds. It is noteworthy that apart from donations from old students, parents, P.T.A, and others, students are encouraged, when they are able, to procure personal instruments so as to improve their musical experience and opportunity to practice in the comfort of their homes.

It is worthwhile to state that results of the study revealed that most of the schools have made prudent plans to minimize cost and maximize students' musical experience, skills and social interaction. The study discovered that, in

consonance with the concept of leadership in school instrumental music, the leadership culture in majority of the schools is centered on collaboration, understanding, sensitivity to students' needs and prudent management of financial transactions.

### **Social Network of the Marching Bands in Senior High School**

3. Findings of the study showed that conflict resolution is paramount to collaboration and cordial relationship between every member of the band as well as between leaders and band instructor. It was discovered that most of the schools have standby arrangement for resolution of conflict to foster social network. Finding of the study reveals that the interest, attitude, and support of the leaders of school marching band are very important to strengthening the social network of the group.

Additionally, it was discovered that effective organization of students' schedule so that they have ample opportunities to, either, go to different places outside the school or stay within the school premises to perform will boost their social network. The band instructor and Heads of school have serious responsibility in this regard, since their influence could make or mar the progress or continuity of the band.

The study discovered that apart from the attitude and motivation of Heads and instructors, other factors contribute to poor social network and collapse of the band. Findings of the study also showed that unavailability of instruments, lack of practical arrangement for the maintenance of instruments and other equipment alongside poorly reimbursed music director would limit social network culminating in the collapse of the band.

In the course of the study, there were minor findings I discovered that are relevant to augmenting knowledge as far as instrumental music in senior high schools is concerned. These minor findings are outlined below.

- I. Result of the study revealed that most of the schools are interested in performing at social events as well as educational programmes. Members of the band are trained to perform at wedding ceremonies, funerals or memorial services. They can also perform at some selected educational programmes with a view to underscoring Ghanaian cultural heritage. These events include speech and prize giving day, inter-house or school sporting events, and other educational events.
- II. The study discovered that the historical perspective on the theory of marching band, which was initially called regimental band, had as members, only military personnel and they performed at ceremonial and with marching music which includes the national anthems and patriotic songs. However, after a while, the music style shifted, and the regimental band began performing and playing high-life music, pop music, and other instrumental music that dance band groups utilize, to the detriment of the band's wind instrument.
- III. Finding of the study demonstrated that satisfying students' desires and interest at traveling for performances does not warrant sacrificing judicious management of funds. In effect, by accepting several requests within Cape Coast and its environs, it is possible to reduce traveling or logistical costs. It also serves the advantage of improving students' musical skills since they will have ample opportunity to gain on-the-job experience. Ineffective scheduling, which may include

making several major or long trips for performances will be detrimental to the bands financially. The situation will be that huge funds will be used with the students having little musical experience; whereas when shorter trips are more, logistical costs will be reduced and students would have more opportunities for practice.

- IV. Results of the study showed that the attitude of the entire group of leaders for the band should be positive and highly motivated towards the activities of the band, their actions by word of mouth and behaviour should show that the band is unique and very beneficial to students' progress. This is in harmony with the concept of music which highlights the relationship between human emotions, motivation and attitude with music. This means, positive attitude and motivations from those coordinating and leading the band will undoubtedly inspire the students to achieve milestone as they perform in different settings. This will also lead to making of good music delightful to the audience and more importantly, positively improve the social interaction and connectivity within the band and outside the band. Participants underscored how the band is sustained within the context of performances in different settings and locations.

From the identified findings of the study, the study reached some conclusions. These are highlighted in the next section of this chapter.

### **Conclusions**

The following conclusions were obtained based on the study's in-depth examination and results:

According to the findings of the study, historical data regarding each of the school bands underscores the influence of cultural and environmental impact on the orientation and focus of the band resulting in the band playing classical and art music including reggae and hip-hop. The study concluded that practical and result-oriented mechanisms should be used to effectively manage the bands financial activities so as to promote continuity and improved performance.

These mechanisms ensured accountability, probity and prudent utilization of the available funds as well as students' musical experience and social interaction among students. It was also concluded that the study affirms the framework of the concept of leadership because majority of the schools have instituted leadership culture centred on collaboration, understanding, and sensitivity to students' needs.

According to the report, the majority of schools properly organize their marching bands for high-level performance. Flexible schedules were drawn for rehearsal to forestall the negative impact of COVID-19 pandemic. Students without music background were taught from the rudiments such as tonic sol-fa first, while those with music background were taught staff notation.

The study concluded that the social network of members of the marching bands were enhanced through prompt resolution of conflicts, with emphasis on collaboration and cordial relationship, good and positive examples of the school Heads, band instructor and other member of the band leadership. Students imbibe the attributes of the leaders and deepen their social network

both in the school, at home, during rehearsal and when they travel for performances.

In the course of the study, certain inadequacies were identified, with the potential of limiting the achievement of the band. Some recommendations were proffered to forestall their re-occurrence. These are outlined in the next subheading.

### **Recommendations**

The following recommendations are appropriate for the study:

- 1) The study discovered that for band to have it continuity, school management of senior high schools should find ways of raising funds for the formation of marching bands to help students with the intense desire to make music their career. This will foster a practical and result-oriented music curriculum as well as group to enrol as a member of the school marching band.
- 2) Findings of the study revealed that the leadership culture of a school envisioned their students to develop into well-disciplined adults with capacity to be good musician. While this is a laudable vision, it is recommended that school management should employ professionals to train and developed these students, especially in view of the various music styles, marching bands are playing and performing in recent times, which is highly influenced by social and educational trend. This is in harmony with the concept of music, leadership and strategy which places premium on leaders of marching band ability to adapt training

and development to current trend and demand in instrumental music as a result of environmental, educational and cultural influences.

- 3) The study discovered that some music teachers and instructors sometimes fail to follow the sequence of teaching which reflects recognition of students' needs in music education. It is therefore recommended that teachers should conform their teaching around students' needs by exhibiting patience and understanding to those students with little or no musical background. Teachers and instructors should also avoid comparing the two groups of students since it could demoralise those students without musical background.
- 4) Findings of the study revealed that members of the band thrive when there are several opportunities for self-development through participation in social events, educational events and ceremonies. It is therefore recommended that a balance and practical rehearsal and performance schedule should be designed by the leaders of the band. This schedule will create several avenues to receive on-the-job experience and more importantly, forestall the limitation imposed by COVID-19 safety protocols including social distancing, since digitalization and several social media could be used as a platform for interacting with students. Students should put on their personal protection equipment, such as nose mask and adhere to social distancing protocol when physical interaction is needed.

### **Suggestion for Further Research**

The presented research should be seen as an exploratory study of school marching bands in the Cape Coast Metropolis. The work will be expanded to



include marching school band form. Other educational districts and regions of the country will be required to incorporate additional perspectives on marching band organization and management in Senior High Schools. Continued study on how Heads of school, music teachers, band instructors and patrons plan school band activities. In particular, an inquiry should be done to determine what precise causes may be causing the collapses of the Senior High School marching band. Additional research might be conducted on the planning and practice schedules of marching bands in Senior High Schools.

Finally, a comprehensive experiment should be investigated or explore on programme and performances of the marching bands in Senior High School.

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APPENDICES

APPENDIX A

INTRODUCTORY LETTER

**UNIVERSITY OF CAPE COAST**  
**COLLEGE OF HUMANITIES AND LEGAL STUDIES**  
**FACULTY OF ARTS**  
**DEPARTMENT OF MUSIC AND DANCE**

TELEPHONE: +233 50 726 2957  
EMAIL: [music.dance@ucc.edu.gh](mailto:music.dance@ucc.edu.gh)  
WEB: [www.ucc.edu.gh](http://www.ucc.edu.gh)



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**Your Ref:**

19<sup>th</sup> May, 2022

**TO WHOM IT MAY CONCERN**  
**INTRODUCTORY LETTER**

**MR. SAMUEL RIVERSON AMISSAH**

Dear Sir/Madam,

We wish to introduce to you Mr. Samuel Riverson Amissah, MPhil student in Music Education at the Department of Music and Dance, University of Cape Coast.

Having passed his proposal defence, Mr. Amissah is collecting data for his MPhil thesis on the title: Management and Organization of Regimental Band in Senior High School, Cape Coast Municipality.

We would be grateful if you will give him the assistance needed. For any clarification confirmation do not hesitate to contact the Head of Department of music and Dance, University of Cape Coast on +233 507 262 957.

Thank you very much.

Yours sincerely,

A handwritten signature in blue ink, appearing to read 'Eric Debrah-Otchere'.

Dr. Eric Debrah-Otchere  
**Head**

## **APPENDIX B**

### **RESEARCH INSTRUMENTS**

**UNIVERSITY OF CAPE COAST, CAPE COAST**

**COLLEGE OF HUMANITIES AND LEGAL STUDIES**

**FACULTY OF ART**

**DEPARTMENT OF MUSIC AND DANCE**

### **INTERVIEW GUIDE**

The questions below are intended to elicit information about the organization and management of marching bands at Senior High School, Cape Coast.

This research will be carried out by Samuel Riverson Amissah, a master of philosophy in music education at the University of Cape Coast.

### **BACKGROUND**

- When was the band formed?
- Under whose administration was the band formed?
- What was the purpose of forming the band?
- When was the band inaugurated?
- How many members are in the band?
- How many instruments constitute your band?
- Has your band played with any prominent person or groups?
- How many awards has your band won?
- Can you mention some important events your band has played?

## **ORGAINZATION OF BANDS**

- What is the motive behind organizing a band in your school?
- What are your objectives of forming a marching band in your school?
- How do you acquire instruments?
- At what stage do you recruit students to join the school band?
- How do you recruit students for the band?
- How dose programs and performances scheduled in your school?
- How many days in a week dose the meet?
- What are some of the instructional approaches used in the band?
- What are the incentives afforded to members of the band?

## **MANAGEMENT OF BAND**

- How do you repair your instruments when they are faulty?
- How do you acquire your instruments?
- How are conflicts resolved in the band?
- What factors lead to the continuation of your school band?
- What lead to the collapse of school bands?