

DEMISE OF TEACHING MUSIC AND DANCE AT THE COLLEGE OF EDUCATION IN GHANA

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Abstract: This paper was as result of a study conducted to examine the demise of teaching Music and Dance at the College of Educations. Learning Music and Dance at the College of Education can offer students multiple meanings and countless rewards regarding what it means to be an artist and how to use the arts as a tool for expression, inspiration, and activism. The study used questionnaire to collect data from music teachers and music students in order to make contextual conclusions. It was revealed that colleges do not have adequate instruments for music practical performance lesson. Similarly there was generally lack of foundation of the music students at the entry level at the college of education, self-awareness from the students to the capacity of becoming musically informed was absent. It was recommended that Colleges need to have their programmes offered in the colleges updated before opening for online admission. There should be varieties of courses for students to select from the lots. T-TEL and GTEC should see the NACCA components of Music and Dance beyond common to a specialized area for students to equip themselves with the subjects so that the creative art aspect within our world our people would be taught well.

Keywords: UEW, T-TEL, ITE, ToM, GTEC, ITECPD and TVET, PEMD.

1. INTRODUCTION

Jaastad, L. (2016) noted that Music and Dance as the bedrock of all subjects. This also reveals the fact that Music and Dance is the cross-cutting subjects which need not to be denied. Music and dance has the interconnections between other subjects like Creative art, Mathematics, Physical Education, History not to mention all but few. The activities in Music and Dance is embedded in all the cross-cutting subjects as mentioned earlier. It is also multidisciplinary subject geared for K.G, Junior high school, senior high school aged which can result in both short-term and the long-term outcomes for the students and also seeks to offer a life-changing peak experience as part of the arts training and performance process. According to Giguere, M. (2011) integrating a combination of dance, movement, theater, music, creative and reflective writing, as well as identifying exploration and creative collaborations, Music and Dance at the College of Education can provide participants an experience that is truly transformative. In particular, such a programme can help initiate and support meaningful mentoring and developmental relationships for Initial teacher education (ITE). In addition to the above, connecting dance and music practices with life practices is not too far-fetched an exercise which can also be found in Physical Education, Sports Music and Dance. (PEMD). Music and Dance reminds us that the study and practice of dance is not merely learning new ways to move but it is also about embarking on a personal journey to explore and reflect the changes in yourself and in the world around you. For dancers and movement performers, the practice of dancing, and making dance offers countless opportunities and liberations but also presents a complicated landscape not always easy to negotiate and master. Certainly, Music and Dance offer its practitioners an opportunity to develop physical agility, balance, stretching and flexibility, and an overall sense of physical, emotional, psychological wellbeing. To this end, student teacher when introduced into Music

and Dance will learn to use a variety of strategies and intelligences to negotiate these complicated physical engagements and face down a seemingly endless array of possible transitions in teaching children other subjects as outlined in the creative arts curriculum.

2. STATEMENT OF THE PROBLEM

In Music and Dance, teaching pedagogy recognizes and responds to the whole child in both traditional and non-traditional settings. Understanding the ways that arts practices and life practices can correlate and refer to one another can be a distinct advantage in the formation of meaningful mentorships. Music and Dance can serve as the ideal setting for such realizations to be made and activated. It is also a prime opportunity to inspire and embolden multiple talents and modes of creative expressions, all of which can provide confidence and dexterity in the students' teacher. By integrating a combination of Dance and Music, creative and reflective writing, as well as identity exploration and creative collaborations becomes order of the where participants can experience true transformative, and by offering mentors to help students see their way into and beyond the actual experience. Many people today are better equipped than ever before to deal with life's challenges and difficulties. We live longer, enjoy more leisure time, and have access to the world's knowledge with Music and Dance. This also implies that we cannot do without Music and Dance because a baby in the womb lives to the rhythm of its mother's heartbeat. Its hears and feels the sound and emotion of its mother's voice. When a baby is born, it creates its first sound with its first instrument being the voice. For several weeks, the voice is only used to demand milk, but gradually the baby discovers its own sounds and begins to experiment, play and compose. By four months, a baby can recognize facial expressions and interpret emotions. Laughter begins soon after, and then much of the world would be encountered through play and sound.

As children, we use our voice and other instruments to express feelings, but they also serve as an important learning functions as they teach us pattern, pulse, rhyme and structure, without the complication of language they teach us the way human being come together and express emotion.

The meaning of Music or Dance is not dependent on language. Our first response to Music is through the movement of the body that is the dance. Babies create their own choreography in the womb as they practice stretching, kicking and hitting movements. We cannot do music without considering singing.

Singing is also an aerobic exercise that improves the efficiency of the cardio-vascular system, increasing the oxygenation of the blood and improving alertness. It is linked to stress reduction, longevity and general health, improving airflow in the upper respiratory tract that impedes the bacteria that can cause colds and flu.

Through Music and Dance, children develop spatial awareness, become less clumsy and pay more attention to others sharing their space. Children struggling with language can express their feelings with immediacy through Music and Dance. Someone will ask why Music and Dance is not given needed attention at the Colleges of Education, teachers are writing memo for their courses to be mounted, principal of colleges agitating for all inclusion for Music and Dance for students' teachers to offer as an elective course in their various affiliated universities all these efforts had proven futile and this is calling for reasons or why the demise of teaching Music and Dance at the college of education. Besides, GTEC and ITECPD may or not know the legislative instrument backing the teaching of music and dance at the college of education hence researching into the demise of teaching music and dance at the college of education.

3. PURPOSE OF THE STUDY

The purpose of the study is to examine the demise of teaching music and dance at the College of Educations.

4. THEORETICAL FRAMEWORK

Theoretical Framework:

The theory of planned behaviour was used to support the research which specifies the nature of the relationship between beliefs and attitudes. According to the theory, an individual's evaluation of or attitude toward a behaviour is determined by his or her accessible beliefs about the behaviour. The term belief in this theory refers to the subjective probability that the behaviour will produce a certain outcome. Specifically, the evaluation of each outcome contributes to the attitude commensurately with the person's subjective probability to the behaviour produced. In this situation, the outcome expectancy can be a belief, attitude, opinion and expectation. According to the theory of planned behaviour, an individual's

positive evaluation of his or her performance of a particular behaviour is similar to the concept to perceive benefits. In this case, students' expectation become narrowed with the fact that the interest for a particular subject is denied. When it happens this way, the ability, interest and will power to offer a course at the college of education will come to a standstill. In the same vein, it is supported by theory of mind.

Theory of Mind (a) ToM and self-awareness here is the claim that because human and non-human primates possess self-awareness, they can make inferences about others' mental states by attributing mental states such as goals, intentions, beliefs, desires, thoughts, and feelings to other social agents (Gallagher & Frith, 2003). The social cognitive and evolutionary benefits of ToM are the ability to predict others' behaviour that will help, avoid, or deceive others as the situation dictates.

5. REVIEW OF RELATED LITERATURE

Related literature was review of the following areas:

5.1 Self-awareness

Self-awareness represents the capacity of becoming the object of one's own attention. In this state, one actively identifies, processes, and stores information about the self. Self-awareness is the ability to see yourself clearly and objectively through reflection and introspection.

Self-awareness refers to the capacity of becoming the object of one's own attention (Duval & Wicklund, 1972). In this state, one actively identifies, processes, and stores information about the self. The important distinction here is as follows: One can perceive and process stimuli from the environment without explicitly knowing that one is doing so consciousness. One becomes self-aware when one reflects on the experience of perceiving and processing stimuli. Self-awareness represents a complex multidimensional phenomenon that comprises various self-domains and corollaries. To illustrate, one can think about one's past (autobiography) and future (prospaction). Similarly, one can focus on one's emotions, thoughts, personality traits, preferences, goals, attitudes, perceptions, sensations, and intentions. Ben-Artzi, Mikulincer, & Glaubman (1995).

Emotions or traits are private self-aspects that can be distinguished from public self-dimensions. visible characteristics such as one's body, physical appearance, mannerisms, and behaviours according to Fenigstein, (1987) are examples of self-awareness corollaries and sense of agency, Theory of Mind (ToM) making inferences about others' mental states, this indicate self-description, self-evaluation, self-esteem, self-regulation, self-efficacy, death awareness, self-conscious emotions, self-recognition, and self-talk but contrary it may not be possible to attain total objectivity about oneself but there are certainly degrees of self-awareness. It exists on a spectrum. Although everyone has a fundamental idea of what self-awareness is, we don't know exactly where it comes from but need to be used in life to select priority in subject combinations and decision making.

5.2 Misconceptions about Music and Dance

From teachers to students to even studio owners and managers, if you are in the music world, you have been exposed to misconceptions about learning music. We have come a long way in today's information-based society, but despite the large number of music schools out there, many misconceptions about learning music are still going strong.

A love for music often begins at a young age and can continue throughout your entire life. Though your tastes may change, music plays an integral role in most people's lives.

5.3 Teaching Music Practical Performance

A scholar has propounded that music practical performance test among students should be done with sight-reading from individual at a much lower skill level than they reading as a group (Omaggio, 1993). Another way to motivate performers is to identify favourite artist or preferred style of music by using pictures of artists or icons for students to watch. In addition, Omaggio (1993) postulated that students should select songs or pieces for performance that are representative of their preferred music from limited or multiple options. This is dependent on the strategies and methodologies adopted for teaching music practical. Taking advantage of these could help one to find works that inspire him to a new level of intensity. Similarly, it is good to memorize the score for performance in music practical lessons. Principals placed greater emphasis on music knowledge and skill and less emphasis on attendance and attitude. Contrary to this, Graziano (1999) assessed practices at college of education music in the classrooms and found out that attendance and attitude were the most common

grading criteria employed by instrumental and choral music teachers. It was clear that while non-achievement criteria such as attendance, attitude, effort, and participation are given more overall weight in the grading process, others concentrate on achievement criteria to emphasize on music learning. Teachers select and grade criteria, implying that one's teaching specialization within music may affect how students are assessed. Personal characteristics, such as teachers experience and training, have been associated with grading music practical performance. Leonhard (1991) cited that a range of situational factors that impede their efforts to implement new and improved assessment performance, including school size, the large number of students being taught and inadequate instructional time.

6. RESEARCH QUESTIONS

1. What level of awareness do students have in selecting programmes at the college of education for students to offer?

Self-awareness refers to the capacity of becoming the object of one's own attention (Duval & Wicklund, 1972). In this state, one actively identifies, processes, and stores information about the self. The important distinction here is as follows: One can perceive and process stimuli from the environment without explicitly knowing that one is doing so consciously. One becomes self-aware when one reflects on the experience of perceiving and processing stimuli. Self-awareness represents a complex multidimensional phenomenon that comprises various self-domains and corollaries. To illustrate, one can think about one's past (autobiography) and future (prospection). Similarly, one can focus on one's emotions, thoughts, personality traits, preferences, goals, attitudes, perceptions, sensations and intentions. The list of potentially relevant self-aspects is very long indeed. Ben-Artzi, Mikulincer, & Glaubman (1995). This confirmed that one need to be aware of him or herself relating to subject selection that will also help individual to take bold decision in programme selecting at college of education.

2. What do Tutors lecture at the college of education?

The study also revealed that some of the teachers lack the expertise of handling general courses because that is not their area of specialization because their background of the subject matter paint poor picture in lesson delivery. If teachers have a strong background in teaching music, it would generally influence their confidence and effectiveness in teaching their subject areas well within their classroom boldly (Russell-Bowie, 1997). In addition, when teachers are confident about themselves as teachers of the subject then they would be more confident about teaching the subject as Bandura (2000) corroborates. Similarly, Welch (1995) indicated that teachers' self-concept about their own skills and background in the subject directly influenced their effectiveness as music teachers and instrumental teachers because the case prove to be different at the college of education.

3. What musical facilities are available in the college of education for music and dance practical lessons?

The teacher needs to be versatile and acquire pedagogical approaches in all available instruments to take care of varied strengths in their students. As Brown and Rodgers (2003) noted, learning different instruments placed the performer on a positive attitude towards the music profession. Besides learning different instruments, learning instrument stimulates areas of brain that affect perception that incorporate good performance. Nevertheless, what pertains to our colleges of education does not allow such activity to go on despite the challenges faced with getting instruments. Another revelation from the study was the persistent lack of good facilities needed for music practical lessons like music room and performance facilities. College of education do not have instruments to carry out their practical performance activities. Lecturers depend on limited instruments and even some do not have it at all. Learning musical instrument and taking practical performance is the starting point for students to start their career in music and also it would help them to develop love and interest to learn how to play such instruments but the picture in connection with music performance is at verge of collapsing at the college of education.

7. METHODOLOGY

Descriptive survey was employed by the researcher to achieve the objectives of this study.

The design was the process of collecting data in order to determine the status of the subject of the study. The aim of this research was to observe, describe and document parts of a situation as they naturally occur. The researcher reported on already existing conditions. It helps to depict an accurate profile of situation, event and people. Ary et al (2005) opined that descriptive survey basically enquires into the status quo, it attempt to measure what exist with regard to the variables and conditions in a situation. Babbie (2009) also postulates that descriptive survey seeks to provide measurement and report characteristics of population under study. As observed by Gall and Borg (2010) descriptive survey involved collection of data from members of a group, students, teachers or other persons associated with educational process. Survey design

allowed the researcher to observe the status quo as well as facts rather than manipulate variables (Creswell and Plano, 2006). The design was therefore appropriate for the study since this study was interested in establishing the facts and state of music and dance at the college of education. The researcher developed a questionnaire on the research questions based on the subject for all the 15 colleges affiliated at the UEW as mentoring University. The distribution from the table revealed what actually happened at the colleges of education in terms of Music and Dance. The target population were all the College of Education affiliated to the University of Education Winneba.

Table 1: Target Population of the Study

S/N	NAME OF UEW AFFILIATED COLLEGES OF EDUCATION	MUSIC TUTORS AT THE COLLEGES	MUSIC STUDENTS
1	Ada College of Education	2	25
2	Akatsi College of Education,	2	0
3	Presbyterian College of Education	2	0
4	Bagabaga College of Education	1	0
5	Bia Lamplighter College of Education	2	30
6	Komenda College of Education	2	0
7	Mampong Technical College of Education,	1	0
8	Methodist College of Education	1	45
9	Nusrat Jahan Ahmadiyya (NJA)	1	0
10	Agogo College of Education	2	35
11	Presbyterian Women's College of Education,	2	0
12	S.D.A. College of Education	1	0
13	St. John Bosco College of Education	1	0
14	St. Louis College of Education	1	0
15	Wiawso College of Education	1	0

From table1. Out of 15 colleges under UEW, only 4 colleges considered Music and Dance as elective subject. Besides that tutors always need to convince students before they take up Music and Dance course. Tutors also revealed that space and time were challenging to them in connection with the credit hours given. It also shows that most College of Education based their programme selection and choice without considering the interest of the students.

Table 2: Distribution of students' participants

NAME OF COLLEGE	LEVEL 100	LEVEL 200
Ada College of Education	10	15
Bia Lamplighter College of Education	12	18
Methodist College of Education	20	25
Agogo College of Education	15	20

Colleges who are getting the limited number struggle with students because of entry requirement. Again, students were not aware of the selected programmes before entering the colleges. It is also a clear indication that demise and dwindling of Music and Dance at the Colleges of Education is nothing to talk about.

8. RESULTS

The study found out that student's level of interest in music and dance was also low as a result of their poor foundation in music. One student gave a remark when he was asked to choose music programme. This is what the person has to say: when I was at the senior High school, I did not do and like music. This implies that there is generally lack of foundation of the music students at the entry level, however, if teachers make the subject attractive enough, and outline the career opportunities of music and dance to students, a lot of them would have the love to do music and dance at the College of Education. Like one tutor said: It takes time to groom the students since the foundation was not laid at the Junior High School to senior high level. It is usually difficult for students to cope with the technicalities. It was an evident that the tutors and students have limited time for practical performance challenges to combine two or more instruments to integrate with theory teaching. It also stands out that most of the Colleges of Education in Ghana that offer music have no rooms for practical performance lesson. The tutors reported that they used college auditorium for practical lessons. Responses from tutors again revealed that the music and dance subject had not been given equal opportunity and equipment for teaching

and learning at the College of Education. As children, we use our voice and other instruments to express feelings, but they also serve important learning functions as they teach us pattern, pulse, rhyme and structure, without the complication of language they teach us the way human being express emotion.

The meaning of music or dance is not dependent on language. Our first response to music is through the movement of the body that is the dance. Babies create their own choreography in the womb as they practice stretching, kicking and hitting movements.

Singing is also an aerobic exercise that improves the efficiency of the cardio-vascular system, increasing the oxygenation of the blood and improving alertness. It is linked to stress reduction, longevity and general health. Improving airflow in the upper respiratory tract impedes the bacteria that can cause colds and flu.

Through music and dance, children develop spatial awareness, become less clumsy and pay more attention to others sharing their space. Children struggling with language can express their feelings with immediacy through music and dance. Someone will ask why music and dance is not given needed attention at the colleges of education, teachers are writing memo for their courses to be mounted, principal of colleges agitating for all inclusion for music and dance for students' teachers to offer as an elective course in their various affiliated universities all these efforts had proven futile and this is calling for reasons or why the demise of teaching music and dance at the college of education.

9. CONCLUSION

The study has identified that indeed music and dance is a cross-cutting subjects and must be given serious attention at the College of Education. Below specify some driving benefits with Inter-disciplinary connections.

Creative Arts

The arts refer to the human application and expression of creativity through skills and imagination in order to produce objects, environment and experience. It is the use of imagination or ideas, especially in the production of an artistic work. Creative arts activities include Dance, Drama, Music, Visual arts, Media arts.

Dance is a means of expression or communication in which one moves rhythmically, usually to music, using prescribed or improvised steps and gestures. In dance, you leap or skip about excitedly, or move slowly and deliberately.

McGreevy-Nichols and Scheff (1995) state "dance is movement created and executed to satisfy a need. It can be stylized, done to music or not, tell a story or not, create images, use space, define moods. Loeffler (2003) expands this description "Creative movement and dance is an enjoyable way for young children to develop their physical skills, channel their energy, stimulate their imagination and promote their creativity. Creative dance involves using body actions to communicate an image (the wind), an idea (a journey) or a feeling (strength)"

Dance provides children with the means to express and communicate what they really feel and know about themselves and the world. Socially, children enjoy interacting with others through movement. They laugh and talk with each other while sharing an experience that is fun and personally rewarding.

Dancing is rhythmic movement that speaks of joy, sorrow, love, hate, hope and fear. It can describe the world inside me and the world around me. It can be as gentle as the rocking of a cradle or as violent as an explosion.

Dance recognizes the contributions of the many cultures that make up our society and increases our understanding of how dance represents traditions, beliefs and values of a culture.

Inter-disciplinary connections with Mathematics and Science

Learning mathematics is well known to be very challenging. Mathematics can be challenging for students to understand because the concepts are abstract, which is the main reason it's important to provide visuals to students when first teaching a concept. In this regard, integrating music in mathematics education has been suggested (Brock & Lambeth, 2013; Nesimovica & Zecoa 2015; Viladot, et al., 2017) and it has been proven that listening to music and mathematics achievement are correlated. Besides, listening to music can enhance the mathematical abilities and the spatial reasoning skills (Jausovec, 2006)

Musical notes can help teach fractions, changing instruments but playing the same song can help teach patterns and using pitch can help with frequency and ratios. Numbers are also very instrumental which influence the length of a musical interval, rhythm, duration, tempo and several other notations.

In actual fact, mathematics and music are indeed related because we commonly use numbers and mathematical to describe and teach music. Fractions are used in music to indicate lengths of notes. In a musical piece, the time signature tells the musician information about the rhythm of the piece. Loy, G. (2011).

The link between the physical practice of music and strong mathematical abilities are demonstrated in studies that show that kids who play a musical instrument can perform more complex arithmetical operations than those who do not play an instrument. The slow work of practice and, the attention to detail and the discipline it takes to learn an instrument are also excellent preparation for the practice involved in building strong mathematical skills.

The mathematics and music connection shines in the field of education as well. Research shows that children who learn their academics through music and dance retain the information better than children who learn the same concepts by verbal instruction Gupta, A. (2009). The interesting connection between math and music. *The Vancouver Sun*.

Science-content to music can be defined as a genre of songs, either existing tunes rewritten with new lyrics original musical compositions, designed to teach and explain science-related concepts through verse, with a well-defined melody and or rhythm.

Relationship between Music, Dance and Geography

In Ghana, music and dance are part of everyday life and will be heard and seen everywhere. Each ethnic group has their own traditional dances, with specific dances for different occasions. Some of these specific dances are meant for funerals, celebrations, storytelling, praise and worship. There are various dances in Ghana performed by the sixteen regions across the country, most frequently during festivals and occasions such as funerals, marriage ceremonies, etc. These dances are performed to entertain and educate people.

Music and poetry reflect the culture and folklore of a society. This is seen in our national rhythm, patriotic song, traditional songs, which emerge from classical literature, epics and heroic poems. Songs and music mirror history, values, norms and the mentality of a society. When folklore and cultural ceremonies are celebrated with songs and music, it is to demonstrate the tradition and customs of a society. Music is a significant part of our changeless culture. Music is the reflection of history and culture of a society.

For example, using children's music to teach regions in Ghana and what reflect the culture of the regions. With these, it will offer opportunities for the children to gain experience with basic polyrhythmic ensembles. Singing, chanting, dancing and playing instruments are all included.

Other areas in geography that songs can be used to teach are seasons, nature, weather, ecosystem, map reading skills, directions, continents, oceans, states and capitals. Relationship between Music, Dance, History and Festival are inseparable from traditional music and dance. Ceremonies that accompanies are used to greet gods and spirits, to re-enact or tell a story or legend, or simply as a social recreation. These ceremonial dances may occur at funerals, celebrations, important historical dates and festivals. Music is an essential way of life.

10. RECOMMENDATIONS

Colleges of Education need to have their programmes offered updated before opening for online admission. There should be varieties of course for students to select from the lots.

T-TEL and G-TEC should see the NACCA components of music and dance beyond common to a specialized area for students to equip themselves with the subjects so that the creative art aspect would be handled well.

Finally, NTC should update the their standard to have music and dance compulsory for all level 100 students to be informed with the rudiment and theory of music in the first semester or second semester because it would help develop pupils we teach and students to get well activated brain concentration for effective teaching and learning.

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