

THE APPLICATION OF TEACHING METHODS AND EXPERIENTIAL LEARNING IN MUSIC EDUCATION FOR TERTIARY INSTITUTIONS IN NIGERIAN

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Abstract

With the continuous deepening and development of quality-oriented education, music education has been gradually promoted in tertiary institutions. However, there are still many problems in experiential teaching and learning method used for the practical and theory aspect of music because many lecturers who teach music are limited to a particular style of teaching method by avoiding bringing out the aesthetics in the creativity of the subject. This paper investigated teachers' implementation of experiential learning and teaching methods in music lessons and analyzed problems existing in the experiential teaching and teaching method of music education in tertiary institution. The paper further proffered solutions by putting forward rationalization and optimization measures to promote the adequate application of teaching methods in music education so as to provide reference for music educator and to know the perceptions of students in relation to learning. The methodology was based on questionnaire and interviews with the targeted population of teachers and students. The study concludes that we are in a new age of knowledge development, where different methods and styles can be used to carry out effective teaching and learning. It is on these observations that effective teaching methods in music are recommended to stimulate learners' interest in the subject and achieve superlative performance in assessments.

Key-words: Application, Experiential learning, Teaching methods, Music- Education, Tertiary Institution

Introduction

Every phenomenon in life has a pattern on how things work or how things are done, and this pattern moves in stages. Even from the time of creation, God did not create things anyhow; He followed a structured pattern, so it is in music education as different methods are applied to carry out the effectiveness of the subject based on experience. Generally, teaching methods in education refers to the procedures teachers employ in the delivery of contents to learner. These procedures are applied in varying degrees considering the

psychological development of the learner, the nature of the subject matter, the ability of the teacher and the learning environment including availability on instructional materials.

Music, as a discipline in tertiary institutions is a vital part of higher education as music plays an important role in the development of higher education. The experiential teaching targets student's experience, promotes students to innovate music theory knowledge continuously in the actual music learning and knowledge, thus making them enjoy music learning. Experiential learning takes its roots from the highly influential work of John Dewey (1938) who believes that there is an intimate, a necessary relation between the process of actual experience and education. He considered educational experiences to be moving forces that awaken curiosity, strengthen intuition and set up desires and purposes (p.38). His educational philosophy suggests that both cognitive and affective learning experiences are necessary to the education process.

The application of experiential teaching mode and different teaching method in music education not only improves student's enthusiasm for learning effectively, but also arouses their initiatives for learning and effectively improves the quality of music teaching.

The Concept of Music

Odili (2008) notes that "music is a central phenomenon which is present in every society and it is experienced by everyone person; Music is what gives life and identity to the human society, it is a cultural expression which is determined, coloured and molded by the environment of a people" (p.1). Music is a general phenomenon that cuts across racial, cultural, social, educational and economic barriers which enhances cultural appreciation and awareness. Its symbol systems are important as letters and numbers; music integrates mind, body and spirit as well as provides opportunities for self-expression bringing the inner world into the outer world of concrete reality, which in turn offers the avenue to flow in state and peak experiences. It also creates a seamless connection between motivation, instruction, assessment and practical application leading to "deep understanding". Also music makes it possible to experience processes from beginning to end, develop both independence, collaboration and thereby provide both immediate feedback and opportunities for reflection. It merges the learning of process and content thus improving academic achievement which results in enhancing test score, attitudes, social skills, critical and creative thinking. Music exercises and develops higher order thinking skills including analysis, synthesis, evaluation and problem finding, because it is an essential component of any alternative assessment programme which provides the means for every student to learn. Mereni (2007) asserts that music is a major part of basic

education and an essential form of communication. It has the potential for being one of the most valuable subjects for enhancing the human personality through complete involvement in inquiry techniques and creative approach to learning. (p.47). Esimone (2012) asserts that:

Music is embedded with a strong power to transform, influence and affect the life of people all over the world irrespective of position, color, race or gender. It unarguably enjoys the place of the most influential form of art; hence it is the universal language of the soul. A language understood and appreciated by all beginning from cradle to the grave. (p. 10).

Onwuekwe (2004) asserts that “music has been styled the greatest of the arts. She added that all sound is music; in order words, music is made of sound and the more it is regulated and closely garnered to the sound, the better the music” (p.74). It is noted that music is a subject that operates in all the domains of learning (cognitive, affective and psychomotor). The psychomotor aspect of it has to with development of skill in music performance and musical instrument construction.

Concept of Music Education

In Nigeria, music is taught and learnt at all the three levels of educational system (primary, secondary and tertiary institution). However, music at the tertiary level offers a more advanced and sophisticated platform of music education. Music education is a powerful instrument for man-power development because of its intellectual, social, physical and spiritual values which benefit man. Music education is a human behaviour that is acquired directly and learnt the same natural way a child learns languages. Ezeugwu (2016) states that:

Music education is a field of study associated with the teaching and learning of music. The study of music seeks to develop the whole person. It is a basic life skill just like walking or talking. It has so much to do with person's moods, emotions, feelings, attitudes and opinions. Hence, it is considered a fundamental component of human culture and behavior. Every normal child naturally is endowed with the basics of musical activities which include singing, dancing and playing musical instruments. Again, the aim of music education is to develop the child's knowledge and skills on music and the arts in order to be useful in the environment. This means that the process of continuity from what is obtainable in the child's environment should be made available in the school environment. (p. 1).

Music education also means- all- round inculcating of musical practices by an expert into his amateur/learner so as to equip him musically in his environment and to face his life

challenges musically. Okechukwu (2017) defines music education as “the art or process of teaching, training, and learning music which can be formal or informal because education originally starts from conception; as such, music education starts in the home informally as traditional folk or indigenous music of one's society" (p. 141). In addition, music education is made up of two words just like teaching and learning that also go together and are very relevant in terms of knowledge exhibition and acquisition. Onyeji (2012) assert that: Music education could be defined as a process of training and study in the acquisition of skills and knowledge in music for effective functioning in the society. It encompasses a broad training for the acquisition of skill and knowledge of theory, practice, creativity, education, appreciation and performance of music in diverse cultural and stylistic form (p.148). According to Obiesie and Nwamara (2018), music education:

Touches every aspect of learning/educational taxonomy; these include the cognitive domain (the acquisition of knowledge), the affective domain (the learner's willingness to receive, internalize, and share what is learned), and the psychomotor domain (the development of skills). Music education has often been defined by various Nigeria music scholars to be the sum total of all skills, knowledge, principles, and strategies which a music practitioner needs to acquire in order to be effective and efficient in his/her job as a professional. (p.207)

Concept of Teaching- method

Historically, a number of music education scholars have elaborated on compelling reasons why our field is uniquely positioned to lead educational initiatives designed to help develop global competencies. Generally, teaching methods in education refers to the procedures teachers employ in the delivery of contents to learner. These procedures are applied in varying degrees considering the psychological development of the learner, the psychological development of the learner, the nature of the subject matter, the ability of the teacher and the learning environment including the availability of instructional materials. The methods generally applied across disciplines include the demonstration, play way, lecture, discovery, discussion, project dramatic, excursion inductive and deductive method.

In music education, peculiar teaching methods have been developed for teaching/ learning activities in schools which include the African music teaching method, Kodaly methods, the or ff approach, carabo-cone method and Suzuki method. Aguokogbuo (2005) therefore opines that “method of teaching is a general process of presentation the teaching adopts in presenting a lesson (or imparting the content of the curriculum) to the students” (p.9). This is a general behavior associated with the teacher that makes learners and

lessons effective. Music education in tertiary institution will not escape learning and learning activities. Various techniques, methods, approaches and strategies exist and have been adapted to learning materials and subject, the use of strategies in teaching is very important so that certain teaching materials can be delivered properly by the teacher.

In student- centered approach to learning, while teachers are the authority figure in this model, teachers and student play an equally active role in the learning process, the teacher's primary role is to coach and facilitate student learning and overall comprehension of material. Student learning is measured through both formal and informal forms of assessment including group project, student portfolios and class participation. Therefore, this study therefore seek to have a critical review of the study on the application of experiential teaching and teaching methods in music education in selected tertiary institution in Nigerian that makes learner learn well, therefore the success of any method a lecturer adopts depends solely and corresponding on the techniques or skill used in achieving success.

Experiential Learning

Experiential learning is an educational approach that has been associated with different fields including music education; it is distinct from rote to didactic learning in which the learner plays a comparatively passive role. It is often used synonymously with the term "experiential education". Experiential learning is a method of learning that gives room for easy acquisition of knowledge where students have a personal relationship with their learning materials and are able to learn on their own pace. This makes learning much more than a teacher- student relationship since it gives students the ability to move outside the classroom and learn more through their personal experiences that makes learning more rewarding. The experiential learning is concerned with more concrete issues related to the learner and the learning context, it entails a hands-on approach to learning that moves away from just the teacher at the front of the room imparting and transferring their knowledge to students. It makes learning an experience that moves beyond the class-room and strives to bring a more involved way to learning. Enns (2014) assert that in experiential learning, experience has a central role in the learning process; it is this emphasis that distinguishes experiential learning theory from other learning theories (p.8). The experiential learning is to distinguish between cognitive learning theories that eliminate the role of subjective experience in the learning process because its effort is to build knowledge through transformation of experience.

The Significance of Experiential Teaching in Music Education in Tertiary Institution

The application of experiential teaching in music has greatly changed the way students learn. In the past, students acquired knowledge mainly from the explanation of music teachers in the classroom. In the course of the whole music learning, students are completely in a passive position, receiving the instillation of knowledge from teachers; while, experiential learning theory explores students' autonomy, cooperation and inquiry, aiming to change their previous learning methods. In the course of music learning, students no longer passively absorb ready-made results in teaching materials in the traditional mode, but actively participate in rich practical teaching. Vivid thinking activities will improve students' understanding and mastery of music knowledge. The experiential learning does not only involve participants in activities, they help the participants to bring up the meaning of the activity. The context of leaning and learning that reflects in- depth experience by involving students with meaning so that new understanding or learning process emerges. In addition, in the course of experiential music teaching, music teachers are required to constantly improve students' active exploration spirit, strengthen their spirit of unity and cooperation, improve their consciousness of inquiry, and thus effectively change the way of students' learning.

Experiential learning theory emphasizes that education centers on students' practical ability and innovation spirit, which can effectively improve the theoretical innovation spirit of students. At present, compared with the traditional mode of music teaching, experiential teaching has more advantages in innovation and autonomy. Therefore, the advantages of experiential learning theory provide a solid foundation for cultivating innovative thinking and innovative ability of college students. Under the current situation, music teaching in colleges and universities still adopts traditional teaching theories and teaching methods. Although music teaching in traditional mode attaches importance to students' music skills and aesthetic training, under normal circumstances, teachers often tend to focus on the teaching of music theoretical knowledge, ignoring the cultivation of students' practical ability. Students' practice of music only stays in the stage of mechanical imitation, and teachers do not give them extra time to practice, which leads to the overall low efficiency in the study of music. In line with music- education, experience- based learning utilizes experience to build understanding in the realm of attitudes, knowledge and skills, the experience gained by the students from the learning process must be directed. However, the application of experiential method in music teaching successfully solves problems mentioned above, and makes up for its shortcomings and defects. Experiential learning pays more attention to students' musical skills training, and emphasizes that an open, compatible and independent music teaching

mode should be adopted in music teaching, so as to effectively improve the formation of students' music learning ability.

Application of Experiential Teaching in Music Education in Tertiary Institutions

Experiential Teaching is the same as the traditional teaching mode, which requires a specific teaching environment. Compared with the traditional teaching mode, experiential teaching pays more attention to student-oriented teaching idea. In music teaching, students are the main body of class, who are actively accepting related music knowledge. According to McCarthy (2003):

he assert that it is very necessary for music educator to build an Experiential Teaching environment for students, music teachers in the actual classroom teaching should create positively an emotion-orientated teaching situation. Through the creation of such music learning environment, students will be able to produce aesthetic feelings brought by the melody of music in the real music emotional environment and experience artistic charm of music education, so as to improve their aesthetic ability in music. (p. 24).

Moreover, music educators are required to rationally design the contents of music teaching according to the actual characteristics of students, as well as integrate interactive teaching method into actual classroom teaching. Through emotional interaction between teachers and students, it is conducive to stimulating emotional experience of students to music. In addition, educators are supposed to learn to use modern technology to create situational experience environment, make use of multimedia to create situations, and make students fully integrate into the emotional atmosphere of music. For instance, when teaching music, teachers are suggested to ask students to get familiar with the creation background of each song in advance, and then make use of multimedia to display the creative background of songs to students in the form of videos. This kind of design of teaching situation not only inspires students' experience in creation, but also helps to enhance their emotional values.

According to Elliott (2005), "music is not a theoretical course, but a kind of emotional language that speaks of the heart as well as their most true emotional experience; therefore, teachers in music teaching need to actively guide students to experience music art" (p.9). Music is a relatively abstract art, so whether students can truly enter the world of music depends on students' real experience and perception, which is not determined by music teachers' exaggerated talk. Therefore, in the teaching of music, teachers are required to adopt a variety of teaching methods that will attract students to the actual music learning, combine music teaching with students, guide them to experience music

and understand the artistic beauty, so as to effectively enhance students' understanding and mastery of music knowledge.

Teachers are supposed to make use of adequate teaching material so that students can improve the ability to learn music through experiencing, learning and understanding music. In the teaching of music in tertiary institutions, exploratory learning has been well received by people from all walks of life as well as favored by educators from institutions. Therefore, music educators have integrated exploratory teaching into current music practical teaching, which has a feasible guiding significance for the development of music education in tertiary institutions. Music teachers lead students to explore experience, which plays an important role in the development of music classroom teaching. In addition, in the actual classroom teaching, music teachers should actively provide students with music related teaching materials, positively create a good music learning atmosphere, and further strengthen the enthusiasm of students for music learning. In music class, teachers are advised to set up reasonable teaching problems according to the actual situation of music teaching, arrange students to carry out group cooperative learning and exploratory learning, thus effectively enhancing their ability to understand music. In a word, exploratory experience not only can stimulate students' interests in learning and arouse their enthusiasm for learning, but also exercise their innovative ability to a great extent.

Impacts of Experiential Learning in Music Education

1. *It aids creativity:* Experiential learning enhance the ability of students to be more creative in the theoretical and practical aspect of music- education to enable them work on their personal knowledge and skills which gives them the chance to try out or practice whatever they learn till they become an expert in it.
2. *It improves teamwork:* Experiential learning increases the rate at which students work together to find solutions to problems and rub minds together also to share knowledge and ideas with each other such that they can advance and grow in their knowledge, such teamwork in music- education can be seen in Orchestra, Opera, Western and African chorus ensembles.
3. *It aids continuous growth and development:* The continuous practice of whatever is learnt in the classroom encourages students to be more dedicated when it comes to their academics. It helps them to pay more attention to their learning process since it is usually a gradual process that leads to their academic growth.

4. *It aids the retentive memory of the students:* Experiential form of learning such as field trips gives students a first hand or one on one personal experience on a topic or subject of interest. This learning process allows the student to have a vivid imagination of what and how they can utilize the knowledge they have learnt and experienced.

Methods for teaching- music

Education in all disciplines advocates teaching and learning of subjects in schools for effective result. Here are some of the methods that can be applied for effective teaching and learning of music as researched by music educators.

Lecture method- The lecture method is regarded as the most comprehensively used pedagogical method within educational institution at all levels. In simple terms, this is the method in which the instructors are imparting information to the students in terms of lesson plans and academic concepts within the classroom settings. A lecture method is done in an oral presentation of information by the instructor. It is the method of relaying factual information which includes principles, concepts, ideas and all *THEORETICAL KNOWLEDGE* about a given topic. In a lecture the instructor tells, explains, describes or relates whatever information the trainees are required to learn through listening and understanding. The lecture method is more teacher centered but it can be effectively applied in rendering instructions and explaining key points. The lecture method can be used along with other methods of teaching and learning in introducing a new topic and illustrating it with numerous examples. The approach can be appropriate in situations when certain information must be provided especially in introducing new concepts in a relatively short period of time. According to Okafor (1988), lecture method is the most suitable for the teaching and learning of musical facts such as the life and work of musical composer in music appreciation lesson. According to Sandry (2005), “lectures method represent a conception of education in which teachers who know give knowledge to student who do not know, he conclude that lecturing is the most effective method for promoting thought, changing attitudes or teaching behavioural skill” (p.78). Despite the popularity of lectures, the lack of active involvement of trainees limits its usefulness as a method of instruction. The lecture method of instruction is recommended for trainees with very little knowledge or limited background knowledge on the topic. It is also useful for presenting an organized body of new information to the learner. To be effective in promoting learning, the lecture must involve some discussions and, question and answer period to allow trainees to be involved actively.

Project Method- The project method is one of the modern methods of teaching in which the student’s point of view is given importance in designing the curricula and content of studies. This method is based on the philosophy of pragmatism and the principle of

learning by doing. The product method is also an educational enterprise in which students are given practical problem to solve over a period of several days or weeks. Music students design and conduct project under the supervision of the lecturer. The project method gives the students the opportunities to conduct, investigate and gather information on what they would use in achieving their goals. According to Anya-Njoku (2015), “project method is a field work investigation method in which participant observation, interviews, recording, data collection and analysis are prerequisites as it is used in culture and Ethnomusicology” (p.18). The project method requires practical demonstration at the beginning by the teacher, a music educator needs some skill and knowledge in some areas of his/her own culture, where the teacher does not possess the requires skills, it is necessary to engage the services of a resource person. The learners should be encouraged to collect or borrow materials from home. The teacher needs to demonstrate the procedure before the students while the students commence the process simultaneously as the teacher directs.

This method requires constant inspection by the teacher as the students work on their own. It motivates learners to explore their respective innate creative aptitude and artistic skills. The project method is another effective method of teaching music, it is centered on the learner, a teacher is required to assign works like construction of local musical instruments to the students based on their scheme of work. The teacher decides how, where and when the project should be carried out. However, the adoption of this method should be decided by the teacher based upon his findings about what the students already know in the area of traditional music. It will help him/her in the approaches of executing the project. Odogbor (2008) he assert and shared his view thus: “The task of introducing any aspect of traditional music may not be a pleasant one considering the musical orientation of the present- day learners; therefore, the initial approach should be to generate interest in the learners through practical demonstration by the teacher” (p.76). According to Ojukwu (2011) Projects to be selected must be of value to the students in the following ways.

1. The project will help in bringing the students closer to real life problems which they should be able to solve mostly by thinking and working together in cooperation.
2. The project provides the students with opportunity to learn techniques, practice skill, illustrate a principle solve a problem or perform creatively.
3. The project should be students into actual contact with the lives and activities of their people and neighborhood.

Demonstration Method

The demonstration method in teaching can be defined as giving a demo or performing a specific activity or concept. In other words, the demonstration method is a teaching-learning process carried out in a very systematic manner. Demonstration often occurs when students have a difficult time connecting theories to actual practice or when students are unable to understand the application of theories. It is a teacher-centered method that combines both telling, showing and doing for the benefits of the student. The teacher demonstrates using his/her voice, movement of the body and black board illustration. Maduewesi (1999) assert that “demonstration is the teacher’s greatest assets in arriving at fundamental skills and practices in a very short time; it is also good in developing understanding and introducing new skills to the students” (p.37). In the teaching and learning of music, demonstration appears to be very good means of achieving objectives. It is an effective method of teaching music. It is widely used by teacher/ student- centered method. It can be applied in teaching quite a good number of performance skills. Odogbor (2008) assert in his statement that the initial approach should be to generate interest in the learners through practical demonstration by the teacher. (p.76). This method gives opportunity to attend musical performances like cultural festivals, concerts in both traditional and western performances to improve their experiences. Demonstration should be supplemented with pictures, recordings diagrams and films. It requires some practical demonstration by the teacher which involves student’s active involvement through observation, imitation and reproduction. In connection to music studies, music teacher can demonstrate the technique of playing different musical instrument, construct local musical instrument, sing to simple tunes and perform different dance steps. It is very important that a music teacher stimulates the students before demonstrating to enable them see the need for demonstration.

Discussion Method

Discussion Method are a variety of forums for open-ended collaborative exchange of ideas among a teacher and student for the purpose of furthering students thinking, learning, problem solving understanding or literary appreciation. Participants present multiple points of view, respond to the ideas of others and reflect on their own ideas in an effort to build their knowledge, understanding or interpretation of the matter at hand. Discussion method involves the participation of students in the learning process where learners evaluate points of view, raise issues on their own and seek solution based upon study examination and group analysis under the teacher’s direction and guidance. The teacher should avoid dominating the discussion while guiding the students. The discussion must be purposeful and be based on a common problem to all. It is the teacher that

possesses the problem, initiates interaction and gives the students room to discuss toward the realization of the objective. The class may be divided into smaller groups and the leader of each group be appointed by the teacher. This is necessary because ‘the degree of individual participation in the discussion increases as the group size decreases. According to Maduewesi, (1999), “each group should make summaries of the major points at intervals. Areas of agreement and disagreement should be defined in order to bring about consensus on the basis of available facts” (p.41). The problem should be such that will have no single clear acceptable answer and should be relevant to the student’s lives and with their experiences and ability.

The Field Trip / Excursion Method

Field trips/ excursion describe opportunities for incorporating outside experiences into a particular course. This may take the form of trip to relevant locations, or it may be more project based field work with students regularly visiting or working at one site. Field trip or excursion is that activity that is carried outside the classroom within the environment or community for the purposes of enhancing and fostering knowledge. According to Joymalya (2019), “Field trip is an educational procedure by which learners obtain firsthand information by observing places, objects, phenomena and processes in natural setting to supplement classroom instructions and serve as a means to develop positive attitudes, values and specific skills” (p.34). Field trips have been found very valuable as they provide the students with direct first hand experiences. It allows the students to see and observe processes in natural life settings. Field trip affords the students opportunity to explore accomplishment of the community with other vocational situation. Such trips develop the interest of the students in learning as they can gather first-hand information regarding the topic under discussion in the class. On embarking on a field trip, good planning on the part of the music teacher is very necessary to ensure the success of the trip as a teaching and learning activity.

Conclusion

Having presented and discussed overviews of some general strategies and methods of teaching music, it is anticipated that whichever specific method or strategy is adopted by the educator to teach will be informed Experiential teaching and learning theory, and also based on students’ readiness, experiences, interest and effective collaboration with them to enhance their learning in music. The objective of this article was to examine the application of experiential learning and teaching methods in music education in selected tertiary institutions in Nigeria. The survey’s objectives were to learn more about teaching

methodology, experiential learning in music education and to evaluate the facilities that could be used to carry out effective teaching and learning in music education in a suitable manner. The study focused on finding out the adequate teaching methods and instructional materials that will be suitable for different topics and different class level and the ways of making music teaching and learning enjoyable through active musical experiences so that the learners' could be sustained till they get to a certain standard of performance. The application of Experiential Teaching in music- education has successfully solved problems existing in the educational sector. Based on this, this paper mainly has analyzes the different methods and application of experiential teaching in music teaching so as to effectively promote the continuous development of music teaching in colleges and universities.

Recommendations

Music education can be learnt through active participation and usage of the teaching method and instructional materials. Based on the findings, the following recommendations were made to promote the use and possibly, improve students' performance.

1. The Government and school authorities should provide adequate funds to educators to assist them procure and produce instructional materials that can help illustrate some things that are discussed in several musical topics.
2. In order to provide for meaningful professional support, workshop seminars and exhibitions utilization of adequate teaching methods and instructional materials should be organized for educators on regular basis for cross growth of ideas and skill developed on the use of instructional materials and improvisation.
3. Music educators should be versatile in different area of topics so as to know how and when to use the proper approach and teaching methods to carry out the lesson with the aim of getting a positive result as feedback.
4. Different teaching methods should be compared and evaluated by the music educators to see how the student perform academically anytime a particular method is used during teaching and learning.

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