TRANSFORMATIVE INSTRUCTIONAL METHODOLOGY FOR SUSTAINABLE MUSIC EDUCATION IN NIGERIAN TERTIARY INSTITUTIONS

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Abstract

The study of music in school, especially in tertiary institutions, should be geared towards positive, inclusive, responsive and productive learning to achieve professional knowledge of the subject matter. This aim, over the years, has proved to be a herculean task leading to a catastrophic drop in quality and the churning out of increasing numbers of poorly equipped music graduates into an already congested job market. This problem could be attributed to the method of music pedagogical delivery in Nigerian universities. This study is an attempt to explore what music professional knowledge ought to look like in the context of higher music education teaching; reflect upon the challenges and motivations to develop and enhance musical knowledge and practice where music students will be on the lead to facilitate learning. The study employs participation and library search as its methodology and is hinged on multiple intelligent theory of Howard Gardner. The work, therefore, posits that music pedagogical practices should be transformed in tertiary institutions if teachers transcend learning beyond mere classroom lecture by involving students in the more interactive and productive learning environment.

Keywords: Quality professional knowledge, Tertiary education, Interactive teaching strategy and Transformative music pedagogy.

Introduction

The musical arts education ought to be aesthetic pursuits that should produce practical results in life and society since they constitute specialized modes of action and communication that have affected humans in super-ordinary ways. The purposes that musical arts practices are required to serve in society inform the structures and methods put in place for transmitting knowledge. Basically, the right methods to adopt in the classroom teaching are interactive methods that will enhance the music that is life and accessible as practical experience.

Quality music education in Nigerian tertiary institution has long been acknowledged as the basis for practical music-making. There is increasing recognition that without proper music education, Nigerian music education may never get to its ebb and none of the goals of music in the tertiary institutions will be achieved; yet music education in the tertiary institutions seemed to be facing nothing short of crises. The population of the students has been allowed to expand without corresponding resources. Increasing numbers of new entrants' into the labour market have made competition for conventional salaried work intense and unemployment rates reaching a very high percentage in Nigeria. From the report of the British Council (2015), it is observed that for young people in Nigeria today, the future holds both promise and uncertainty. The reasons being that the economic growth has increased circulation of goods and services; new technologies and improved connectivity have opened previously unimagined opportunities for interaction, travel, occupations and experiences. However, in the context of the society's youth-bulge, these gains are precarious because the great promise of the university has not been fulfilled since the automatic white-collar employment has not been provided as may have been the case in previous decades. In Nigeria, the rate of unemployment is significantly high. Furthermore, even among employed graduates,

there have been widespread criticisms by employers about what are perceived to be falling academic standards and lack of broader work skills and dispositions.

Federal Republic of Nigeria (2014) in its *National Policy on Education* upholds that "access to quality education is the right of every Nigerian". Nigeria as a nation going by its policies is committed to promoting education for all (EFA). The National Teachers Institute was mandated by the act No 7 of 1978 to organize programme for the updating of the knowledge and pedagogical skills of teachers at all levels of the nation's educational system; the workshop has been carried out for the teachers of primary and post primary education for this effect but there has not been any serious systematic attention to update regularly the knowledge and pedagogical skills of teachers of tertiary institutions in the light of the changes in the curriculum and the wider society. Studies have shown that university education is still rooted in lecture method, rote learning, dictation of notes among other teacher centered methods of teaching that give very little room for interaction and creativity. This neglect has affected the quality of teaching in Nigerian tertiary education. This qualitative paper adopts a well-conceptualized interactive approach to teaching and learning in order to emphasize its belief in the learner-centeredness. It advocates for lots of activity based lessons which music teachers in the tertiary institutions are expected to adopt for maximum professional benefit.

The research questions guiding this study include:
- What are the required quality professional knowledge, pedagogy and practice in tertiary institutions music teaching?
- How can tertiary institutions pedagogies and practice which are inclusive and supportive be developed?

Theoretical Framework

The need to take the student into consideration in the teaching process is the pivot of this study. This study is based on the pedagogical principles that are fundamental to learning and one that gives the child opportunity to participate in the process of learning through various activities. The theoretical frame work of this study is hinged on Howard Gardner's cognitive multiple intelligent theory. This theory portrays that multiple intelligence involves various ways of learning using innate ability, talent or skill. Gardner (1999, 2006) in his postulation identified eight learning styles in a human being as visual/spatial, verb/linguistic, logical/mathematical, bodily/kinesthetic, musical/rhythmic, interpersonal, intrapersonal, naturalist intelligence.

It can be deduced from Gardner's postulations that each person possesses ability in all eight intelligences in certain degree exclusive to such individual. Gardner highlights that everyone has the capacity to develop all eight intelligences to a reasonable level if given appropriate encouragement, enabling environment and instruction and that there are many ways to be intelligent within and out of each category. It is evident from the above theory that levels of intelligence overlap each other as learning involves the above intelligences in varying proportions in learners. Consequently, there is need for the music teacher to take into consideration, the multi nature composition of the class and strive to accommodate all the intelligences during their teaching and through the use of appropriate teaching method. To achieve this, the method adopted by the teacher must be flexible, dynamic and accommodating as to reach out to emerging trends in teaching methods. Maduewesi (1999) opines "it is the teacher's responsibility to create or influence the desirable changes in behavior or in the tendencies toward behavior in his students" (p.18). In support of the above assertion, Ojukwu & Onuora-Oguno (2015) state: "for students to do well in music and develop

practical skills which will be useful to them in their later lives, they must be actively involved in the process of learning". They further argue that "the best methods for improvement of music instruction are those that involve the learners in meaningful musical experiences.

Varying the teaching methods creates the opportunity for the students with unique and similar intelligence to work together. This results to self-fulfillment and self-realization of the student's academic goal. Music teacher should vary teaching method and recognize the multifarious composition of learners in the class. When a teacher recognizes that it is good to vary his/her teaching methods to accommodate all the different shades of intelligence (highly developed, moderately developed and under developed intelligences), then an atmosphere convivial to learning is created, class control is made easier, and the students enjoy the process or activities because they are actively involved and learning will naturally take place. This is because all the senses – visual, auditory, psychomotor and sensual would be actively involved which aids the student to absorb the lesson in certain percentage.

To effectively use methods that will incorporate all the intelligences, Armstrong (2017) advices teachers to draw on their colleague's expertise, " regard your colleague as important sources of assessment information about students' multiple intelligences" (p.41) and meet with them to compare notes, entrust responsibilities on the students to express their ideas and most importantly to be "creative and make up your own story, songs, or play for teaching the idea of multiple intelligences" (p.52) and use of available technology like good knowledge of ICT, tape recordings of music, picture oriented video tapes, etc.

Quality Professional Knowledge

A professional knowledge or knowing implies occupations organized around both official and unofficial codes of behavior and shared values which include familiarity, information and understanding gained through experience and learning. What makes a good teacher are what the teacher knows, believes and do. "An accomplished teacher is a member of a professional community who is ready, willing, and able to teach and to learn from his or her teaching experiences" (Schulman & Schulman, 2004).

Quality professional knowledge unpicks the relationship between knowledge domains in education and exemplifies how these can impact on pedagogy and practice. It also explores the concept of higher education excellence drawing upon experiences of quality scholarship and principles which transcend different cultures, instructional contexts and educational systems. It provides opportunities and challenges towards transforming pedagogy in order to achieve world best practices in tertiary education. It tries to establish that tertiary education teaching should be bothered on research while exploring the link between teaching and research. It also demands that teachers should work together to develop positive, inclusive, responsive and productive learning environment (Land and Gordon, 2015) and develop best strategies that can strengthen and enhance approaches to teaching and learning in tertiary institutions.

Quality professional music teacher should have the necessary educational qualifications (higher degrees in music) or possesses the certificate in music discipline coupled with other qualities such as: classroom teaching ability, performing ability, good knowledge of traditional musical art, personal ability to bear upon the study and presentation of the musical problems in the classroom. Malcom (1974, p.8) agrees with the assertion above and states: "the music educator spends approximately one third of his life influencing the musical

growth and development of others". It should be noted that many teachers in Nigerian schools especially in the tertiary institutions do not have certificates in teaching. They were employed to teach based on only their knowledge of the subject matter having attained a higher degree in a particular disciple.

Quality professional music teacher is the one who makes frantic effort to upgrade oneself through higher degrees, research, workshops, seminars, conferences and a member of music professional bodies and often explore what is involved in creating an inclusive learning environment, and the rationale behind the need for this. It considers the need to assume that there will be diverse and different students in the classroom in terms of aspects of identity, ways of learning, and support needs. Haggis (2006) opines that there is need to consider the importance of acknowledging and valuing including in terms of gender, ethnicity and disability, Haggis further observes that higher education outcomes should go beyond direct imparting of academic content by embedding wider skills development in learning activities teaching, learning and assessment. This includes providing guidance on how to foster and develop students' information literacy and understandings around plagiarism; their study skills and attributes; their personal development and wellbeing and critically their employability and entrepreneurial skills.

It is in recognition of this that the Federal Government of Nigeria through its Ministry of Education advocated for tertiary education teachers to go back to classrooms and study pedagogical skills and practice. Intervention was made by the National Universities Council (NUC) in 2017 for teachers of tertiary institutions to undergo retaining exercise which should focus on the innovative techniques of teaching in every higher education discipline. The retraining exercise has been kicked off since two years now but not much has been done to accommodate good number of higher education teachers from

various disciplines in the system. It is also necessary to mention here that this paper derived extensively from the outcome of that workshop.

Interactive Teaching and Learning

To interact means to communicate with somebody especially while one works, plays or spends time with another person/s. Interactive then means the event or activity or course that involves people working together or having an influence on each other. Interactive learning therefore is those practical methods and approaches a teacher or instructor employs to help students to be more involved in retaining more materials that will improve their skills. The teacher gets some feedback or reactions from learners when interaction is fully in force or operational. Interactive learning helps in strengthening the critical thinking or problem solving skills of the students. It is a hands-on approach to help the learner becomes more engaged and retains more materials with or without any form of technology. One of the major advantages of interactive learning is that it plays an important role in the life of students with different abilities. "Interactive learning is hands-on approach to help students become more engaged and retain more material. With or without a form of technology, interactive learning help students strengthen problem solving and critical thinking skills" (Lindy Hatten, 2017). Furthermore, as the interactive teaching culture is introduced and followed in the classroom, students enjoy various learning styles which are appealing to individual requirements of every student.

Transformative Music Pedagogy

School learning is based on the assumption that what is learnt in school will be transferred to life situations outside the school. The above represents the overall vision and mission of tertiary institutions in Nigeria and arguably the world over. The mission of the Nigerian universities is to use teaching, research and public service to

solve societal problems. In the process of learning, students would be oriented to use their education in solving practical problems confronting Nigerian society and beyond. The above assertion calls for teachers to teach for transfer. Onuigbo (1997) argues that if learning is not remembered or made use of, there is no need learning at all, because learning involves applicability in life. Ojukwu (2009, p.44) further notes: "the extent of transfer of an academic subject clearly depends on the teaching method". When the learners are not provided with opportunities to develop their potentials to the highest possible level, the result will be that the students who are naturally gifted in music are denied the opportunity to develop their talents and so cannot contribute effectively to the musical growth of the nation. In-depth research in universities in Ghana, Nigeria and South Africa has revealed the following key findings concerning the feelings of students in tertiary institutions:

- Students no longer see their future in conventional salaried employment;
- Giving back to their communities is an important goal for the students;
- Careers services and skills development programmes are under-utilized;
- Students from disadvantaged backgrounds face uphill struggle; and
- Universities are still characterized by rote learning. (The British Council : 2015)

Considering the above mentioned feelings of students in tertiary institutions, it becomes necessary that the pedagogical approaches in teaching not only in music but every other discipline in tertiary institution should change. Students are no longer expected to sit on a desk and take lecture notes. Lectures are expected to be much more engaging and interactive. In music class, the nature and value of

musical experience depend largely on the interaction which takes place between the learner and the teacher. According to Stanford University of Medicine in Lindy Hatten, (2017):

> Interactive learning actively engages the students in serious wrestling with the learning material. It reinvigorates the classroom for both students and faculty. Lectures are changed into discussions, and students and teachers become partners in the journey of knowledge acquisition the teacher and the learner making them both partners in the journey of knowledge acquisition [https://study.com].

Learner Centered Approaches to Music Teaching and Learning
Teaching methods which are participant oriented help the learner to build self-confidence; motivate them to recognize, respect the feelings and uniqueness of others in the class. Some of these approaches include: Active learning, deep and surface learning, large group teaching, flipped learning, reflective practice, non-judgmental communication and cooperative development.

Active Learning
Active learning is a form of learning in which teaching strives to involve students in the learning process more directly than in other traditional methods. Bonwell (1991) opines that in active learning, students participate in the process and students participate when they are doing something besides passively listening. Active learning is opposite of passive learning; it is learner-centered rather than teacher-centered, and requires more than just listening. The active participation of each and every student is a necessary aspect in active learning. Student must be doing things and simultaneously think about the work done and purpose behind it so that they can enhance their higher order thinking capabilities. In a music class, the process

involves students engaging in activities, such as studying musical scores, composing music, choral studies, discussion, or problem solving in music that promote analysis, synthesis, and evaluation of class content. In active learning, rather than the teacher transmitting knowledge through lectures or reading, learners engage in a series of activities which require them to produce observable evidence of their learning. Where possible, these individuals, pair and group task should aim to develop higher order thinking skills, emotional connection with content and tactile or physical engagement with the environment. Cooperative learning, problem-based learning, and the use of case methods and simulations are some approaches that promote active learning (Bonwell & Eison, 1991).

Deep and Surface Learning
Deep learning is the learning approach that examines new facts and ideas critically, and trying them into existing cognitive structures and making numerous links between ideas while surface learning is an approach to learning where by the learner accepts new facts and ideas uncritically and attempting to store them as isolated, unconnected, items (Biggs, 1999). Deep learning involves the following: Gaining a full understanding of the concept; grasping the main ideas in a chapter; distinguishing principles from examples; writing involving logical argument; questioning the conclusions; and recognizing the key ideas in a lecture. Surface learning involves the following: The learner is more or less forced to adopt a rote learning strategy; finding the right answers; assimilating unaltered chunks of knowledge; and the typical structuring of materials that tend to be produced as a list of unrelated items.

Houghton (2004) compares deep and surface approaches to learning thus: Deep learning – Examining new facts and ideas critically, and trying them into existing cognitive structures and making numerous links between ideas. Deep learning focuses on the central argument or

concepts needed to solve a problem; distinguishing between argument and evidence; making connections between different modules; relating new and previous knowledge and linking course content to real life. Surface learning on the other hand - accepts new facts and ideas uncritically and attempting to store them as isolated, unconnected, items. Surface learning relies on rote learning; focusing on outward signs and formulae needed to solve a problem; receiving information passively; failing to distinguish principles from examples; treating parts of modules and programmes as separate; not recognizing new materials as building from previous work; and seeing course content simply as material to be learnt for the exam.

In a music class, though there are multifarious students of various categories of understanding, the teacher should encourage the learners to focus more on deep learning and deemphasize surface learning through effective pedagogies focused on developing higher order thinking and through other interactive approaches that appeal to individual nature of students.

Large Group Teaching
In the context of Nigerian tertiary institutions, large group teaching is inevitable. A quality professional music teacher should have a critical understanding of teaching large group and their preferred mode of learning considering the nature of music education. The following are the tips for large group teaching: Knowing the course is not enough; begin and end with intended learning outcomes; break your lecture into smaller ten minutes segments and focus on 3-4 points; encourage note-making rather than note-taking; consider the background of your audience; prepare good slides and make the most of handouts; lectures should be seen and heard; engage the students and create rapport; don't over run and pave the way for the next lecture (Race, 2001).

Before teaching a large group, the teacher should check the following: the number of lectures to be given to the class; the number of students in the class; find out what the students are likely to know already about the topic of the lecture; find out where a particular lecture fits in to the overall module the students are studying; go to see the actual lecture room one is expected to be using; prepare the slides to accompany the lecture; identify the learning outcomes of the lecture; prepare the handout material the students are expected to have during lectures.

After teaching, the teacher should also check the following: Did I introduce and explain the intended learning outcomes clearly to the students? Did I manage to speak confidently and clearly? Did I give the students tasks to do as part of the lecture? Did my handout material work well with the students? Did I engage the students by asking them questions and encourage them to ask me questions? What was the best thing about this particular lecture? What will I do differently next time? (National Universities Commission, 2017)

Flipped Learning
Flipped learning is a pedagogical approach in which the conventional notion of classroom based learning is inverted, so that students are introduced to the learning material before class, with classroom time then being used to deepen understanding through discussion with peers and problem solving activities facilitated by teachers (Arnold-Garza, 2014). It is a gateway to deeper learning strategies. Although flipped learning has not been rigorously evaluated as pedagogy in tertiary institutions, but case studies are emerging in ever greater numbers, which document measurable improvements in students and teacher motivation, increased attendance in class, and better grades, as a result of using flipped approach (Hamdan et al., 2013).

In traditional learning, students acquire knowledge in a classroom context and then sent away to synthesize, analyze and evaluate this after the class. In the flipped classroom, students acquire knowledge before the class and use classroom period to practice and apply concepts and ideas through interaction with peers and teachers. After the class, students reflect upon the feedback they have received and use this to further their learning. A flipped classroom is an instructional strategy and a type of blended learning that reverses the traditional learning environment by delivering instructional content, often online, outside of the classroom. It moves activities including those that may have been traditionally been considered home work into the classroom, In flipped learning various pedagogical tools are combined in order to achieve effective learning, such as media (video, audio, individual recording, podcasting), quizzes, social media, non-electronic (images, readings), etc. By providing students with the material to gain a basic level of knowledge and understanding before the class, classroom time can be used to deepen learning and develop higher-level cognitive skills. One of the core objectives of flipped learning is to move students away from precise learning and towards active learning where students engage in collaborative activity peer learning and problem based learning. Within this context, the role of the teacher shifts towards that of a facilitator and coach by empowering students to take control of their own learning. The use of technology further enriches the flipped learning process and promotes skills that are essential for 21st-century learning. Flipped learning approach can be applied in music teaching and learning to derive various musical courses home.

Reflective Practice
In teaching and learning situation, it is usually necessary to reflect. Reflective practice is a generic term for those intellectual and affective activities in which individuals engage to explore their

experiences in order to lead to new understanding and appreciation (Boud & Walker, 1985). This involves exploration and explanation of events to reveal errors, weaknesses, anxieties, strengths and successes. It involves taking unprocessed, raw material of experience and engaging with it as a way to make sense of what has occurred (Boud, 2001). Reflection as an important aspect of teaching should be aimed at achieving better understanding and leading to new learning. Herbert (2015) distinguishes between two forms of reflection: Reflection-in-action – Thinking about something while engaging in it (i.e. reflection is more or less concurrent with action / experience; Reflection-on-action – takes place after the act or event is over, and involves revisiting experience, noting feelings, and re-evaluating what has happened which will eventually lead to new and better learning.

Through reflection in and on action, music teachers in tertiary education will also become more aware of interaction between themselves (as individuals who teaches) and their teaching practice. Their experiences and areas of expertise, their multi-faceted background and identities, their preferences and prejudices, their habits and so on, all which may have a shaping influence on their teaching practice. At the same time the experience of such teaching practices may likely shape who they are (as teachers). This by-directional, mutually-shaping interaction between the teacher and the teaching practice can be seen as reflexivity (Edge, 2001).

The nature of the music teacher's experience can be understood only by noting that it includes an active and a passive element peculiarly combined. When something is experienced, it is acted upon and something is done with it, then the consequences is undergone or suffered. "To learn from experience is to make these connections of acting and being acted upon" (Dewey, 2016:164). The above statement is what is seen as teacher recognition; that is, the importance of unpacking own pedagogical beliefs, conceptions, assumptions, maxims, etc. which borders on behavior (what teachers do), knowledge and

understanding (what teachers know) and beliefs (why teachers act as they do) in order to achieve great pedagogies, etc. Borg (2015, p. 55) sees teacher recognition as:

> *An inclusive term to embrace the complexity of teachers' mental lives …What teachers think, know or believe in relation to any aspect of their work, and which, additionally but not necessarily, entail the study of actual classroom practices and of the relationship between cognitions and these practices.*

Non-judgmental Communication for Teacher Development
Non-judgmental communication can be understood as relationship in form of listening, coaching, mentoring, etc. involving two individuals – the speaker and the listener, without the listener being judgmental. Non-judgmental communication to a great extent leads to cooperative development of teachers.

Cooperative development is an approach to personal and professional development (Edge, 2002). Development is a life-long process and one of the greatest assets to any university is a developing teacher. Teacher self-development is a social phenomenon; they learn through articulating ideas and actively pushing them forward. Cooperative development is an internal approach to teacher development since no single way of becoming a teacher is right for everyone. Johnson and Johnson (2009, p.9) infer "Overall cooperative development creates a unique kind of meditational space and a unique kind of discourse within which self-exploration and the articulation and re-articulation of ideas can emerge".

This approach recognizes that tertiary education professionals work in diverse disciplinary and institutional culture; are involve in various professional activities; are keen to advance their own teaching practice; would appreciate more space for reflection on practice; and

are often responsible for facilitating the development of their junior colleagues. Cooperative development involves: Learning through the expression of one's ideas; a specific kind of discourse; working for regular, agreed upon periods with a colleague and have roles (speaker and *understander*) (NUC, 2017).

The speaker has the following qualities: Non-defensive, open, proactive, knows they are resourceful, have purpose (explore a certain issue or area of interest), leads to discovery and a plan for action. The *understander* poses these qualities: Non-judgmental, respect, empathy, sincerity, facilitates the speaker's path of exploration – discovery – action, in line with the speaker's own professional development goals, and follows a set of agreed moves. The teachers of music in tertiary institutions requires a lot of communication especially between the more experienced teachers and their junior colleagues to enable the younger lecturers find their footings and brace up to the challenges of music teaching.

Successful Assessment and Effective Feedback
Transformative tertiary music education pedagogy considers principles of assessment including the relevant theories underpinning various kinds of assessment and their applications in other to improve learning. This includes the setting and application of modes of assessment and how assessment for learning can be used in lessons to improve learning. It should also explore how to use teacher-assessment, self-assessment and peer-assessment to create active learning opportunities and how to structure lessons, assessment and effective feedback to ensure students can maximize learning through feedback (Brown, 2005). Assessment for learning involves the whole process of seeking and interpreting evidence for use by learners and their teachers to decide where the learners are in their learning, where they need to go and how best to get there. Assessment has

both evaluative and diagnostic effect (Assessment Reform Group, 2002). The outcome of assessment can be used to evaluate performances of students, teachers, modules, courses, departments, institutions, states, etc. It has diagnostic capacity to identify prior understanding, preconception, misconception or learning need.

Learning assessment should involve both formative and summative in successful pedagogy and practice. Formative assessment is often preparation for future work, assessment for learning designed to help development across module. Summative assessment is usually a module wide assessment that comes at the end of a module in form of a single activity or ranges of assignment which normally involves grade and formal submission/record. Assessment can also be formal – involving submission and feedback usually recorded with grades usually in response to module wide assessment. Assessment can also be informal – often oral and unrecorded, part of in-class discussion and tutorial advice, sometimes related to assessment, sometimes related to progress, frequently ungraded, specific and general.

For effective music learning to take place, learners need to know what they are trying to achieve; this enables the students to be aware of what they are trying to learn and why. Music teachers should share learning expectations, elicit responses from students through questioning, involve the students in peer and self-assessment, formative use of summative tests and give the students feedback through marking.

It is the candid opinion of this study that if the music teachers and indeed teachers in other disciplines in Nigerian tertiary institutions should imbibe to a large extent the interactive and transformative approaches discussed in this study to their classroom practices, there will be fundamental shift towards critical thinking among Nigerian students leading to enquiry-based learning and real-life

application of knowledge; entrepreneurship and social enterprise will become key areas of interest for graduates. The needs of Nigerian students will be met and there will be a lot of reformation in the Nigerian tertiary education.

Recommendations
The study recommended the following:

- The National Universities Commission (NUC) down to universities level should from time to time organize workshops on pedagogical approaches for their teaching staff to acquaint the teachers on the interactive and transformative approaches to teaching and learning bearing in mind that most university teachers did not have any qualification in teaching.
- Universities should support the initial and continuing professional development of staff engaged in teaching and supporting learning. Dynamic approaches to teaching and learning through creativity, innovation and continuous development in diverse academic and /or professional settings should be encouraged.
- Institutions should facilitate their staff in gaining formal recognition for quality-enhanced approaches to teaching and supporting learning, often as wider responsibilities that may include research and /or management activities.
- Tertiary education teachers should demonstrate to students and other stakeholders the professionalism that they bring to teaching and support for student learning. This in turn will make the variety and quality of teaching, learning and assessment practices that support and underpin student learning to be acknowledged.

Conclusion

The objective of this paper is to help Nigerian music professional teachers of tertiary education reflect on strategies for teaching and learning and ways of enhancing students' engagement and maximizing learning opportunities. It offers the teachers of tertiary education opportunity to examine one's pedagogical beliefs and assumptions for continuous professional development and to reflect on the deeper influences on their own teaching approaches, examining practical ways of using these approaches for their professional development and for their work context at large. This study tries to establish that it is crucial for a tertiary education teacher to often ask oneself the following questions: what mode of learning do I often promote? What mode of learning does my teaching material promote? And what mode of learning does my teaching space promote? Crucially, the study argues that only by listening to music students needs and empowering them through transformative pedagogies can quality be driven across Nigerian tertiary institutions. This will increase the employability skills and entrepreneurial enterprise of Nigerian music graduates and securing employment will be easier in the long run.

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