

NIGERIAN MUSIC EDUCATION: EMERGING ISSUES IN CARRIER PLACEMENT

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Introduction

Reflecting on the significance of music in human lives, Nwankpa (2003) states that:

If we have wings to fly into the orbits of musical realms, if we have wisdom to understand the essence of its being, If we allow ourselves the will to accept its numerous illuminating colors and evocative sonifications and powers, then we will not only be transformed by and awakened to the mystery and uniqueness of this craft, but we will also be able to allow our imagination to soar, igniting our feelings and reflecting the purpose of this art form— God's most spectacular gift to the universe (p. iii).

Here lies the efficacy of music education. Music education is the process of learning or acquiring musical knowledge, routines, skills, worth, principles, and so on. Music education can be formal or informal, and takes place under the instructions of educators. Music education has a formative effect on a person's thoughts, emotions, and actions.

This paper is segmented into three: the first part focuses on the historical, effective and functional music education programme, with its emerging potentials in contemporary Nigerian society. The second part focuses on career and emerging new career placements, job openings, offices, positions and qualifications. The third part of the paper concludes with discussions on the multiplicity of skills possessed by music graduates and how they appeal to employers.

The advent of Christianity and Western education metamorphosed into the introduction of musical studies in Nigeria, towards the end of the first half of the 19th century. Some Nigerians began to take lessons in organ playing and singing for the service of the church and other religious programmes. They also took lessons in theory, history and general African music. It must be noted that Music was included in the curriculum as a subject of study in schools by the early missionaries.

Generally, it is understood that many musicians are called teachers. This line of thought is premised on the fact that they earn their living to a certain degree by introducing other persons into the realm of music. Even the ones who reject the thought of being teachers are not free from serving educational purposes (*The New Oxford Companion to Music*, 1984: 605). The educated singer, pianist, flautist, composer or violinist who umpires a musical competition will of a surety influence the quality of musicality of the participants. A member of an ensemble may not purposely try to determine the timbre, exactness of notes, tempo, articulation, phrasing and performance style of certain musical works in the repertory to his close associates without acquired relevant competency. Skills and profundity are required to achieve any sound musical goal. Consequently, a conductor, cantor, music instrument/product demonstrator, composer, performer, and therapist, to mention just a few, are musicians directing people in the musical realm with a view to achieving a goal using their skill competencies.

The peripheral knowledge of singing and playing of the organ in tonic sol-fa notation, as was taught by the early missionaries, was not enough musical study to meet with the advancement of the 21st century scholarship. Although the main focus of the early missionaries was training organists and singers to function in the religious worships, there arose needs to meet up with the national/societal pressing challenges and international standards and best practices in terms of music education. In meeting up with these societal challenges and international standards the music curriculum had to be reviewed. This necessitated the development of musical studies in composition, performance, therapy, electronic and acoustic musical instrument construction and repairs, entrepreneurship, music business, music media and journalism, sound engineering, instrument/product

demonstration, forensic musicology, critical issues in research, music psychology and many more. These various areas of musical studies equip the students to interface effectively and efficiently with the contemporary society, getting them ready for the industry and employment on graduation.

Effective and Functional Music Education Programme in Nigeria

To match the contemporary time and needs of the society, development of diverse musical programmes should be put into place. This is necessary, not only for advancement of music education, but for effective and functional delivery in the industry. At the dawn of the 21st century Nigeria embraced the use of Information Communication Technology (ICT) in almost every facet of education, including music education. Though, the use of technology in music education is not aimed at taking over live performance or playing of musical instruments, singing, scoring and analysis of music with machines, it aids and assists to nurture investigations and improvements in music education. The inclusion of ICT in the curriculum of music education nurtures creativity and advances accomplishment of instructional intentions.

Therefore, the use of ICT in music education should be instructive, exploring its prospects in a functional way to the benefit of both the society and the music profession. It will worth every effort if music educators grasp these ideas and brainstorm on ways to better their fusion as teaching aids. No doubt, attendance to conferences, seminars and workshops will advance and enhance knowledge dissemination and internalization of the emerging music education experts. Conversely, music has the aptitude and knack to link, awaken and inspire man. To buttress this, Plato as cited in Olusoji (2013), states that: "Musical training is a more potent instrument than any other because rhythm and harmony find their way into the secret places of the soul, on which they fasten imparting grace, making the soul graceful of him who is rightly educated" (p.3).

Music graduates have competence to work independently, examine the importance of ideas and discern differences, present reasons distinctly and persuasively. In the course of this study, a music graduate from the University of Port Harcourt who is a Music Business major and works with music recording

studio, told the researchers about her scope of duties at her place of work which included serving as personal assistant to the managing director, secretary and interfacing between the company and clients, safeguarding the company's information with utmost discretion, taking care of occasional trouble shoots in the absence of the managing director. With a good salary, she is quite pleasant and her employer is so far very satisfied with her level of productivity.

Is it surprising that music students learn and master history and theory of music, performances on major and minor instruments, as well as choral, orchestral and operatic performances each semester? This question is answered in the capabilities of music graduates as good team players, multi-taskers, prioritizing numerous responsibilities to time and possessing personable disposition. This level of efficiency and functionality is the result of thoroughness in music education.

Emerging Music Potentials in Contemporary Nigerian Society

Self-concept and self-actualization have become ideas on human development and change, and how we view ourselves in the contemporary society is a central motivating problem of development (Bernard, 1978: 28). Generally, societal needs and challenges come with human potentials to meet those needs and challenges. In music, for instance, emerging potentials in contemporary Nigerian society can be seen in the multiplicity of skills possessed by trained musicians and diverse societal and industry demands. In dealing with these issues, three key industry components come to mind. These are career, entrepreneurship and entrepreneur. Career may be defined as the general course/progression of a person's chosen vocation, occupation, or profession. Entrepreneurship simply means business. It is the process of organizing business enterprise with a view to providing service(s) and making some profit. An entrepreneur is the business man or woman who serves as the organizer/director or owner of a business enterprise. 'The increasing growth of new ventures has not only added more products and services to the market, and stimulated market competition, but also provided more employment opportunities and improved the quality of life of people' (Onuoha and Egbe, 2011: 81). Creating products and services is a new and dynamic way of getting employed and being an employer of

labour in the contemporary Nigeria, instead of resorting to roaming the streets in search of jobs that are not available.

The modern society has challenges associated with dynamic culture and economics. In this age of changes and innovations, skills, the industry requiring the skills and the personnel to be engaged are vital areas of consideration for effective and functional operation and productivity. Contextually, contemporary music education is structured in a way that music graduates develop technical abilities beyond the traditional concepts and studies in Music Theory and Practice. Music, the central part of humanity, has embraced and incorporated technology based courses in its curriculum. As a faculty and branch of scholarship, Humanities is interested in the concept, conduct, activities and influence of humanity. Okafor (2005) posits that "in the academic world, Humanities is treated as synonymous with Arts" (pp.189 & 190). The University of Port Harcourt Music Department has developed some courses like entrepreneurship, music therapy, music and film industry, electronic audio processing techniques, music instrument workshop practices, digital studio composition as well as sound recording engineering and multimedia courses to meet up with the contemporary times. Her students compulsorily go for industrial training/internship in their sophomore and penultimate years. The Polytechnic, Ibadan, has a Department of Music Technology where lessons in instrument construction and repairs are taught. Other specialized areas like multimedia, instrumental technology, MIDI (Musical Instrument Digital Interface), sound engineering and so on are now part of the music curriculum in some Nigerian universities.

An example of emerging area is music therapy, a professional field where specialists can give healthcare services in places like oncology treatment centers, pain/stress management clinics, general health centers, churches, homes, prisons, hospice facilities, substance abuse programme centers, correctional and rehabilitation facilities, special education centers, neurological facilities in post-natal care centers and other rehabilitation agencies, assisting children and adults with their medical conditions and health challenges.

Music graduates can still find jobs in broader creative industries like event management and the media. They can also work in the academia (universities, colleges of education, polytechnics and conservatories), schools (primary/secondary), music academies, bands, recording studios, arts organizations and administration, opera companies, concert choruses, worship centers, education ministries, business promotions and retailing, community arts and social development centers, museums and so on.

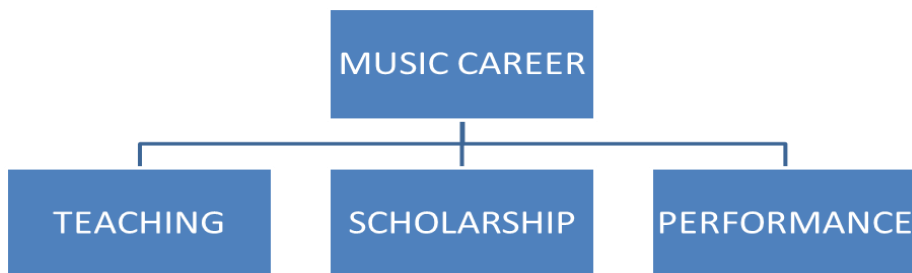
Career and Emerging New Career Placements

Right from time, Music has been known to transcend all boundaries, both physical and emotional. Nwankpa (2014) postulates that “music creativity improves the knowledge and understanding of a culture, environment and the world view” (p.1) of those who create the music as well as those who appreciate it. Fundamentally, Music education aids in broadening of one’s horizon; it also enhances living standards. Nwankpa (2014) further opines that “society, as well as education and musical literacy are dynamic”. Therefore, it will be wrong to assume that graduates of music are restricted to their areas of study in terms of employment. With great sense of enthusiasm and purpose the vocation of music has endured. Music graduates are now found working not only in their traditional basis like the broadcasting, media production, editing, publishing in opera houses and so on, but also are found to be engaged in extra-musical activities and roles such as concert manager, events manager and as marketing manager. Not all of them have musical functions; some function in the areas of studio management, accounting, royalty management, media and journalism, script and programme writing, packaging, skills development, resources, artistes and personnel management, as well as other sectors. Citing Ronstadt (1984), Onuoha and Egbe (2011: 32) opine that;

Entrepreneurship is the dynamic process of creating incremental wealth. This wealth is by individuals who assume the major risks in terms of equity, time, and/or career commitment of providing value for some product or service. The product or service itself may or may not be new or unique but value must somehow be infused by the entrepreneur by securing and allocating the necessary skills and resources.

It is important to advise that for a music graduate to occupy a good position, that person must package his or her musical and extra-musical skills very impressively. With specialized training in numerous stress areas in musical studies, the following are some employment opportunities for music graduates, throwing some light on some career components, career possibilities and opportunities:

COMPONENTS OF MUSIC CAREER



AREAS OF SPECIALIZATION AND THEIR COMPONENTS

COMPOSITION	CONDUCTING
<ul style="list-style-type: none"> • Components: Vocal, Instrumental • Personnel: Composer, Arranger/ Orchestrator, Songwriter 	<ul style="list-style-type: none"> • Components: Choral, Orchestral, Wind Ensemble, Percussion Ensemble, Jazz/Stage Band • Personnel: Conductor, Assistant Conductor, Accompanist, Instrumentalists, Concert Master, Stage Manager

AREAS OF SPECIALIZATION AND THEIR COMPONENTS

CHURCH MUSIC	MUSIC BUSINESS MANAGEMENT
<ul style="list-style-type: none"> • Components: Vocal, Instrumental • Personnel: Music Director/Choirmaster, Music Minister, Band Leader, Organist 	<ul style="list-style-type: none"> • Components: Music Marketing, Events Management, Artiste/Personnel Management, Music Production, Music Publishing, Publicity and Advertising, Editing, Scripting • Personnel: Music Producer, Music Marketer, Events Manager, Artiste/ Band Manager/Agent, Editor, Script Writer

AREAS OF SPECIALIZATION AND THEIR COMPONENTS

MUSIC EDUCATION	MEDIA AND MUSIC JOURNALISM
<ul style="list-style-type: none"> • Components: Primary, Secondary, Tertiary, Special Music Education • Personnel: Voice/Instrument Instructor, Music Teacher/Lecturer, Administrator. 	<ul style="list-style-type: none"> • Components: Publishing, Criticism, Reporting, Radio/Television Programme Production, Jingles, Documentary, Editing • Personnel: Music Publisher, Music Critic, Music Reporter, Radio/ Television Programme Presenter/ Anchor, Music Programme Producer, Editor.

AREAS OF SPECIALIZATION AND THEIR COMPONENTS

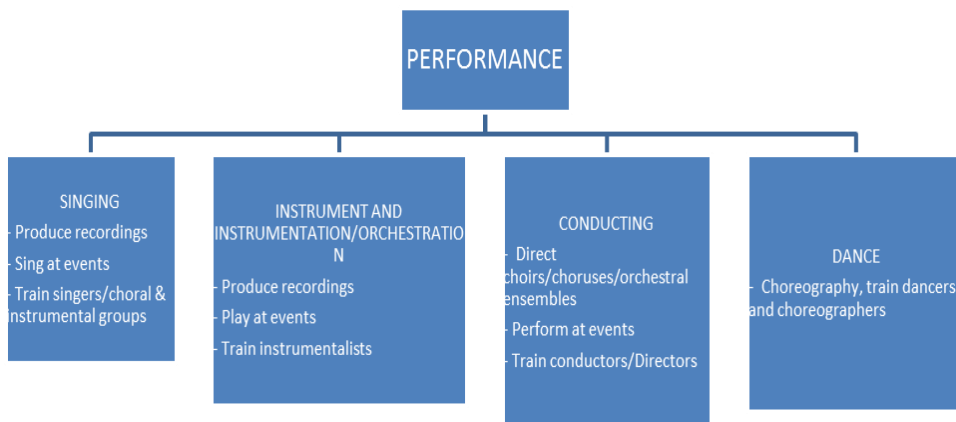
MUSIC THERAPY	MUSICOLOGY
<ul style="list-style-type: none"> • Components: Geriatric Care, Psycho-Therapy, Neuro-Rehabilitation, Palliative Health Care, Special Education, Psychiatry, Enhanced Cognition and Productivity, Research • Personnel: Performers, Instrumentalists, Singers, Programme Director, Music Therapist, Audio Engineer, Speech/Communication Therapist, Frontliners, Music Therapy Assistants, Clinical Therapists, Musicians/Music Teachers. • “A team of researchers at Montreal Neurological Institute and McGill University have found that music literally electrifies a web of nerve paths in both hemispheres of the cerebral cortex that connects to neural clusters processing musical pitch, rhythm, harmony, melody, short term memory, long term memory, and emotions. Even the simplest song heard or sung by a child sends showers of neural sparks across both sides of the brain” (Paul McKay) 	<ul style="list-style-type: none"> • Components: African Musicology, Western Musicology • Personnel: Music Critic, Editor, Researcher

AREAS OF SPECIALIZATION AND THEIR COMPONENTS

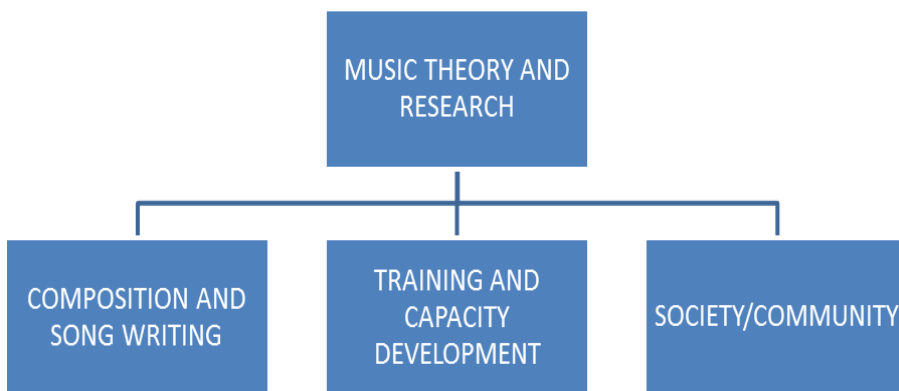
MUSIC TECHNOLOGY	MUSIC THEORY
<ul style="list-style-type: none"> • Components: Musical Instrument Design, Production and Maintenance, Audio Processing and Music Production, Sound Design, Multimedia Design and Production, Sound Reinforcement and Enhancement • Personnel: Musical Instrument Technologist, Audio Engineer/ Technician, Sound Designer, Music Producer, Multimedia Developer, Live Sound Engineer 	<ul style="list-style-type: none"> • Components: Analysis, Criticism, Scholarship, Editing • Personnel: Music Theorist, Music Critic, Researcher, Editor

PERFORMANCE	POPULAR MUSIC
<ul style="list-style-type: none"> • Components: Vocal, Instrumental, Ensemble, Dance/Choreography, Operatic, Studio, Film • Personnel: Singer, Accompanist, Actor/Actress, Director, Cast Manager, Personnel Manager, Stage Manager, Accompanist, Choreographer, Lighting Designer 	<ul style="list-style-type: none"> • Components: Song Writing, Stage/Studio Performance, Ensembles, Research, Events Management, Band Management • Personnel: Song Writer, Singer, Instrumentalist, Band Manager, Events Manager, Tour Manager, Royalties Manager, Personnel manager

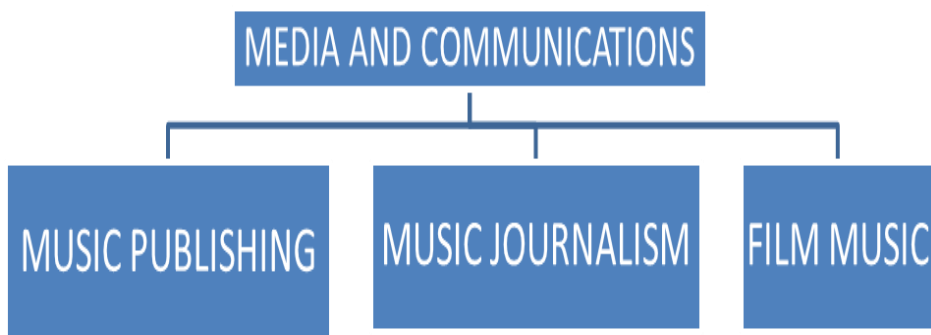
MUSICAL SKILLS AND AREAS OF ENTREPRENEURIAL VALUE/POTENTIAL



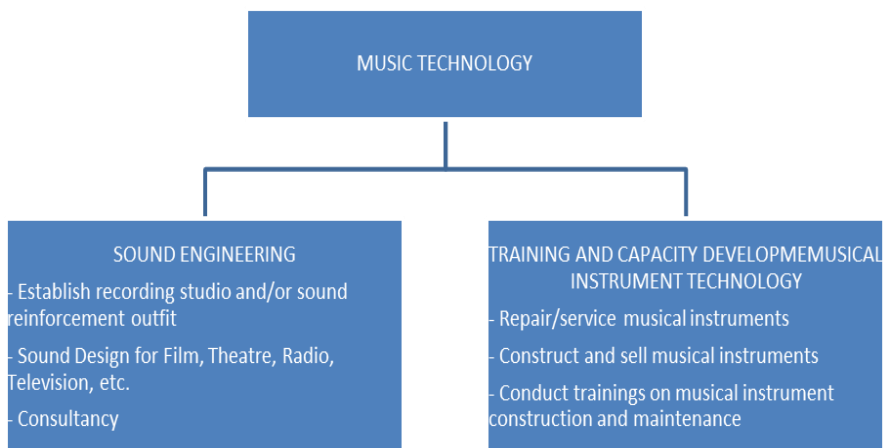
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MUSICAL SKILLS AND AREAS OF ENTREPRENEURIAL VALUE/POTENTIAL

MUSIC THERAPY

- Treatment of people with emotional, mental and physical disorders, and other traumatic challenges

The various job openings and positions in music profession call for appropriate qualifications, skills and cognate experiences. Depending on the position/opening, a career in music requires educational qualifications in music. Diploma

parchments include Ordinary National, Higher National, and National Certificate in Education diplomas (OND, HND, and NCE, respectively). The degrees include B.A., B.A.Ed., B.Ed., B.Mus., B.Sc., BMA, B.F.A., B.CM (undergraduate degrees), PGDM, M.A., M.Mus., M.MTh., M.CM, M.Ed., M.Sc, MFA, MMA, M.Phil. (graduate/master's degrees), and D.Mus., DFA, DMA, D.Phil., D.Sc, and Ph.D (doctoral degrees). These degree qualifications are anchored on chosen areas of specialization already reflected in this discourse. Additionally, there are other proficiency trainings (seminars and workshops), certificates and diplomas as well as memberships of societies and associations which are requirements to engage in certain areas of musical practice. Some of these areas are teaching, Church music, sound engineering/recording and multimedia, applied music, music therapy, music instrument technology, music library science, and software engineering and notation.

No doubt, there is multiplicity of skills a music graduate possesses. These skills appeal to diverse ministries, agencies, individuals, private and public organizations, enterprises and employers of labour and services. The following are some of the areas of career placements:

Music Education

The specialist areas of employment opportunities in Music Education include Composition, Vocal/Instrumental Solo, Arranging, Conducting and Ensemble Administration, Music Consultancy, Community Music Programme, Research and Documentation. Other areas are Elementary and Secondary School Music Education, Special Needs, Policy and Curriculum Development, Supervision and Administration, Music Software Development, Sound Engineering and Multimedia, College/Conservatory/University Music Education, Music Librarianship, Film Scoring/Composing, Private Instruction, and Music Publishing.

Medical and Rehabilitation Agencies

Job openings for music specialists in this area include Music Therapists, Music Psychologists, Private Instructors, Special Needs and Emotive Performers, Session Musicians and Frontline Staff.

Sound/Recording Engineering/Multimedia

Employment opportunities for music graduates in these kinds of establishments are Advertising/Commercial Managers, Executive Producers, Jingle Writers, General Music Business Contractors/Consultants, Accompanist/Rehearsal Pianists, Background Vocalists, Artistes Personnel Managers, Booking Agents, Interface between electronic instrument and computer (MIDI) Engineers, Studio Directors/Managers, Programmers, Music Sequencer and Sound Designers.

Music Journalism

Music graduates who majored in music journalism are able to find employment as Music Critics, Music Journalists, Music Documentation/Documentary Officers, Jingle Writers, General Music Business Contractors, Session Musicians, Background Vocalists, Advertising Executives as well as Music-Programme Directors.

Community Music Programme Centers

Employments in the community music programme centers abound for music graduates who are majors in the areas of African Music, History of Music/Art History, Dance and Choreography, Music Therapy, Composition, Music Theory, Operatic Productions, Libretti, Adjudication, Music Instrumental Instruction, Music Instruments Construction, Stage Management, Stage property construction, Costuming, Music Copying, Music Business Enterprises, Marketing and Advertisement, Music/Events Management, Programming and Publicity, etc.

Restaurants/Hotels and Resort Establishments

Music graduates who are able to find employment in these categories of establishments include those who have demonstrable competencies in Applied Music/Performance, Dance, Programmes and Events Generation and Planners, Sound Engineering and Costuming, Events Management and Publicity, Tour Artistes, etc.

Arts Editing/Reporting

These kinds of openings/organizations/agencies requiring arts editing or arts reporting create placements for music graduates as Advertising Executive, Critic, Editor, Music Documentation/Documentary, Music Business and Circulation Managers, Copyist, Accompanist/Rehearsal Pianist, Session Musician, Background Vocalist, Music Publisher, Booking Agent, and Programmer.

Church and Religious Setting

Music graduates will find career openings in this kind of setting as Music Ministers, Music Directors, Choir Directors, Organists, Composers and Music Editors, Adjudicators, Cantors, Praise and Worship Band Leaders, Copyists, Music Librarians, Choirs and Orchestral Ensemble Members.

Commercial Art Agencies, Music Academy and Music Business Enterprises

Agencies like these will employ music graduates as Advertising Executives, Choreographers, Private Instructors, General Music Business Contractors, Theatre Art Musicians/Performers, Operatic Actors/Singers/Performers and Directors, Stage Managers, Programmers, Researchers, Promoters, Marketers and Publicists, Accompanists/Rehearsal Pianists, Instrument/Product Demonstrators, Background Vocalists, Artistes Personal Managers, Booking Agents, Music/Programme Directors, Jingle Writers, Orchestral Ensemble Members, Music Instruments/Equipment Sales officers, and Events Planners and Managers.

Arts and Cultural Organizations

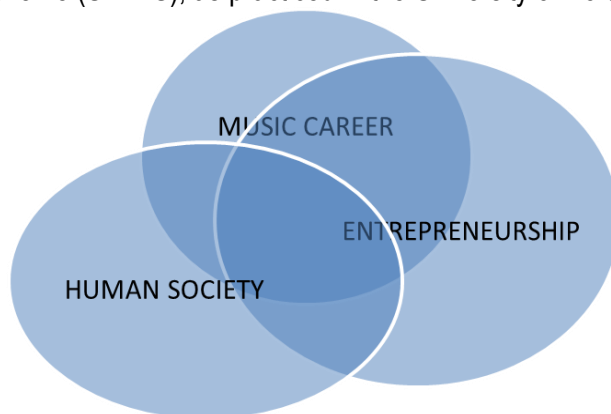
Community music programme is about art and cultural organizations within the society whose fundamental nature is shared human commonality and art-cultural experiences (Nwankpa, 2013). These kinds of organizations are able to employ music graduates as Music Instructors, Choreographers, Innovators, Composers, Stage/Art Musicians/Performers, Music/Art Business Administrators and Entrepreneurs, Accompanying/Rehearsal Pianists, Choral and Orchestral Ensemble Members, Background Vocalists, Art Officers, and Music/Programme Directors.

Music Librarianship

Graduates of music will find employment here as Scholars, Copyists, Composers, Librettists, Critics, Music Publishers and Binders, Copyright and royalty officers, Arts Editors, Music Business Contractors, and Music Consultants.

Tripodal Correlation

Music education in Nigeria can be said to function and thrive on a tripodal structural correlation: the society with its emerging trends and demands, career placements, and entrepreneurship. This tripodal relationship encapsulates the often said “town-and-gown” correlation needed in industry and professional advancement. Music students must engage in students industrial work experiences scheme (SIWES), as practiced in the University of Port Harcourt.



Conclusion

The Western-influenced Nigerian music education was aimed primarily at producing text/language interpreters, organists and choirmasters to service the churches and religious programmes, to teach in primary/secondary schools and to provide cultural officers to serve at the councils for arts and culture. These basic skills and knowledge acquired were soon noticed to be inadequate to service societal needs and the investigative research and technological development associated with any dynamic society. Cultural trends, conventions and artistic candors are in dire need of alignment with global best practices and innovation. These have created developmental challenges. However, the diverse needs and

technological advancements in the music industry and the new musical landscape have expanded even in the developing countries of the world. These developments call for job opportunities, providing more job leverages and opportunities oblivious to the teeming unemployed graduates of music. Data for this study were collected from historical, descriptive, empirical and field trips experiences where the researchers interviewed some music graduates who have been employed and those who are unemployed. Career placements, job openings and emerging potentials for graduates of music, as well as the challenges of the modern society, music industry and advancement in competencies have been noted.

Music field and its diverse career placements require emerging and dynamic skill potentials for functional and effective engagements and benefits. Nigerians should avail themselves of these areas beyond the traditional and primitive music education provided by the colonial masters and missionaries. The technical and performance skills developed in applied music education, ensemble studies, recital/concert performances, theory, composition, information technology and sound engineering, research methodology and documentation, studies in spirit manifests and theatre in African music festival, music and dance in African traditional worship, communication abilities, apprenticeship, music and medicine, music business and entrepreneurial studies, music therapy and speech-language pathology, audio/video practicum, ethics, publishing, copyright, royalty and many more make a music graduate suitable for employment in divers areas in music industry. Informed employers tend to be affectionate to music graduates, because the music graduates demonstrate controlled behaviour, alertness, mental focus to details in addition to their musical skills. Consequent upon the nature of training and unique skills acquired, music graduates see business opportunities many others do not see. Entrepreneurship is a very potent emerging career platform in Nigeria music education employment space.

The rate at which technology is advancing requires a change in the setting and delivery of music lessons. This calls for advancement on the Teacher Knowledge Training (TKT) programme to ensure relevance, creativity and effectiveness. Establishments of music-art education and scholarship bodies in

Nigeria such as Association of Nigerian Musicologists (ANIM), Conference of Music Educators of Nigeria (COMEN), and Pan African Society of Musical Art Education (PASMAE) make room for music professional advancement through information on trends, improvements on the already established models, innovations, new thoughts in technology and usage of music in the contemporary time. The innovations arising from the new age ideas and technology demand creative and practical methods to incorporate them into the curriculum. Without doubt, a conference such as COMEN provides opportunities to be abreast of new findings as well as industry and societal demands, trends and innovations in music education and career placements.

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