

MUSIC EDUCATION AND ENTREPRENEURSHIP IN NIGERIA

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Abstract

It is obvious in Nigeria today that a lot of Nigerian youths are roaming the streets in search of unavailable jobs; to put body and soul together. This has contributed to the dwindling growth and development of economy in the country. However, music can foster job creation in the face of unemployment in Nigeria, which constitutes a major cause of economic downturn that the country is experiencing. This paper examines areas where music education could be used to create jobs in compliance to computer usage in generating jobs for the unemployed youth in Nigeria society. In achieving the objectives, the study uses ethnographic and qualitative methods with simple percentages for eliciting and collation of data. The paper suggests that the society, the curriculum planners, and the government have much to do, so that music education is appreciated as touching entrepreneurial in Nigeria educational system. It proposes as part of its recommendations that the government provide necessary facilities and equipped the music personnel for music to thrive as a vocational subject in Nigeria.

Introduction

The conceptual essence of education has made nations to accept in principle and practice its importance as a vehicle for national development. Education is the bedrock for the development of a nation. Thus, the efficacy of sound and quality education in the development of an individual's innate talents and in the discovery of natural endowment can never be over-emphasized. In keeping with the policy position of the Federal Government of Nigeria (2004) education was officially adopted as an instrument "par excellence"

for achieving national development. In the plethora of educational empowerment definitions, Oluwaseyi (2009) stated that E. B. Castle defined education as what happens to the individual from the day one is born to the day one dies. Arguably, this definition is too general in scope, for it permits all experiences that happen to an individual from birth to death to be called education. Clifford (2012) says education is one of those terms which do not lend themselves to easy definition. To some, education is the transfer of knowledge from an older person to a younger person while to others it is the process of conveying usable

information to groups of learners. Some even equate education with development of skills. What is not in doubt is that education comprises many activities and processes which are carried out at different levels directed at facilitating learning among children, young and adults.

The above definitions of education perhaps prepared our mind as to what music education will look like. Ekunwale (2013) defines music education as a field of study associated with the teaching and learning of music; acquiring of right skill that brings about the right attitude to music as entrepreneurship. From the perspective of Nwokenna (2008), the term music education includes all deliberate efforts to educate people in music as a specialization regardless of the area of emphasis. Recognizing the importance of music education in national development, the Federal Government of Nigeria (2004), in the National Policy on Education listed music as one of the courses to be studied at all levels of education. Music education has been creating Job opportunities for the youths that have chosen the field as a window of opportunity to a greater height. With abundant natural resources in Nigeria as a country, there are no excuses for the rate of unemployment that the country is experiencing, yet the situation is critical

due to low level of development in our educational sector. The people are open to exploitation because of poor visionary leadership, government is less concern about the welfare of her citizenry and the economy is very weak. The standard of living is low, external trade is at the mercy of multi-national companies who do not have much to offer in terms of job creation. This paper intends to look at the critical areas by which music education has been creating job for the citizenry in Nigeria and those openings that the Government of Nigeria has not being looking towards in terms of job creation.

In another development, music is a common language that reaches across boundaries to bring cultures together and it creates a global understanding. It is determined, interpreted and dressed or colored by culture, and cultural environment of a people. Since music is part of human culture, which should be imbibed, projected, and perfectly transmitted, it ought to have a recognized process by which it could be acquired. In the light of the above, Okafor (2007) highlighted that such recognized process of transmission of globalized understanding should be framed conceptually within the educational policy and music education curriculum respectively of a state. As

music is a type of language, it has to be learnt through educational process.

of economic recession and accomplishment of sustainable development.

The concept of Music Education and job creation

Music has much to offer to the society for its survival and continued existence. Omibiyi (1992) describes music as a system geared towards functional and artistic career in the society. Music education has been described as that education which gives an individual the opportunity of acquiring skills that could enable him/her earn a living and make meaningful impact to educational system (Ekunwale, 2013). The need for music education as tool for job creation has been a global issue and is receiving serious attention. It has been described as a character molder and reformer which could be provided to create opportunities for exploring and developing intellectual skills for workforce. Ademefun (2001) writes that music is highly useful because its occupational content offers people the opportunity to acquire skills, attitude, interest and knowledge to perform economic activities that will be beneficial, not only to themselves but to the society in general. A critical look on the importance of music in today's job creation will do the following:

- a) Help to develop and discover talents useful for future and lifelong education benefits that will make those music educators earn a living.
- b) Help individuals have full realization of music knowledge and develop their potentials towards self sustenance in the society.
- c) Will help to discover the importance and objectives of music as a ticket and gateway out

In truth, music education has made useful and valuable contributions towards the growth and development in our country. If properly harnessed, it will create job opportunities for the youths of this country as it is currently doing. This will undoubtedly culminate into building sustainable development and this will evidently improve on the wellbeing of Nigerians. Music is expected to expose the realization of the potentials and talents of the youths as well as promote the development of any nation. It is a vehicle to an economic empowerment because it creates jobs. It is also a means through which individuals in real life situation can attain self actualization and eventually help them become useful to the society. When one is gainfully employed, he explores ways of achieving laudable goals that will impact on the successes and functions which help to shape his behavior as a citizen. This will focus on his ability to inculcate effectively those values expected of him from the society.

Music education has been described as that education which gives an individual the opportunity of acquiring skills that could enable him/her earn a living and make meaningful impact to educational system (Ekunwale, 2013). One of such impacts is job creation; to train or educate any human being in music. Usually, when mention is made of music, people tend to look at it from the local amusement that music provides or perhaps adding colour to the events. However, if the roles and functions of music are to be critically examined, especially to the development of nation through job creation, it is clear

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that the role of music have gone beyond the narrow perception of the less informed. Music is fully part of manifestation of cultural heritage of a given society, which provides not only an outlet for creativity but that of self expression of noble thoughts and feelings.

Looking around in the prevailing circumstances of our nation, one can see very closely the connection between music and education as they play positive impact on national development. The arrangement of organized sound made by voices or instruments in a way that is pleasant or exciting to the organ of hearing to form emotionally expressive compositions is derives from man's nifty creativity. It a medium with which man expresses his feelings, experiences and activities in relation to his environment to his fellow man in the society (Ogunrinade, 2012). In his assertion Ihekweazu in Nosiri (2010) postulates that;

The purpose of music in man is to understand his past and contributes to the shaping of the present and the future. He expresses and documents himself, his feelings, hopes, aspirations, disappointments, sufferings and joys through the various media of the arts, such as music.

Obviously, man uses music to communicate effectively with the various group members of his community. To Omojola (1989) music in traditional Nigerian societies provides an efficient means through which community shared values and skills

are transmitted from one generation to another. As an educational forum, the idiom of music presents its own unique communicational procedures. More fascinatingly, music is one of important means through which human communities are organized for the flowing handing over of their culture from one generation to another. Therefore, music is one of a complex system used to express the totality of human thoughts, ideologies, feeling and emotions which are paramount important to educational system in Nigeria.

Nigeria popular music industry like any other in the world, embrace economic capabilities. This is evident by the increasing record sales which seem to challenge Nigeria's unstable economy. For example, statistic of record sales in Nigeria shows that in 1981, 4.5million records were sold; in 1986 5.5million; in 1991, 8.5 million and in 1995, 12 million records were sold nationwide (Gronov and Saunio in Emielu, 2008). The World Bank estimate of music sales around the world stood at 6 billion dollars per year. A quarter of this estimate (\$1.5 billion dollars) is said to be derived from African music, especially the popular music genre.

Because of the huge potential of the music industry in Africa, the World Bank has agreed in principle to divert a substantial part of its annual \$300 million

dollars allocation for culture to six African countries (Emielu, 2008). There is therefore a huge economic potential in the popular music industry which if fully tapped, can replace crude oil as the mainstay of Nigeria's economy. Nigeria can tap into this huge possibilities and the economic helping hand provided by the World Bank, which will translate in concrete terms into actual National Development.

Looking at popular music and its prospective, it is a huge channel not only for nation development but for providing job and wealth creation to several numbers of people ranging from song writers , music publishers, composers, arrangers, producers, music recording and marketing companies, printing companies, cassette, CD, VCD, DVD manufacturers, wholesalers and retailers of musical recordings, dealers on musical instruments, studio and stage sound engineers, musicians, singers, dancers, promoters, talent scouts, entertainment writers, stage designers, lighting crew, structural engineers, advertising practitioners, media houses and many more professionals. Income generation and distribution in the popular music industry is broad-based and far reaching. At a seminar organized at the University of Lagos, a few years ago by the Federal Ministry of Education and Culture, Professor Vidal made some recommendations on how we can develop

and exploit our traditional Nigerian musical instruments for profits through setting up an industry for the manufacture of musical instruments with factories in designated zones throughout Nigeria (Vidal 2000). The industry will be charge with the task of researching, developing, fabricating and manufacturing traditional musical instruments for local consumption, as souvenirs for our tourist industry, and as toys for children within and outside the country. Vidal (2000) explicates further that the United States of America toy industry makes millions of dollars as profit every year through fabricating into material objects, aspects of American culture, both moral and technological toy robots, spaceships airplanes teddy bears as well as toy musical instruments produced by the toy industry serve as the basis of education, entertainment, information and enculturation of American children. Is it not time, one may ask, to bring into reality our cultural notions and ideas through material fabrication for purposeful utilization for social and economic gains? Is it not time to build an African pipe organ? To create an African orchestra consisting entirely of African musical instruments standardized, modernized and practicalised? When will our various traditional dances be formalized, standardized and brought to artistic levels on an international and

comparative scale for the purpose of aesthetic appreciation, education and information in today's global market? When do we build our own entertainment centers for tourist attraction, and for which our cultures in view of their varieties and diversities, serve as great potential sources?

The question now is what then is the role of music education to entrepreneurial education in Nigeria? Music promotes creativity; children exposed to the creative arts (including music) at the nursery and primary levels of education have been found to develop imaginative and creative approaches to solving problems and providing solutions. American children are exposed to the art and practice of music from nursery through primary and secondary to tertiary education, as part of their educational curriculum (Vidal, 2000). This policy is aimed at developing creativity and imagination in the children regardless of their future profession. Educators are of the view that music aids the development of imagination and creativity in a child, and those future doctors, lawyers, engineers, scientists and leaders need this quality if they are to group and find solutions to societal problems in their various professional callings. Creativity and imagination are required for solving problems. Apart from the above mentioned job opportunities through music education

for Nigeria youths; also, the music practitioner has employment opportunities in the following areas:

- 1) **The Educator-** The music educator trains the trainee to acquire the skills, knowledge, principles and strategies for the purpose of equipping the later to acquire music knowledge and practices.
- 2) **The Composer-** The composer combines notes and melodies (harmony and counterpoint), based on principles or musical construction (form) and utilizes various devices for combining sounds for the voices and instruments.
- 3) **The Conductor-** The conductor interprets the music to reveal the creative ability and concepts of the composer. Journal of Teacher Perspective 499
- 4) **The Entrepreneur-** The entrepreneur presents the finished art work to the consumers or public who in turn pays the bill.
- 5) **The Music Critic-** The critic appraises musical works and assesses the ideas expressed in the medium of their presentation.
- 6) **The Historian-** The historian records the history of music personalities, their family upbringing, educational and musical training, and their achievements and contributions to the development of music in world perspective.

7) **The Publisher-** The music publisher disseminates the literature about musicians and their works. He publishes music books on all aspects of music.

8) **Instrument Builder or Technologist-** The builder or technologist develops the art of instrument building, how they work and the utilization of the knowledge in improving the quality and the productivity of those instruments.

9) **The Music Dealer-** The dealer supplies to the public music books, musical instruments, tools and materials for instrument repairs.

10) **The Copier-** The music copier prepares the composer's draft for publications.

11) **The Studio Technician-** The technician records the music for the consumer and posterity.

12) **The Architect-** The architect builds studios and concert halls, with various acoustic devices.

13) **The Ethnomusicologist-** The ethnomusicologist traces the origin of musical practices of the community for the benefit of posterity.

14) **The Entertainer-** The entertainer provides musical entertainments at functions—government and private functions. These are no small contributions to the wealth of the nation.

Conclusion

This paper tried to x-ray music education in both the traditional and western settings/societies in Nigeria, and has discussed the place of music education for job creation and sustainable national development in Nigeria. Some recommendations were given on how music education should be promoted for national development. It is strongly believed that the adoption of the ideas raised in this paper would give Nigerians a better opportunity than what it has now.

Suggestions and Recommendations

1. No society can thrive well and function effectively without music, and to build a strong and visible society, the role of music as a binding force must be taken into cognizance. Nwaneri (2000) affirmed that any society that wants to forge ahead and make a meaningful progress should not discard music because of its position as one of the strongest life wire of the society and the nation in its entirety. He maintained that society should not in any way neglect music, rather it should be given recognition and seen as a binding force in the society which does not only create easy room and avenue for peace, harmony, unity and progress, but also for reconciliation and development both locally, nationally and internationally.

2. Abolagba (2010) asserted that music affects man in all ramifications of life, culturally, religiously, academically, emotionally, economically, socio-political life and the like. It serves a multi-purpose functions. Music should be given its rightful place in the society. Music educators have the added advantage and should use their skills and potentials to impart this awareness to learners who will in turn use such knowledge acquired to make the society a better place. Television stations should de-emphasize foreign films; government should make it mandatory for T.V. stations to show musical clips that promote nation building. Our museum nationwide should have music documentary room where various nationalist composers' pictures and works in tapes/video cassettes are kept for Journal of Teacher Perspective, posterity and for the coming generation to learn from.

3. Also, attempts should be made to properly educate the Nigerian public on the need and essence of music education at all levels of our educational institutions. This will go extra mile in changing their negative attitude to the subject. The poor status of the subject is a result of poor funding, government, and policy makers' attitude as well as the nature of the Nigerian music and musician. Considering the importance of music education in national

development the Federal Government of Nigeria (FGN) should invest reasonable amount of money to develop talents in music profession. Our institutions of learning should offer music courses that will enable students to make music practically both within and outside of the school settings. They should seek to provide maximum exposure and an unbiased presentation of all types of music in our educational institutions (Faseun, 2005). National honours should be given to art musicians/nationalist composers on a regular basis. This will ginger them up the more to compose more songs.

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