

## **THE PLACE OF MUSIC EDUCATION IN NIGERIAN ECONOMIC DEVELOPMENT**

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### **Abstract**

Education is essentially a social process in the maintenance of society since the creation of man. It has become the paramount groundwork for sustainable human development, peace, progress and prosperity. The Federal Republic of Nigeria has also adopted education as an instrument for nurturing productive citizenry and fostering national development. Music education is also the process by which individuals are systematically exposed to selected knowledge skills, and attitudes through social structures that have been created specifically for its end that has crafted its learners with productive skills that have ensued human and economic development in their society. This paper is an examination into the place of music education in Nigerian economic development. This paper adopted the descriptive method and relevant literature for the study. The paper concluded that Music education as a course of study enhance the actualization of its nation's economic development hence music education should be encouraged in primary, secondary, higher institution of learning as a core subject or course in all disciplines.

## Introduction

Music is a general phenomenon that is perceived in every culture. It is equally an art that permeates human activities. Music therefore is a universal ideal that cuts across cultural boundaries. Music therefore has a relevant role in the existence of man. Adeogun (2012) in Dada et al (2021) holds that music is product of people and societies, musical knowledge is a transmittable constellation of enduring socio-musical traits which codify, articulate and validate the unique practice of human groups and its organisation depends largely on the use of society theories of tonality or modality, thematic structures, rhythmic patterns, tempo, timbres use of language and musical instruments in communicating ideas, thoughts and content and which members a society understand. Onyeji (2012) also claims that “music is social art intentionally structured to affect the people in certain ways as it contributes to the construction of human social and cultural integrity”. Anya (2015;39) in Dada et al (2021;31) submits that “music is the fundamental component of human cultural existence” furthermore, Omojola (1994) in Ogunrinade (2007) confirmed this thus:

*As an integral part of life, music is used in the day to day activities for disseminating information of societal interest and arousing emotion; and for important occasional events like initiation, rituals and coronation ceremonies. In its*

*various forms, traditional music is rich in historical and philosophical issues, validating, community binding, social values, warning erring members of society, praising people to whom honour is due, reminiscing the achievement of the past leaders as well as reinforcing the legitimacy of present ones . Omojola (1994) in Ogunrinade (2007;31)*

Music is considered as “food for the soul as it has the ability to shape human perception, mindset and disposition towards life”. (Okpeki, Erubami, Ugwuoke and Onyenye: 2023) The above submission demonstrates the significance of music in society, highlighting its effects on the individual’s communities and culture. Hence the purpose of this study is to examine the place of music education in Nigerian economic development in order to showcase the significant of music education as a means to economic development in Nigeria. Music education has been in existence from the onset of learning acquisitions in Nigeria yet it’s still relegated as not being profitable in spite o it contributions it’s economic and societal development

What is music Education?

- Music education on the one hand According to Nnam and Esuola (2022) “Music education is the art of training individuals to become literate in the field of music to

understand the art music as well as the history of music". Ogunrinade (2007) writes that music education on the other hand is the "process by which musical knowledge and skills are developed through learning at schools, colleges and universities. It is a general musical study connected with teaching, which is acquired or gained by being taught".(Okafor (1991) holds that "music education involves all deliberate effort to educate people in music as a specialization regardless of area of emphasis" Music education is the hallmark value in educating the society as a tool for moral norms and instructions. Jamiu et al (2022). Faseun (2005) also opine that music education like any other form of education is a means for cultural assimilation, transmission and conservation. In other words, for the above music education is passive as the field of study associated with the systematization of teaching and learning music not only in notes and rhythms but also in the appreciation and sensitivity that helps develop fine motor-cognitive recognition and interpretation of musical symbols. Therefore music education offers learners the ability to learn, play and manipulate various musical instruments, singing in small and large ensembles as well as learning the theory of music, history, musicianship and their cultural implication since music is an aspect of culture.

## Education in Nigeria

Since the 1950s, the government of Nigeria has invested more revenue in education than in any other sector of development. Although recently, the power sector is now number one in government agenda. According to the National Policy on education (1981)

*Education in Nigeria is no more private enterprise, but a huge government venture that has witnessed a progressive evolution of Government's complete and dynamic intervention and active participation. The Federal Government of Nigeria has adopted education as an instrument par excellence for effecting national development.... Government has also stated that for the benefit of citizens the country's educational goals in terms of its relevance to the need of the individual as well as in terms of the kind of society desired in relation of the environment and the realities of the modern world and rapid social changes should be clearly set out. National Policy on education (1981;5)*

It also stated that: "Nigeria's philosophy on education therefore, is based on the integration of the individual into a sound and effective citizen and equal educational opportunities for all citizens of the nation at the primary, secondary and tertiary levels both inside and outside the formal school

system” Okafor (1988) corroborate the aforementioned and states that “education is designed to equip the individual not only to earn a living but also for life itself through the encouragement of socially desirable knowledge, attitudes and skills. From the above assertion, music education as one of the recommended, is an essential element in effecting and achieving this goal.

### **Music Education in Nigeria**

The art of making music has always been associated with the existence of man. In Nigeria before the colonial advent, music practices have been termed informal. Music education in Nigeria therefore dates back to the pre-colonial era through observations and active participation in musical activities and apprenticeship. In the pre-colonial era music hold great value to cultural practices. Music elements were learnt through the texts of songs, dances, and rituals passed from generation to generation through verbal transmission; by which the cultural heritage, history and ethics are embedded. Music was seen as the transmitter and preserver of norms and values.

Formal music education identifies itself in Nigeria history with the arrival of the Christian church missionaries whose major goal was to popularize their religion's cultural notion. Its earliest form relies in the act of singing classes in schools and college's martial parades. Through this medium music as a subject/course became a long way from the colonial times where the music education consists of singing classes in primary, secondary school or teacher training colleges. As earlier mentioned, music has become a subject, albeit not a

well-ranked subject in primary and secondary schools in Nigerian. Notwithstanding, the study of music in schools continued. Idolor (2001) claims that: “The establishment of the University of Nigeria Nsukka on the philosophy of Restoring the Dignity of man” (precisely the African), music was seen as an important study of the African's life” Adaobi and Nwamara (2021) informed that ;

*The arrival of the European missionaries in the middle of the nineteenth century in Nigeria led to the arrival of music training in Nigeria through the (CMS) Christian missionary society in 1857 a semi-formal art of music training with church music as the form of music.*

Nwamara (2009) in Omojola (1994) in Ogunrinade (2007) further states that , the year 1860 marked the first performance of western music in Nigeria with it first music performance in Lagos and the audience where churchmen, students, civil servants artisans and merchants whom were black immigrants. Omojola (1994) in Ogunrinade (2007;31)

The first department of music was founded in 1960 Nigeria which took-off with four pioneering students (MekiNzewi, Felix Nwuba, Sam Ojukwu and Michael Okoge in 1961 (Idolor 2001:138). This pioneering effort gave rise to an in-depth music study in Nigeria which opened opportunities and rooms for other universities, colleges and polytechnics that have produce handful of graduates whom are

spreading the development of music education in Nigeria. The numerical strength of graduates is on the increasing as the years goes by. Those who graduate from College and polytechnic of Education follow two main streams either takes further step to broaden their horizon educationally to seek admission into the University or enter into the labour market. In summary whether graduates from the Universities, polytechnics or Colleges, all fall back to the labour market. With different specialization or career groupings, these contribute in one way or the other to the development of the nation economics.

#### Economic Value of Music

Man right from the beginning of creation has been faced with challenges of making a living out of whatever he does. This act of making a livelihood as time went on brought about what is known as professional or career prospects that allow him to cope with and contributes to the economic status of his nation. Music being a part of man since creation is associated with creative activities from birth to death. In present day Nigeria, creative musical activities have taken new shape in its quest for skill through the field of music education.

In the modern world, music is even more important to peoples' daily lives as witnessed by the large amount of money spent on receiving music in the various electronic media, radio and television conglomerates. For instance, the media now broadcast 24 hours with music everyday world wide which has produced a vast audience and consumers of music whose daily lives are incomplete without musical consumption.

Consequently, the knowledgeable modern persons with marketable musical skills like modern sport men can achieve a rare status in the modern world. These are often discussed endlessly in local, national and international press and specialist magazines. Furthermore, as top stars, they are often celebrated for their larger life personalities and for the hope and excitement they bring to the Urban Youths who suffer from joblessness. It may not be too much to say, take away music enterprise and human world will be at the edge of a precipice. Music has thus become a viable means of creating wealth (Nnamani, (2014).

The above notion is a true testimony of the economic value and nature of music education in developing Nigeria economically.

#### **Music Education a Status-quo for Job Employment**

Since the inception of formal music education in Nigeria, various musical areas of job specialization have emerged. These include the following:

1. Organists
2. Choir Masters
3. Music Directors
4. Studio Engineer
5. Music Producers
6. Music Synthesis personnel
7. Band Leaders

8. Jingle Composer
  9. Music Retailer personnel
  10. Musical Instrument Sales Personnel
  12. Instrument Designer
  13. Software Creator
  14. Music Magazines Editor
  15. Musical Instrument Repair Personal
  16. Music Publisher
  17. Film Music Editor
  18. Disc Jockey
  19. Promotion Manger
  20. Popular and Gospel Music Song Writers
  22. Sound Tract Arranger
  21. Art Song Composer
  23. Record Jacket Designer
  25. Music Constructor
  26. Cassette Label Makers
  27. Makeup Artist
  28. Costume Designer
  29. Music Instructor/Tutor
  30. Music Teacher
  31. Museum Instructor
  32. Record Receiver
  33. Entertainment Reporter
  34. Music Columnist
  35. Music Critics
  36. Television variety show Research Assistant
  37. Performing Arts Administrators
  38. Music Librarian
  39. Cultural Officer
  40. Advertising Director
  41. Popular and Folk Vocal Singers and Dance
  42. Choreographer
  43. Music curator
  44. Music programmes host and anchors
  45. Music technologist
  46. Music engineers
  47. Music editors and writers
  48. Music broadcast technicians
  49. Music programme directors
  50. Music technicians
- These various job prospects are often occupied by individuals who are either graduates from colleges, universities or polytechnics proliferated in Nigeria and beyond from which they make or earn a living. Invariably, these various personnel's

pay their taxes and other levies which are used for developmental purposes in the country.

### **Conclusion**

Education as a key to national development helps to select individuals into the various vocations or professions which they are best suitable for, through the school system. Music education as a course of study therefore is the actualization of the above, through the study of music in colleges, universities and other institutions. It is imperative that the study of music be encouraged from the grassroots - primary, secondary, colleges and tertiary institutions, because the more the manpower status of a country, the more their contributions to the economic value and growth of that country or nation.

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