

MUSIC EDUCATION VOCATION FOR HUMAN CAPITAL DEVELOPMENT

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Abstract

Nigeria is a social-economic and cultural society that is complex and fast changing and demands that its citizens should possess skills and knowledge that would enable them self – reliant as well as contribute effectively to its growth and development. In achieving this, education which is a process and discipline has become essential for man's development and his environment. Music education being a discipline and a vocation in the Nigeria educational system has been designed to provide a framework for the acquisition of musical skills and knowledge that assist successful music educator and personnel. They, in turn are capable of living fulfilling lives and contribute to the development of the Nigerian society. This paper therefore examines music education as a vocation, towards human capital development in Nigeria and Highlights the different sectors of the economy where music educator and personnel can function.

Finally, obstacles to attaining these goals are identified with suggestions.

Education is a basic tool for solving and maintaining sustainable development in a society. It provides knowledge and skills that are geared towards functional productivity and transformation of members of a society, who then become potential and self-reliant individuals in their various endeavours. Nigeria has for long adopted education as an instrument for facilitating productivity and development among its citizens and with this, many of its citizens have become acquainted with various relevant skills, knowledge, vocation and talents in many disciplines of study where they have been made useful thus contributing positively to national development and progress. One of such focal discipline is found in music education. Music education is a discipline and a vocation that has been designed to foster the acquisition of skills and knowledge in music and musical practice in various areas that encourage competent human capital development.

The major focus of this paper is to examine the place of music education as a vocation in human capital development, and some state factors militating against human capital development in music education.

Music Education and Human Capital Development

The term human capital development is not new. It is a term that cropped up in the 1960's which is built on education, hard work and skill development for high productivity. According to Kemmerer (2008) as cited by Akaninyere (2011), human capital development is defined as principally a collection of skills and *The Nigerian Journal of Research and Production Volume 21 No 1, November, 201*

knowledge that employees possess. Odokuma (2011) asserted that human capital is an economic concept which stands for the stock of competences, knowledge and personal labour so as to produce economic value. Likewise, Sullivan (2008) saw human capital as attribute gained by a worker through education and experiences. Buttressing these definitions further the business online dictionary also defines human capital as the development of the systematic use of scientific and technical knowledge to meet specific objectives or requirements.

Human capital development therefore stands to mean the total development of an individual, scientifically. Socially, economically and culturally to the usefulness and benefit of the society in general. It is therefore a paramount tool for the development of nations, since the well being of a nation is highly placed on the productivity of its members. Human capital development in music education as a vocation involves the acquisition of musical skills and knowledge that enables an individual to contribute meaningfully to the economic strength of its nation. According to Omibiyi (1987). Music education is a comprehensive education system geared towards a functional and artistic earner in the society.

Anuforom (1984) as cited in Nnamani (2009) stated that the major objective of music education is to develop learners with talent, physical skills as well as acquisition of specific vocational training that enables them develop healthy attitude towards honest labour. He also states further that the acquisitions of these skills are essential ingredients for the building of self-reliant individuals capable of employing themselves privately and publicly.

Human capital development in music is also a process of developing an individual in musical art with competence, skills and knowledge for them to be self-supporting (Efurhievwe, 2011).

Music education as a discipline and vocation develops its learner in diverse skills knowledge, with competence in music and musical practice and performances for self employment, reliability and productivity. This has helped in combating the alarming rate of cases of unemployment in the Nigeria society by creating job opportunities and awareness.

Some Areas of Employment where Music Educator and Personnel can Function

- (1) **Music school:** A trained music educator or personnel is trained and developed musically with the ability of running a music school for the training of vocalists, soloists, part leaders, lead singers, song writers composers, arrangers, back up singers, music directors, choirmasters and choir mistresses, music conductors, organists, instrumentalists, dancers choreographer etc. these trained persons or specialists are employed in churches, clubs, entertainment houses, band groups, music theaters, recording houses or centres where they earn income for themselves in

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order to make a living which in turn makes them contribute to the development of their nation. According to Nnamani (2009) many renowned musicians have been successful in life through private ownership of musical bands. Examples of such musicians are: Sunny Okosun, Sir Victor Uwaifo, King Sunny Ade, later Fela Anikulakpo Kuti, Femi Kutis, Tony Grey, Oliver De Coque, Shina Peters, Majek Fashek, Kris Okotie, Ras Kimone, etc.

- (2) **Media personnel:** Though the knowledge of music education one can become a media personnel either as music producer, studio Engineer, Jingle composer, film music editor, music journalist, music publisher entertainment reporter or radio/TV variety show/presenter and producer. Some pioneer exponents in this area are Fela Sowade, Akin Euba, Samuel Ekpe Akpabot. A. A. Ogisi, Dorothy Ipere etc. These persons have performed various musical functions and activities in many media broadcasting houses and they are instrumental to the promotion of music in the Nigerian society especially since 1960.
- (3) **Entrepreneurship:** A music educator or personnel could become self employed in various music and musical performance including being a performer in vocal and instrumental entertainment, choreographer, Band man, cassette labeling, make-up Artist, record jacket, arranger, song writer, music publisher, music magazine editor, music promoter/manager, music producer, music organizer, music vendors and music marketers etc.
- (4) **Music curator:** A trained music educator and personnel possesses the skills and competence of being in charge of music, musical ideas, musical instruments, and musical art works deposited in museum, art gallery, national art councils and cultural centres, where he or she is faced with the task of a museum instructor, music consultant and a cultural officer.
- (5) **Technologist:** Through the knowledge of music education an individual can be trained and developed to become an instrument or music technologist capable of designing fabricating, and maintaining musical instruments of various kinds. Music technologists are responsible for the production of various traditional musical instruments in Nigeria and presently efforts are being placed on the modification of African traditional instruments in order to be more relevant. Music technologists are also saddled with the responsibility of designing various musical software programmes used in aiding learners to develop various musical skills in pitch recognition rhythms and interval in music, chord recognition, melodic dictation etc. such musical software are Aurelia, cakewalk, musician and many more.

Obstacles to Human Capital Development in Music Education

Music education generally, as greatly contributed to the success of human capital development since its inclusion as a school subject and course of study in the educational system of the globe. Music education is loaded with many skills and knowledge for the development of human life. In spite of its contribution in the sphere of life, music education is faced with some obstacle that are hindering its productivity. Some are:

- (1) **Lack of infrastructure and equipment:** Music education as discipline and a field of study is loaded with various skills acquisition for the improvement and development of human life. The actualization of these skills acquisition is based on the availability of some relevant materials (instrumental materials), music instruments and regular power supply in order to provide adequate trained educators and personnel in music education. Learners need modern facilities to facilitate their learning. The use of computer and other packaged music software should be encouraged in the teaching and learning in music education. This affords learners more from for development and productivity.
- (2) **Fund:** The government, private sector, stakeholders as well as non-governmental organizations and parents should team up to encourage and support learning in music education through adequate funding of the programme. Fund is the foundation for the success of any programme designed to improve human capital development. There is inadequate funding of education generally in Nigeria and music in particular. The necessary materials for effective teaching and learning are not provided.
- (3) **Misconception and wrong attitude towards music education:** Music Education is a multidisciplinary profession. It gives complete competence in musical skills and knowledge. This view runs contrary to that of the Nigerian society. Many people have negative attitude towards the study of music education. Some see music as a discipline for backward and dull students. This misconception should be erased. Olaniyan (2004:44) noted that:

Many Nigerians believe that any discipline in the area of performing arts is for the never-do-wells. It is also a common belief that those who choose to be actors or musicians may become rascals, drug addicts, drunkards, spend thrifts, womanizers etc. This notion is based on noting short of ignorance and narrow mindedness. Individual conduct depends mostly on family background and upbringing, the company one keeps and one's own level of moral and spiritual discipline. Research investigations have revealed that such a notion is completely false.

- (4) **Place of music in the school curriculum:** Music education has long been built into the curriculum of schools, Colleges, Polytechnics and Universities. In the primary and secondary, music is a subject that is taught but its place is being relegated to the background. At the nursery level music is only used for cultural performance and display. In the colleges there are very few of them that have music departments. At the polytechnic level, music education is offered in just one polytechnic, the Ibadan polytechnic. While at the university level very few have music department. These attitudes have continuously relegated music education to unimaginable level. Music education therefore should be encouraged as a subject and course of study in all levels of the educational system in Nigeria just like English language, mathematics the sciences in the school curriculum. Hence adequate provision should be given to music education.

Conclusion

This paper has looked at human capital development as it relates to music education. It also highlighted the different sectors of the economy like music school, entrepreneurship, and media houses where music education personnel's function. Finally, it stated the obstacles and suggested ways for attaining the lofty goals of music education in the effective actualization of human capital development in Nigeria.

The paper also observed that human capital development in music education is simply the recognition of music and musical knowledge, talents and skills as capital investment.

Recommendation

Adequate provision should be made to provide relevant teaching and learning materials such as; instructional materials, instrument and instrumental materials, studios, music and dance lecture halls workshop centres, Generators to give regular power supply and computers and packaged music software. These would encourage and boost development and productivity in music education.

Music Education should be well funded by the government, the private sector, parents and all stakeholders.

Music educators and personnel's should embark on more quality workshops, conferences, symposiums and cultural displays to educate the populace on the role of music education in human and capital development.

The organization of music bodies such as (ANIM), the association of Nigeria musicologists, (PASMAR), Pan – Africa society for music Arts Education of West Africa, (NISMER) Nigeria society of ethnomusicology, among others should book into the place of music in the school curriculum and also encourage the music as a course of study in all college, Polytechnics and universities. All these would form the platform for music education empowerment and information dissemination.

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