The Benefits of Music Graduates Employability through Music education in Rivers State.

By

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Abstract

To "attain and acquires skills needed for employability for self- realization and fulfillment is the cardinal goal of the music graduate musical learning", to inculcate this values of academic development of Intellectual and aesthetics abilities called for why music education is offered as part of educational disciplines. It contributes cut across numerous channel of job opportunities like music educators, Armed forces, media and practitioner. This study investigates the Benefits of Music Graduates Employability through Music education in Rivers State employing a descriptive design using undergraduates of the department of music in Ignatius Ajuru University of Education, Port Harcourt. Questionnaire was used as instrument for data collection. A findings review that a well-articulated learning contents consisting of entrepreneur with societal goals and objectives is capable of activating employability opportunities for the musically educated learner.

Introduction

Music education in Nigeria has undergone numerous changes to make sure it meets the societal needs. Music learning has skills acquisition as a prerequisite in the attainment of academic, economic and social sustainability goals needed for employability and economic sustainability. Ime (2004) asserts that:

> The fact remains that late Fela Ransome Kuti earned so much international recognition with his Afro Beats because he was trained in the art. During his lifetime, Fela's musical works were constantly featured over the British Broadcasting Corperation on weekly basis. Fela's musical contributions are an indicator that sound music education can result in sound production that stands the test of time economically, socially and politically (p.28).

Therefore, the employability benefits of music graduates depend largely on the educational values as per its policy and contents as well as the roles music plays in the all-round development of man and his/her nation. Euba (2002) acknowledges the role of music education and societal needs by saying that:

> There are certain societies "where composers practice creative ethnomusicology partly as a result of social and political conditions… Under the communist regime of Eastern Europe, official policy demanded that composer's address the needs of the masses and one of the methods applicable was the use of folk music as the basis for composition"

It is necessary that the objectives of music education should reflect the issues of "needs" and at the same time incorporate the local elements of society; so as to educate and inculcate the right values in the citizenry. Enaohwo (1990) presents the benefits which educational interaction with societal needs has for manpower empowerment thus:

> The provision of relevant skills is a prerequisite for development in any society. To succeed in the development of such skills, there is a considerable relevance on the educational system; projection of manpower is based on the account computation of employment output ratios or the productivity of workers; there is a high relationship between education and occupation, thus for every type of skill, occupation or profession there is a prescribed form of education (p. 80).

From the foregoing, the educative roles of music education manifest in the turnaround development of an individual and his/her contributions in terms of development and employability. This is possible when such interaction between music education and societal need shave positive impact on the music graduate, thereby, enhancing his /her employability. Development involves interaction with the philosophy and contents of the music education programme which creates that enable the music graduate fit into employable and self-reliant structures in contributing to societal development. Ogunrinade (2015) postulates that: "Either formal (classroom setting) or informal (traditional) music gives opportunity to skills development which is very valuable to any organization that enables individual become employable, contributes to economy of the society as well as self-reliance" (p. 83-86).

From the foregoing, music education programmes in Nigeria provide the music graduates professional knowledge, proficient and resourceful attributes leading to intellectual,

emotional and social development, which enhance their employability and subsequent contributions to national development.

Academic Development of Intellectual and aesthetics

Music education is capable of assisting the music graduate in the various developmental levels of the learning domain. Prior to world globalization and industrialization, humans have engaged numerous means of communication via oral means as channel of creation, production and distribution in form of character, physical and moral training through folk songs Psychologists and scholars of music and music education like Plato, Aristotos and partigores have it that music, like mathematics and Latin has intellectual development of human kind. Mcmurray (1954) affirms that the universal general objectives/aims of music education include:

> To help everyone to further awareness of pattern of sound as an aesthetic component in the world of experience; to increase each person's capacity to control the availability of aesthetic richness through music, and to transform the public musical culture into a recognized part of each person's environment (p. 41).

Musical creativity involves perception of sound activity capable of enhancing the mind through activation of intellectual, emotional and physical satisfaction, aided by harmony, visual, listening, performance and practical abilities. Brocklehurst (1971) reaffirms:

> Real achievement in the highly skilled crafts of music (learning) demands a number of abilities, such as the ability to create pattern and perceive relationships which are in fact functions of general intelligence; listening skill too, and acquire sustained and concentrated attention (p. 8).

The view of Brocklehurst above emphasizes that music education is capable of transforming the product into an economic benefit by instituting the ability of writing, composing and performing music in various media industries like teaching, performing artists, organist and instrumentalist.

The music graduate's learning of musical elements is capable of developing his/her sensory, affective and psychomotor domains which are the gate way to knowledge. His/her ability to learn through motivated sounds (music) and stimulated disciplinary condition (naval sensory) enhances his/her intellectual development. According to Akabot, song texts consist of educative values and cultural philosophy that are capable of

transmitting emotional meanings to the audience, which enhance handling of issues about life situations. In the same direction, Adedeji (2018) asserts that:

> All musical activities such as listening, creating, processing, storing, performing, supporting, playing back or transferring etc. are capable of affecting the human because it is generally believed that whatever the human hears, sees or utters with mouth have impact on him/her directly or indirectly (p.15).

With such aesthetic ability in song text mostly acquired through attainment by musical teaching and learning create a retentive and poetic understanding to be able to compos, direct and perform.

Intellectual Poet and Communicator

Music education is capable of empowering music graduates as intellectual poets and communicator. Music is one medium through which events, information, and history are documented in oral and written compositions.

Thoughts, emotions and feelings are expressed through the use of music. The musician is an intellectual poet concerned and regarded as the voice of the people, a critic and social commentator whom is capable of transforming the bad to good. The martyred Sunny Okusun, for instance, used his music not only in attaining economic and self-fulfilment, but as agent of social change in fighting against apartheid, colonialism and most importantly in agitating for sustainable development. One of his songs, "Which way Nigeria" (1984) is an example thus:

Which way Nigeria
Refrain: Which way Nigeria (twice)
Which way to go?
I loved my fatherland
I want to know
Which way Nigeria is heading to?

1. Many years after independence
We still find it hard to start
How long shall we be patient
Before we reach the Promised Land?
Tell me lets save Nigeria
So Nigeria won't die

2. Inefficiency and indiscipline
Nearly ran the country down
Corruption here, there and everywhere
Inflation roaming high, why?
Let's save Nigeria
So Nigeria won't die

3. We made mistake during the oil boom
Not knowing that was our boom
Some people now have nothing why?
So Nigeria won't die

4. Our ambition to be millionaires
Is running the country now
We all went to be millionaires
And to build castle on the moon
Let's save Nigeria
So Nigeria won't die
(Okosun 1984a)

In a similar way, Fela Ransome Kuti, a famous Nigerian pop musician more popularly known as Fela Anikulapo-Kuti, a great radical and originator of Afro-beat, fused African and American musical elements together through which he presented powerful musical- poetic communication to the world. His great text in the music industry was as a result of his formal music studies in London. Looking back to one of his most popular track, "Lady", his mastery could be appreciated as a legerd who understood the art perfectly.



Fig 2.5 African Lady

Lady

If you call am woman
African woman no go 'gree
She go say, she go say, and 'I be lady-oh'

she go say 'I be lady, oh"

She go say 'I be lady,
She go say, 'I no be woman'
She go say, "Market woman na Woman"
She go say, 'I be lady"

I want tell you about lady
I want tell you about lady
I want tell you about lady

She go say him equal to man
She go say him get power like man
She go say anything man do
himself fit do

I never tell you finish
I never tell you finish
I never tell you finish
I never tell you finish
I never tell you

She go want take cigar before anybody
She go want make you open door for am
She go want make man wash plate
For am, for kitchen

She wan salute man
She go, sit down for chair
She wan salute man
She go, sit down for chair

She want a piece of meats
Before everybody
She want a piece of meat
Before everybody

Call am for dance
She go dance lady dance
Call am for dance
She go dance lady dance

African woman go dance
She go dance the fire dance
African woman go dance
She go dance the fire dance

She know him man na master

she go cook for am
She go do anything he say

But lady, no be so
But lady, no be so
But lady, no be so
But lady, no be so

Lady na master
Lady na master
(Fela A nikulapo-Kuti, 1979).

The musician as an intellectual poet and communicators, through the above song, educates the society about what has turned the average African woman into- from one who used to be submissive to her husband to one who now contends equality with him in all ramifications. This album actually account for huge economic as royalty from album sold to the public.

Emotional Development

Another benefit of music education is the emotional development of the music graduate. Music education has the potentials of making or brings peoples into a whole for cohesive integration. During music making, its therapeutic elements enhance the goal of emotional control and development. Igwe (2017) postulates that;

> Man's emotional reaction to music consists of the close interaction of physical and mental factors such as attitude, breath and his entire life system. Therefore empowering man to withstand any forces capable of resistance to his achievement of emotional appeal becomes the relevance of his music education (p. 27).

From the submission above, enhancement of music education programmes has direct influence towards behavioural development in human beings needed for co-habitation either at home, working place. Music in this direction, serves as a substitute for verbal communication. Oakley (2011) observes that "it could be said without equivocation that music was the most imitative of all arts; for it could imitate different emotional dispositions of man" (p. 24). Likewise, Esimone (2013) reaffirms that:

> Music is embedded with a strong power to transform, influence and affect the life of people all over the world irrespective of their position, colour, race or gender. It unarguably enjoys the place of most influential form of art; hence it is the universal language of the soul. A language understood and appreciated by all, beginning from the cradle to the grave (p. 124).

Responsibility and maturity are very prominent components of musical activities mostly in team work. Although, emotional development is not only sustained through creation of sound, what really matters is how the learning with sound perception can be expressed to enhance understanding. Leonard and House (1972) opine that: "sound is a negotiable medium, capable of voluntary composition and repetition, whereas feeling is no; this trait recommends tonal structures for symbolic purpose" (p. 96). Ogunrinade (2015) says that: "music develops complex and precise mind and body connection. Performing on musical instruments develops' intricate motor skills that people would not otherwise come by" (p. 25).

Music learning can be benefitting in that it can be used to address emotional differences in humans as a conflict resolution strategy in institutions and communal life. Jordanger (2008) affirms that:

> Given the right circumstance, music can be very efficient in activating or enhancing the degree of shared content of consciousness. A high degree of shared content of consciousness is potentially very useful as it creates a basis for coherent thinking, ease of communication, common understanding, trust, and a new common identity. All these may unfold, nevertheless, only if the group is in accordance at an emotional level (p. 142).

Therefore, the benefits of music educational consist of the formation of cohesive shared development, capable of motivating a well-defined or unified emotional skill in the learner through the ability of maintaining tolerance, controlling tension, frustration and aggressiveness, mostly needed for working place.

Statement of the Problem:

Human perceptions about music deregulated music to the good for nothing scholars without knowing that there are greater opportunities awaiting the music graduates in places like Armed forces, police, media houses and educational institutions

Objectives of the Study:
The objective of the study is to ascertain the employability opportunities awaiting the musically educated graduates in Rivers State.

Scope of the Study:
The study covered undergraduates students of music in Obio/Akpor metropolis of Rivers State.

Methodology:
This study adopted descriptive research design using undergraduate's students of the Department of Music of Ignatius Ajuru University of Education, Port Harcourt, Rivers State. Totaling 85 students. Questionnaire was used as instrument for data collection with means as instrument for analysis of the research question.

Findings of the study:

Table 1.1 Demographic Characteristics of Respondents

VARIABLE	CATEGORY	FREQUENCY	PERCENT
INSTITUTION	IAUE	85	100
	UNDERGRADUATES	85	
AREA OF SPECIALIZATION	MUSIC	85	100
	TOTAL	85	100

Source: Field Survey, 2020

Table 1.1 presents the demographic characteristics of the respondents. It shows 100% respondents of undergraduates students of Ignatius Ajuru University of Education.

1. **Research Question 1 Are music graduates employable and in what capacity in Rivers State?**

Table 1.2 Employability of music graduates in Rivers State

Item Description	N	Mean	Std. Deviation
There is job opportunity for the music graduates as private or government teacher in primary, secondary and tertiary institutions in Rivers State.	85	3.61	.994

Music graduates are employable as music producer in music industry.	85	3.41	1.1255
Music graduates have job opportunity as therapist in hospitals.	285	3.30	1.453
Music graduates job outlets in broadcasting and film industries as sound technician.	85	3.18	1.533
Music graduates can be employ as music directors and conductors by churches, entertainment industries.	85	3.55	1.313
MEAN SET	**85**	**3.4360**	**1.18317**

FIELD SURVEY 2019

The table above shows the respondents' perception on music graduate employability and in what capacity in Rivers State. All items present mean above the criterion mean of 3.0 as follows: There is job opportunity for the music graduates as private or government teacher in primary, secondary and tertiary institutions ($\bar{x}$=3.61; SD=.994). Music graduates are employable as music producer in music industry. ($\bar{x}$=3.41; SD=1.1255). Music graduates have job opportunity as therapist in hospitals. ($\bar{x}$=3.30; SD=1.453). Music graduates job outlets in broadcasting and film industries as sound technician. ($\bar{x}$=3.18; SD=1.533). Music graduates can be employing as music directors and conductors by churches, entertainment industries. ($\bar{x}$=3.55; SD=1.313). The table further present a mean set of 3.44 which further indicated that the respondents agreed there are numerous job outlets for the music graduates in Rivers State , Nigeria in general.

Discussion of Findings

Are music graduates employable and in what capacity, especially in Rivers State?

Going by the result of table 1.2 with a grand mean of 3.44, undergraduates accept to a high extent the research question items 1-6 conclusively that the music graduates' employability depends largely on their level of proficiency as well as the outlets of job opportunities in educational institutions, churches, performing groups, production and manufacturing industries, armed forces just to mention but a few. Ukpanah (2004) outlining areas of employability states that:

> This will involve the study of music as a career not only as the basis of earning a living but also for the purpose of providing manpower to meet with the needs of the teaming population of the youths in schools and churches. Composers of musical works of this level should adopt the approach of creative Ethnomusicology already cited above (p.29).

Such accounts for the benefits, attributes of music education as subject worthy of learning, and various ways of musical usage in the nation and its contributions makes music learning an essential study capable of promoting skills acquisition and other channels of manpower engagement by providing jobs for present and incoming generation. The above agrees with the findings of Amaele (2019) states that:

> The demand for a modern country in the modern world of high techno-mobile nature has equally demanded that an educated man in Nigeria today must be a Nigerian who can solve his own problems and contribute to solving those of his country…An educated Nigerian should be equipped with skills, knowledge, and character to be able to take his rightful place in the country (p.126).

Ukpanah (2005) nicely explained the relationship between education and music as a prime-mover of a nation economic development by stating that:

> In Jamaica for example, one can appreciate the level of satisfaction in youths who listen to Bob Marley's and Jimmy Cliff's songs of social restraint and other philosophical thoughts. Music production is a real industry which if properly managed, will earn huge foreign exchange and foster national identity. The fact remains that late Fela Anikulapo Kuti earned so much international recognition with his AfroBeat because he was trained in the art. During his lifetime, Fela's musical works were constantly featured over the British Broadcasting Corporation on weekly basis. Fela's musical contributions are an indicator that sound music education can result in sound production that stands the test of time economically, socially and politically. Meki Nzewi for example, had been producing music drama in the mid 1980's which provided alternative to unemployment for young graduates of various categories (p. 28).

Obviously, music education through creativity, aesthetic values and skills creation provide vocational or employment opportunities for its graduates as in - cultural centre, schools, churches, armed forces, music vendors, entertainment (radio, television, print media, music recording). This also agrees with Idamoyibo (2002) position which affirms that following the impression of the public that the only job available for a music graduate is teaching:

> The musicologist has employment opportunities in the following areas; the media house as music producer, presenter, analyst and broadcaster, publishing industry as writer and editor, military and Para-military band like those of the army, navy, air force and the police force (p. 14).

Conclusion

From all indications, music learning consists of empowerment process that starts with learning, training, leading to professionalism that offers the learner career sustainability via its various channels of job creation. The study, in no small measure, has shown that through music education, the learner and the nation stand to benefit economically, socially, culturally and politically through of the music graduates which are creatively explored in divers' way

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