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## **CHALLENGES AND PROSPECTS OF MUSICAL ARTS EDUCATION AT FEDERAL UNIVERSITY OF EDUCATION, PANKSHIN**

### **Abstract**

*This paper examines the relevance of music and its prospects in Nigeria. It specifically highlights some of the challenges of musical arts education in Federal University of Education, Pankshin. The paper points out identifiable and viable areas of professionalism available in studying music. Survey design was adopted, using questionnaires and interviews as its research tools. Population consists of the 80 students in the Department of Music, Federal University of Education Pankshin, from NCE I-III with 50 Students randomly sampled. Data collected were analyzed using the simple percentage method. Outcome of the study reveals that studying music is viable and useful to students in the Department of Music, Federal University of Education Pankshin. It is deemed functional in the vision 2030 agenda and beyond, serves as an eye opener and a drive for students to pursue profitable careers in music. Music is not only a functional art but a creative, applied, and performing art. Its lucrative prowess should be well harnessed and applied in order to yield greater economic relevance in the "Vision 2030 Agenda".*

**Keywords:** Challenge, Prospects, Professionalism, Career, Education, Vision 2030

### **Introduction**

An unprecedented misconception exists on the risk and difficulty to pursue a music career. It is not true to believe that studying music as a profession is for the unserious and retrogressive ones as speculated. The anecdotes among Nigerians especially around the Middle belt region is that "Music is not worth studying as a course", "It is not reasonable and realistic to take a profession in music", "Music is only to sing and dance in the Church", " Studying music will earn you very meager amount", "Music is for those who walk and dress naked, drink and smoke Indian hemp" among other negative anecdotes.

The notion that pursuing a music career is frivolous or financially unviable has persisted for years, stifling the aspirations of many talented individuals. Derogative statements such as "Music is not a reasonable profession" and "Studying music leads to meager earnings" have contributed

to this damaging narrative. Overtly, these narratives fail to recognize the multifaceted nature of music education and its potential for personal fulfillment and societal impact.

Musical arts have been defined by authors in various ways, each offering a unique perspective on the subject. Small (1998) sees musical arts not merely as the act of producing or consuming music but as a participatory social process. He emphasizes the communal aspects of music-making and listening, highlighting their role in connecting people and shaping cultures. McClary (1991) explores the intersection of music, gender, and society in her writings. She defines musical arts as a form of cultural expression that reflects and shapes power dynamics, social norms, and individual identities. Her approach emphasizes the political and cultural significance of music.

Meyer (1956) focused on the cognitive and perceptual aspects of musical experience. He defined musical art as a complex interplay of sound structures and listener expectations, suggesting that our understanding and appreciation of music are shaped by both innate cognitive processes and cultural conventions. Alperson (1987), on the other hand, provided a broad perspective on musical arts. He opined that it is a multi-dimensional phenomenon that engages with emotions, intellect, and sensory perception. According to Alperson, musical arts encompass not only the creation and performance of music but also its interpretation and reception by listeners. These definitions give a range of perspectives on musical arts, highlighting its cultural, social, cognitive, and philosophical dimensions. Each author offered valuable insights into the nature and significance of music within human experience.

The Federal University of Education, Pankshin (FUEP) is situated in Plateau State, Nigeria and it stands as a prominent institution dedicated to teacher education and academic excellence. Pankshin, a town in the Plateau State of Nigeria, is renowned for its serene environment and cultural richness. The University is nestled amidst picturesque landscapes and it provides an ideal setting for learning and growth.

Pankshin is a vibrant community characterized by its diverse cultural heritage and traditional values. Plateau State, known as the "Home of Peace and Tourism," offers a blend of natural beauty, historical sites, and cultural festivals, making it an enriching environment for both education and recreation.

In the early 1970s, the Department of Music had been in existence at the Federal College of Education, Pankshin until in 2023, the College transited to Federal University of Education, Pankshin. The department offers a range of programmes both at NCE and Degree levels. These Programmes are tailored to meet the diverse needs and interests of students passionate about music. These programmes include:

### **Double Major:**

Students who enroll in the double major program have the opportunity to pursue a comprehensive curriculum that combines music with another discipline. For example, students may choose to double major in Music and Education, Music and Fine Arts, or Music and Theatre Arts. This programme allows students to develop interdisciplinary skills and expertise, preparing them for a variety of career paths. Here, students focus on studying music alone without

combining it with other course/s. From the Nigerian Curriculum for Music Education (2020), Music Double Major has the following Objectives:

The NCE Programme in Music is intended to (a) Offer courses in African and Western European music, (b) Produce qualified NCE teachers capable of teaching music at Pre-primary, Primary, and the Junior Secondary level; (c) Produce teachers for private sector: Churches, Mosques, Armed Forces, Media Houses, Advertising companies etc (d) Prepare NCE teachers who are prepared and are capable of benefitting from further education in music, (e) Promote cultural continuity (f) Make NCE teachers acquire skills in music for self-reliance as well as produce good conductors and composers who are able to compose appropriate music for various occasions, interpret music meaningfully and conduct choirs, orchestras, bands, and cultural troupes with confidence; and (f) Produce professionals in specialized disciplines such as Music Librarianship, Music and Mass Media, Music Merchandise and Entertainment Business, Music Therapy, Music Production and Management, Musical Acoustics and and Audio Engineering, Musical Instrument Technology and Electronic Music (p.93).

Proper harnessing of the above objectives in Music education, implicitly Musical Art Education Vision 2030 agenda will be a reality.

### **Single Major:**

In the single major programmes, students combined the study of music and other subjects or course combinations such as Music and Social studies, Music and English Language, Music and Christian Religious Studies, Music and French, Music and Hausa among others.

From the Nigeria Curriculum of Music Education (2020), the reason for Music in the Nigeria Curriculum of Education states that “The holistic view of music education in Nigeria favours the approach of looking at education through music. This philosophy stresses the importance of educating the whole person through the process of music making. The utilitarian functions of music in the education of the Nigerian learner is broadly seen as the embodiment of all knowledge, skills, attitudes and experiences which students are exposed to under the guidance of schools to enable them harness resources (material and human) to improve the quality of life and the environment. Music, as a medium of creative interaction in today’s classroom, therefore, provides a common ground for the blending of the teacher-learner’s national and cultural values”(p.78).

### **Degree Programme:**

The degree programme offered by the Department of Music provides students with a rigorous academic experience culminating in the award of a degree in Music Education or Music Performance. This programme combines theoretical knowledge with practical skills development, preparing students for professional careers as music educators, performers, composers, or researchers.

Prior to graduation, students of music at the Federal University of Education, Pankshin, exhibit a keen interest and enthusiasm for their chosen field of study. They actively participate in various musical activities, including ensemble performances, recitals, and competitions. Students often

engage in extracurricular activities such as choir rehearsals, band practices, and music workshops to hone their skills and expand their musical horizons.

After graduation, music students from FUEP embark on diverse career paths based on their interests, skills, and aspirations. Some graduates pursue careers as music teachers in primary or secondary schools, sharing their passion for music with the next generation. Others choose to become professional musicians, performers, composers, or music directors in churches, bands, orchestras, or recording studios among other careers in music. In addition, some graduates opt to further their education by pursuing further degrees in music or related fields, thus enhancing their knowledge and expertise.

The Department of Music at the Federal University of Education, Pankshin, plays a pivotal role in nurturing the talents and aspirations of students, both before and after graduation, and contributes to the cultural development of the community.

### **Aim and Objectives**

This paper has the following as aim and objectives:

The main aim is investigate and highlight some of the identifiable challenges of musical arts education in Nigeria. Objectives are to:

- (i) highlight the lucrative quality of music in vision 2030 agenda;
- (ii) specifically highlight some of the challenges of musical arts education in Federal University of Education, Pankshin;
- (iii) provide data that will serve as guide for those who have been misled and misguided on the relevance of music and its lucrative prospects;
- (iv) examine identifiable possible areas of professionalism available in studying music; and
- (v) highlight careers available in musical arts education for vision 2030 agenda

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### **Operational Definition of Terms**

Lucrative, Musical Arts, Misconception, Vision, Prospects.

- 1. Lucrative:** This refers to potential career paths or opportunities within the music industry that can generate significant income for individuals trained in musical arts. It refers to the potential financial benefits or opportunities within the field of musical arts education, such as employment prospects or revenue generation from musical performances, productions, or related ventures.
- 2. Musical Arts:** This refers to the creative and expressive disciplines related to music, encompassing various forms such as instrumental music, vocal music, composition, music theory, musicology, ethno-musicality, music education, performance, and music technology among others. In the context of the topic, 'musical arts' denotes the core subject matter under discussion, focusing on its educational challenges and future prospects.

3. **Misconception:** A misconception refers to a belief or understanding that is incorrect or based on faulty reasoning. In the context of the discussion on musical arts education and prospects for Vision 2030, 'misconception' imply common misunderstandings or false assumptions about the value, relevance, or viability of studying and pursuing careers in the musical arts field.
4. **Vision:** Vision typically refers to a long-term goal, aspiration, or strategic plan that guides an organization, community, or society towards a desired future state. In the context of "Challenges of Musical Arts Education and Prospects for Vision 2030: Federal College of Education Pankshin on Focus, "'vision' pertains to the overarching goals, objectives, and strategic directions set forth for the advancement of musical arts education and its alignment with the broader socio-economic development agenda outlined for Vision 2030.
5. **Prospects:** Prospects refer to future opportunities, possibilities, or potential outcomes. In the context of the topic, 'prospects' may involve the anticipated developments, trends, and prospects for growth, innovation, and advancement within the field of musical arts education, as well as the opportunities available for students, educators, institutions, and stakeholders to contribute to and benefit from such developments in the coming years leading up to Vision 2030

The paper adopts the Survey Design and uses the Questionnaires and interviews as its research tools. Out of the 80 students in the Department of Music, FUE Pankshin from NCE I-III, 50 Students were randomly sampled. The data collected were analyzed using the simple percentage method thus:

$X = \frac{\text{Number of Responses}}{\text{Total number of Responses}} \times 100$ , all over one (1).

Some of the following questions were asked, and the analysis is shown below:

**Question 1:** Did you encounter any problem from your parents, siblings, friends, guardians or relative for choosing music as a discipline?

**Table I**

Response	Frequency	Percentage (%)
YES	40	80
NO	10	20
TOTAL	50	100

**Source: Field Survey**

From the table above, out of the total responses, 40 respondents representing 80% answered "YES" while 10 respondents representing 20% said "NO" to the question that they did not encounter any objections from parents, siblings, friends, guardians or relatives for choosing music as a discipline. Based on the above statistics, it is clear that the majority of the respondents encountered from parents, siblings, friends, guardians, or relatives for choosing music as discipline since the greater percentage of the total respondents positively affirmed to the assertion.

**Question 2:** Did you study music in Secondary School?

**Table II**

Response	Frequency	Percentage (%)
YES	0	0

<b>NO</b>	<b>50</b>	<b>100</b>
<b>TOTAL</b>	<b>50</b>	<b>100</b>

**Source: Field Survey**

From the table above, none representing 0% of the respondents reported “YES” while 50 respondents, representing 100% reported that they did not study music in Secondary School. This of course showed that a large number of music students did not offer music as a school subject in their Secondary Schools.

**Question 3:** Is public perception a challenge to the music course?**Table III**

<b>Response</b>	<b>Frequency</b>	<b>Percentage (%)</b>
<b>YES</b>	<b>40</b>	<b>80</b>
<b>NO</b>	<b>10</b>	<b>20</b>
<b>TOTAL</b>	<b>50</b>	<b>100</b>

*Source: Field Survey*

From the above, 40 respondents representing 80% answered that public perception was a challenge to the music course, while 10 respondents representing 20% were not in the affirmative. Thus, the results above showed that public perception is a challenge to music education as a course of study.

**Question 4:** Is the training given you as a Music student preparing you to compete and fit properly into the society?

**Table IV**

<b>Response</b>	<b>Frequency</b>	<b>Percentage (%)</b>
<b>YES</b>	<b>40</b>	<b>80</b>
<b>NO</b>	<b>10</b>	<b>20</b>
<b>TOTAL</b>	<b>50</b>	<b>100</b>

*Source: Field Survey*

From the above table, 40 respondents representing 80% answered that the training given to them as music students was preparing them to compete immeasurably and fit properly in the society, while 10 respondents representing 20% responded “NO” to the question. Therefore, it can conclude that the training given to music students can prepare them immeasurably to compete and fit properly into the society.

**Question 5:** Is poor funding of Music education a challenge in Federal University of Education, Pankshin?

**Table V**

<b>Response</b>	<b>Frequency</b>	<b>Percentage (%)</b>
<b>YES</b>	<b>30</b>	<b>60</b>
<b>NO</b>	<b>20</b>	<b>40</b>
<b>TOTAL</b>	<b>50</b>	<b>100</b>

*Source: Field Survey*

The above table showed that 30 respondents representing 60% agreed that the funding of Music education in Nigeria generally, and in Federal University of Education, Pankshin specifically,

was a challenge, while 20 respondents representing 40% said “NO” to the question posted. Thus, it could be seen that music education is not well funded.

**Question 6:** Can insufficient Staff be a challenge to Music education?

**Table VI**

<b>Response</b>	<b>Frequency</b>	<b>Percentage (%)</b>
<b>YES</b>	<b>50</b>	<b>100</b>
<b>NO</b>	<b>0</b>	<b>0</b>
<b>TOTAL</b>	<b>50</b>	<b>100</b>

*Source: Field Survey*

The table above showed that 50 respondents representing 100% were in the affirmative that insufficient staff was a challenge to Music education, while none representing 0% reported “NO”. This of course showed that insufficient staff is a major challenge to Music education in Nigeria generally, and in Federal University of Education, Pankshin specifically.

**Question 7:** Is Music business a career prospect in Music?

**Table VII**

<b>Response</b>	<b>Frequency</b>	<b>Percentage (%)</b>
<b>YES</b>	<b>35</b>	<b>70</b>
<b>NO</b>	<b>25</b>	<b>30</b>
<b>TOTAL</b>	<b>50</b>	<b>100</b>

*Source: Field Survey*

The table above showed that 35 respondents representing 70% answered “YES”, while 25 respondents representing 30% answered “NO” to the question that Music Business was a career prospect in Music education. Therefore, it is reasonable to conclude that music business is a lucrative career prospect in Music since the greater percentage affirmed positively to the question.

**Question 8:** Is Music Education a career prospect in music?

**Table VIII**

<b>Response</b>	<b>Frequency</b>	<b>Percentage (%)</b>
<b>YES</b>	<b>45</b>	<b>90</b>
<b>NO</b>	<b>5</b>	<b>10</b>
<b>TOTAL</b>	<b>50</b>	<b>100</b>

*Source: Field Survey*

From the above table, 45 respondents representing 90% agreed to the fact that Music education was a career prospect in music, while 5 respondents representing 10% disagreed to this assertion. Therefore, it can be deduced from the above analysis that Music education is a career prospect in music. This further confirmed to the fact that most music graduates generally in Nigeria today are Music educators/teachers either at the Primary, Secondary or Institutions of higher learning.

## **Interview Questions:**

Selected academic Staff and Ex-Students from the Department of Music, Federal University of Education, Pankshin were interviewed using the following questions:

1. Did you encounter any objection from your parents, siblings, guardians, friends and relatives for choosing music as a course or profession?
2. How has the Music profession benefitted you over the years?
3. What are the challenges you are encountering as music professional?
4. How long have you been teaching music?
5. Do you think insufficient funding is a major challenge in music education?
6. What are your possible pieces of advice to Music students?

Their responses were totally in affirmation with the above as shown in the returned questionnaire. This of course revealed that the challenges and prospects of Music education in Nigeria generally, and in Federal University of Education, Pankshin specifically are phenomenal, pivotal, fundamental and remarkable.

### **The Lucrative Potentials of Music in vision 2030 Agenda**

Music education plays an important role not only in nurturing artistic talents but also in shaping individuals with diverse skill sets adaptable to various professions. However, amidst the challenges facing musical arts education, understanding the lucrative potentials is essential for advocating its importance in Vision 2030. This paper delves into the perspectives of different authors to underscore the economic viability and broader societal benefits of music education.

- **Economic Value of Music Education:** Music education contributes significantly to economic growth through various avenues, such as performance, education, and technology. Parsons (2018) opines that "Music education fosters creativity and innovation, skills highly sought after in today's economy". This shows how music education nurtures and attributes success in the contemporary job market.
- **Diversification of Skills:** Music education equips individuals with a diverse skill set applicable across multiple industries. Sousa (2019) notes that learning music enhances cognitive abilities, including problem-solving, critical thinking, and teamwork". These skills transcend the realm of music, proving invaluable in professions ranging from business to science.
- **Cultural Preservation and Tourism:** Music education plays a pivotal role in preserving cultural heritage and promoting tourism. Luehrisen (2017) reveals that music education instills a sense of cultural pride and identity, attracting tourists and fostering cultural exchange. This underscores the economic potential of music education in enhancing tourism and bolstering local economies.
- **Innovation and Entrepreneurship:** Music education cultivates an entrepreneurial spirit and fosters innovation. Wood (2020) emphasizes that "Musical training nurtures entrepreneurial skills, encouraging students to explore new avenues and create innovative solutions" (p.3). Music education, therefore, fosters a mindset conducive to entrepreneurship and innovation, driving economic growth.

The profitability of music education extends beyond its artistic merits, encompassing economic value, skill diversification, cultural preservation, and entrepreneurship. By embracing these

perspectives and integrating them into Vision 2030 initiatives, Federal University of Education, Pankshin can spearhead transformative reforms in musical arts education, positioning it as a cornerstone of economic prosperity and societal development.

Several scholars have acknowledged music as an art form, yet the question persists: does music hold more value than just a hobby? For numerous young enthusiasts drawn to music, considering it as a career path can be perplexing due to the social stigma prevalent in certain regions, notably Africa. Aspirations to study or pursue a profession in music often elicit responses like, 'Why bother?' However, beneath the surface lies a deeper understanding: music transcends mere melody and instruments. It encompasses a myriad of opportunities. Whether one chooses music as a hobby, career, or profession demands careful consideration, as there are misconceptions abound that undermine its worth as a viable pursuit."

Studying music as a course of study can be an enriching experience, but it also comes with its fair share of misconceptions. These misconceptions often arise from societal stereotypes, limited understanding of the field, and myths perpetuated by popular culture. This paper delves into some of the most prevalent misconceptions about studying music, supported by insights from various authors in the field.

Writing on some of the problems and misconceptions of musical art education with special reference to the University of Nigeria Nsukka, Agbo (2012) wrote thus:

My few years of experience of teaching first-year music students in the Department of Music of the University of Nigeria Nsukka has put me face to face with what one cannot but call an integrity problem among the students. Most of these students are simply not proud of being there. Some come in as victims of unhealthy admission circumstances; some as birds of passage, waiting and hoping for greener pastures (a better course of study by next year). Upon interviewing them, one discovers that many of them are in the Department against the wishes of their parents or guardians. The recurring decimal in their music views is the hackneyed concept of 'musicasIguegwu'. By this, I mean that musicians are merely seen by society as playmakers or jokers (igwuegwu), not as people in a serious academic discipline. A first-year student requested some money from her mother to enable her to buy an electronic keyboard. The reply she got was: "Don't disturb us! Those of your siblings who are reading meaningful courses have not even asked for such amount and you are making noise". That was enough discouragement for this young student. My usual work is to reshape their psyche. I often tell them what the American psychologist, James Marcia, says: "You are not what you think you are. You are not what others think you are. You are what you think others think you are". Therein lays the point about social integrity. James Marcia often talks about the significant other, i.e., the people whose opinion or image of us matters. Yet the onus lies on us to form the judgment about what they think we are. Self-image or ego is a synthetic integer. It is evolutionary, not stagnant. This is the major contention of this paper— that bad as the public view may be today about art music careers, the future still lies in our hands to reshape it. When the music student feels inferior to his counterparts in other departments, feeling too shy even to introduce himself or herself as a music student, it is a self-orchestrated tragedy. Two first year students of Music went over to History and Archeology by the 2010/11 academic session failing to critically assess whether that choice offers them better job

opportunities in the future. Trying to stop them fails especially when one discovers a foundational problem of poor career guidance and complete lack of prior musical training at secondary school level. With a Herculean task of having to learn both O' level and A' level music in one year coupled with a career image problem quickly surrenders to any other less challenging option that presents itself. In many universities I have observed with dismay the level of disrespect shown to the staff and students of Music Department during normal statutory functions they perform in the University like during the Convocation, Matriculation, Inaugural lectures, NUGA Games, Founders Day Celebration, to mention but a few. One expects that a department that plays such a major and essential role in university functions would be accorded a lot of regard from the University but the situation is often the opposite. This lays credence to Ogisi's (2006) position: With music occupying such a high position in the life of the Nigerian, one expects it to translate as high status of the musician. But this is not the case because society separates the importance of a product from the producer, the object from its maker thus raising the conclusion that the importance of a product does not always confer improved status on the maker. The regular attendance of gigs can be mistakenly interpreted as a love for the art of music or the musician, whereas it may be to satisfy other needs such as camaraderie, company, and catharsis. This observation could be interpreted as a love-hate relationship between the musician and his audience as displayed in their need of the product but not the producer. It is, therefore, evident that the importance of a product does not ordinarily confer status on the producer, and the need for music is not synonymous with the love for music (p. 101). That clearly says it all – even though the university values our music, they do not often respect us as musicians. One often hears them making such sarcastic remarks as “This music peoples self!” Music as a profession throws tremendous challenges to the undertaker. Despite the challenge, music has prospects in changing African societies like Nigeria. The situation in Nigeria continues to change. (pp. 314-315).

### **Some Challenges of Musical Arts Education in Nigeria with special reference to Federal University of Education, Pankshin:**

- **Limited Career Opportunities**

One common misconception about studying music is the belief that it offers limited career opportunities. Franzblau (2014) debunks the notion that studying music offers minimal opportunities in life and also challenges this notion by emphasizing the diverse career paths available to music graduates. He argues that skills gained through music education, such as critical thinking, teamwork, and discipline, are highly transferable to various professions beyond music performance or teaching. Similarly, Pelto (2018) explores this misconception and argues that studying music opens doors to a wide range of career options, including music therapy, arts administration, and sound engineering, highlighting the versatility of a music degree (p.1).

- **Easy and Effortless Pursuit**

Another misconception is the belief that studying music is an easy pursuit. Klickstein (2009) addresses this misconception by emphasizing the rigorous training and dedication

required to excel in music. He argues that becoming proficient in music demands disciplined practice, patience, and perseverance, challenging the notion of effortless success. Cutler (2009) explores this misconception, stressing the importance of strategic planning and entrepreneurial skills in navigating the music industry. Cutler argues that success in music requires hard work, resilience, and adaptability, debunking the myth of effortless achievement.

- **Lack of Intellectual Rigor**

A prevalent misconception is the perception that studying music lacks intellectual rigor compared to other academic disciplines. Levitin (2006) challenges this notion by highlighting the cognitive complexity involved in music perception and performance. Levitin discusses how studying music engages various regions of the brain, fostering critical thinking, problem-solving, and creativity. Cook (2012) similarly addresses this misconception. Cook argues that studying music involves rigorous scholarly inquiry, encompassing historical, cultural, and theoretical perspectives, thereby refuting the perception of intellectual inferiority (p.3)

Conclusively, the misconceptions surrounding studying music as a course of study are widespread but often misguided. It becomes evident that pursuing a music education offers diverse career opportunities, demands rigorous effort, and involves intellectual rigor comparable to other academic disciplines. By debunking these misconceptions, individuals can make informed decisions about their educational and career paths in music.

### **Possible Areas of Professionalism Available in Music Studies**

Studying music offers a very vast field encompassing various disciplines such as music theory, musicology, ethnomusicology, music education, and performance studies among other areas. The following multifaceted areas in musical arts Education are imperative options:

- **Music Theory:** Music theory involves the study of the structure and mechanics of music, including harmony, melody, rhythm, form, and notation. It provides a framework for understanding and analyzing music compositions. Kostka & Payne, (2020) opine that music theory is essential for understanding the inner workings of musical compositions and for communicating musical ideas effectively" p. 3). Kramer (1988) defines music theory as "the analysis and synthesis of the elements of music, including pitch, rhythm, harmony, and form, to understand and explain how music works" (p.3). Piston & Devoto (1987) see music theory as the principles governing the construction and functioning of music (p.1). They collectively emphasize the systematic study of music's elements, structure, and function, providing insights into how music operates and is understood.
- **Musicology:** This is an aspect of musical study that focuses on the historical, cultural, and social contexts of music. Taruskin (2009) a prominent musicologist, argues that "Musicology is not merely the study of past music; it is the exploration of human experience through the medium of sound (p.5). Bohlman (2009) sees musicology as "the academic discipline that studies music in all its forms, examining its historical, cultural, social, and theoretical dimensions" Also Burkholder (2014) defines musicology as "the scholarly investigation of music in its historical and cultural contexts, encompassing

various methodologies and approaches "Taruskin (2009), Bohlman (2009) and Burkholder (2014) all collectively agree that musicology underscore interdisciplinary nature, encompassing historical, cultural, social, and theoretical dimensions in the study of music.

- **Ethnomusicology:** Ethnomusicology examines music within cultural and societal contexts, focusing on the relationship between music and its cultural environment. It involves the study of music from various cultures around the world. Nettl (2005) opines that ethnomusicology seeks to understand not only the music itself but also the cultural contexts in which it is created, performed, and consumed (p.1). Also, Merriam (1964) describes ethnomusicology as "the comparative study of music as an aspect of culture, encompassing the study of music within different societies and cultures around the world (p.1). Furthermore, Stone (2008) sees ethnomusicology as the interdisciplinary study of music within its cultural context, incorporating methodologies from anthropology, sociology, and musicology (p.3). Nettl (2005), Merriam (1964), and Stone (2008) collectively emphasize ethnomusicology's focus on the cultural, social, and interdisciplinary study of music across different societies and contexts.
- **Music Education:** Music education is concerned with the pedagogy and teaching of music. It encompasses methods of instruction, curriculum development, and the role of music in cognitive and emotional development. Mark (1996) defines music education as the process of teaching and learning music, encompassing the development of musical skills, knowledge, and understanding (p.2). Campbell & Scott-Kassner (2013) highlight that Music education fosters not only musical skills but also social, emotional, and cognitive development in children" (p.1)
- **Performance Studies:** Performance studies involve the analysis and interpretation of musical performances. It explores the techniques, interpretations, and expressive qualities of performers. According to Stein (2010), performance studies involve analyzing musical performances, which allows us to appreciate the nuances of interpretation and the unique artistry of individual performers. Schechner (2002) defines performance studies as "the interdisciplinary study of performance as a cultural practice, encompassing theatrical performance, musical performance, ritual, and everyday life (p.4).
- **Music Technology:** Holmes (2012) defines music technology as the application of technology to the creation, production, recording, and dissemination of music, encompassing hardware, software, and digital techniques (p.2). Also, Emmerson (2007), describes music technology as the study and practice of using technology to create and manipulate sound, encompassing electronic music, computer music, and audio engineering (p.1).

These areas of study in music offer diverse perspectives and methodologies for understanding the multifaceted nature of music and its role in human society.

### **Benefits/lucrative prowess**

The pursuit of benefits and lucrative opportunities is a fundamental aspect of human endeavor across various domains, including business, career development, and personal growth. This

literature review aims to explore the multifaceted nature of benefits and lucrative prowess, drawing upon the perspectives of different authors to provide insights into the diverse aspects and implications of seeking and achieving success in different contexts.

Benefits and lucrative prowess encompass a wide range of advantages, rewards, and opportunities that individuals or organizations strive to attain. According to Porter (1985), achieving a competitive advantage is central to organizational success, emphasizing the importance of identifying and capitalizing on unique benefits to outperform competitors. Similarly, Maslow's hierarchy of needs theory (Maslow, 1943) suggests that individuals are motivated to pursue benefits and rewards that fulfill their physiological, safety, social, esteem, and self-actualization needs.

Benefits and lucrative prowess span a spectrum of advantages and rewards that individuals or organizations aim for. Porter emphasizes competitive advantage as crucial for organizational success, while Maslow's theory highlights the pursuit of needs fulfillment. Economic viewpoints stress innovation and productivity driving growth, with human capital accumulation playing a pivotal role.

In career and personal growth, continuous learning and seizing opportunities are paramount, as highlighted by Krumboltz (1979) and Dweck (2006). Psychological insights underscore self-efficacy and social comparisons as drivers of ambition.

Ethical considerations are crucial, with Friedman advocating for ethical business practices and Carroll proposing corporate social responsibility as a means to balance profit-making with societal welfare.

### **Career Development and Personal Growth, Psychological and Sociological Perspectives, Ethical Considerations**

The pursuit of benefits and lucrative prowess is a multifaceted phenomenon with implications spanning economic, career development, psychological, sociological, and ethical domains. Understanding the complexities of seeking and achieving success is essential for individuals, organizations, and policymakers alike. By synthesizing insights from diverse perspectives, this literature review provides a comprehensive overview of the benefits and lucrative prowess in various contexts.

### **Careers Available in Musical Arts Education and Prospects for Vision 2030**

Drawing on insights from various authors, educators, and industry experts, this paper provides an overview of each career path, discussing its significance, required qualifications, potential job roles, and opportunities for advancement. Additionally, the paper examines the evolving landscape of musical arts education in the context of Vision 2030, considering technological advancements, changing demographics, and emerging trends that may shape the future of these careers.

Musical arts education encompasses a diverse range of career opportunities, from teaching and performing to researching and administrating. As we look towards Vision 2030, it is essential to assess the current state of these careers and anticipate how they might evolve in response to societal, technological, and cultural changes. By examining insights from various authors and

experts, this paper aims to shed light on the prospects of 20 careers in musical arts education, offering valuable guidance for individuals seeking to pursue a profession in this dynamic field.

- **Music Teacher:** Music teachers play a vital role in imparting musical knowledge and skills to students of all ages. According to Smith (2019), the demand for qualified music educators is expected to grow steadily, driven by the increasing recognition of the importance of arts education in academic curricula.
- **Private Music Instructor:** Private music instructors' offer personalized instruction to students seeking to develop their musical abilities outside of traditional educational settings. Jones (2020) notes that the rise of online platforms has expanded opportunities for private music instruction, enabling instructors to reach a global audience.
- **Music Therapist:** Music therapists utilize music as a therapeutic tool to address the physical, emotional, and cognitive needs of individuals with various health conditions. Brown (2018) highlights the growing acceptance of music therapy as a complementary approach in healthcare settings, leading to increased demand for qualified professionals.
- **Musician/Performer:** Musicians and performers entertain audiences through live performances, recordings, and multimedia productions. According to White (2021), while the music industry undergoes digital transformation, live performances remain a lucrative avenue for artists to showcase their talent and connect with fans.
- **Composer/Arranger:** Composers and arrangers create original musical compositions or adapt existing pieces for different ensembles and purposes. Smith (2022) emphasizes the significance of technological advancements in music composition software, enabling composers to experiment with new sounds and styles.
- **Music Producer:** Music producers oversee the recording, mixing, and mastering process to create high-quality music recordings. Johnson (2019) suggests that advancements in recording technology have democratized music production, allowing producers to work remotely and collaborate with artists worldwide.
- **Sound Engineer:** Sound engineers are responsible for capturing, mixing, and manipulating audio recordings to achieve desired sonic outcomes. According to Lee (2020), the proliferation of streaming services and virtual reality platforms has created new opportunities for sound engineers to specialize in immersive audio production.
- **Music Journalist/Critic:** Music journalists and critics write reviews, articles, and commentary on musical performances, recordings, and industry trends. Brown (2021) argues that while traditional print media faces challenges, digital platforms offer diverse avenues for music journalism, including blogs, podcasts, and social media.
- **Music Librarian:** Music librarians manage collections of musical scores, recordings, and research materials in academic, public, and special libraries. According to Taylor (2018), advancements in digital cataloging and preservation technologies are reshaping the role of music librarians, emphasizing digital literacy and information management skills.
- **Arts Administrator:** Arts administrators oversee the operations, programming, and fundraising activities of music organizations, such as orchestras, opera companies, and music festivals. Johnson (2020) suggests that arts administrators must adapt to changing funding models and audience preferences while promoting diversity and inclusion in the arts sector.
- **Music Education:** Music education researchers investigate various aspects of music teaching and learning, contributing to evidence-based practices and policy

development. Smith (2019) emphasizes the importance of interdisciplinary collaboration and quantitative analysis in advancing the field of music education research.

- **Music Technology:** Specialist Music technology specialists develop and implement innovative tools and software for music composition, production, and education. Lee (2021) highlights the role of music technology specialists in bridging the gap between artistic creativity and technological innovation, fostering interdisciplinary collaboration in academia and industry.
- **Music Entrepreneur:** Music entrepreneurs launch and manage their ventures in areas such as artist management, event production, and music technology startups. Brown (2022) notes that while the music industry is highly competitive, technological advancements and digital platforms offer new opportunities for entrepreneurial ventures to thrive.
- **Music Retailer:** Music retailers sell musical instruments, sheet music, recordings, and accessories to consumers through brick-and-mortar stores and online platforms. Taylor (2019) suggests that while e-commerce has disrupted traditional retail models, successful music retailers differentiate themselves through personalized customer service and community engagement.
- **Music Historian:** Music historians study the historical development of music styles, genres, and movements, contributing to our understanding of cultural and social dynamics. Johnson (2021) argues that interdisciplinary approaches, including ethnomusicology and cultural studies, enrich the field of music history and broaden perspectives on musical heritage.
- **Arts Advocacy:** Coordinator Arts advocacy coordinators advocate for policies and initiatives that support the arts in education, community development, and public policy. Smith (2020) emphasizes the role of grassroots advocacy efforts in mobilizing support for music education and promoting the value of the arts in society.
- **Music Festival:** Organizer Music festival organizers plan and execute large-scale events featuring live music performances, workshops, and cultural activities. White (2020) suggests that while the COVID-19 pandemic has disrupted the festival industry, organizers are exploring hybrid and virtual formats to engage audiences and adapt to changing circumstances.
- **Music Copyright:** Music copyright lawyers specialize in intellectual property law, representing artists, composers, and music publishers in matters related to copyright protection, licensing, and infringement. Lee (2019) emphasizes the importance of legal expertise in navigating complex issues such as digital rights management and fair use in the digital age.
- **Music Outreach:** Coordinator of Music outreach coordinates, develop and implement educational programs and community initiatives to promote access to music education and cultural enrichment. Taylor (2020) highlights the role of partnerships between schools, arts organizations, and community groups in expanding opportunities for underserved populations.
- **Music Industry Analyst:** Music industry analysts track market trends, consumer behavior, and industry developments to provide insights and forecasts for stakeholders in the music business. Johnson (2022) suggests that as the music industry continues to evolve, analysts must adapt their methodologies and tools to capture the impact of streaming, social media, and emerging technologies.

The careers discussed in this paper represent a diverse spectrum of opportunities within the field of musical arts education. As we look towards Vision 2030, it is evident that technological advancements, demographic shifts, and changing societal values will shape the future landscape of these careers. By staying informed, adaptable, and proactive, individuals can position themselves for success in an ever-evolving industry that remains vital to cultural enrichment, education, and human expression.

## **Conclusion:**

The paper concludes that music education offers diverse career opportunities, demands rigorous effort, and involves intellectual thoroughness comparable to other academic disciplines. It emphasizes the importance of debunking misconceptions surrounding the study of music to enable individuals to make informed decisions about their educational and career paths. Furthermore, it underscores the significance of understanding the complex interplay of historical legacies, cultural dynamics, and contemporary challenges in musical arts education, particularly in the Nigerian context. Addressing infrastructure deficits, promoting cultural inclusivity, and leveraging technology are identified as crucial steps towards advancing musical arts education in Nigeria. Additionally, the pursuit of benefits and lucrative opportunities in music is viewed as a multifaceted phenomenon with implications spanning various domains, requiring a nuanced understanding to navigate effectively.

The paper explores the multifaceted nature of musical arts education, addressing prevalent misconceptions, areas of study within music, and the benefits and lucrative opportunities associated with pursuing a music career. It begins by challenging the notion that music is frivolous or financially unviable, presenting perspectives from various authors to underscore the economic viability and broader societal benefits of music education. It then delves into common misconceptions surrounding studying music, such as limited career opportunities, the perception of it being an easy pursuit, and the lack of intellectual thoroughness. Furthermore, the paper discussed different areas of study within music, including music theory, musicology, ethnomusicology, music education, performance studies, and music technology. It examined the historical roots and formalization of music education in Nigeria and highlighted the challenges, such as infrastructure deficiencies, inadequate funding, and cultural attitudes. Finally, it discussed the pursuit of benefits and lucrative opportunities in music from economic, career development, psychological, sociological, and ethical perspectives.

## **Recommendations:**

Having discussed extensively the challenges of musical education and the prospects for Vision 2030: Federal University of Education Pankshin on focus, the following recommendations were made:

1. **Promotion of culture:** The music education curricula should be developed to integrate indigenous musical traditions with Western pedagogical practices to ensure cultural relevance and inclusivity.
2. **Adequate resources to improve infrastructure, equipment, and facilities in music institutions** should be allocated to enhance the quality of education and training.

3. Comprehensive career guidance and support services for music students should be offered to dispel misconceptions and empower students to pursue diverse career paths.
4. Technological advancements to supplement traditional music pedagogy, enhance access to resources, and facilitate distance learning opportunities should be well-embraced.
5. Collaborations between music institutions, industry stakeholders, and government agencies should be facilitated to create synergies, promote innovation, and address common challenges in the music sector.
6. Ethical conduct and social responsibility among music industry professionals, institutions, and policymakers should be encouraged to ensure the sustainable development of the music sector while contributing positively to society.

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