



AN INVESTIGATION INTO THE AWARENESS OF STUDENTS OF THE CAREER PROSPECTS IN MUSIC EDUCATION IN SECONDARY SCHOOLS IN KOGI STATE

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ABSTRACT: *The study investigates the students' awareness of the career prospects in music education in secondary schools in Kogi State Senatorial Zone. To carry out the study, three (3) research questions are designed for data collection, while two (2) null hypotheses formulated and tested in the study. A total of one hundred and twenty (120) students is used as representatives of the population sample. The instrument to be used for data collection is questionnaire on the awareness of students on the career prospects in music education in Kogi State. The statistical weighted mean is used to analyze/answer the research questions; for testing of the null hypothesis, Z test is used. The researcher is optimistic that following an investigation into the awareness of students of the career prospects in music education in secondary schools in Kogi State, the secondary schools in Kogi State will be aware of teaching/instructing as a career prospect in music education though many do not opt for it. This investigation fully creates awareness that composing music is a career prospect in music education. They are fully aware that performance is a career prospect in music except on the aspect of being a concert performer. They are aware of employment with the media/music industry as a career prospect in music. However, some are not aware that working in the television/radio houses as music presenter or newscaster is a career prospect in music. They are fully aware of establishing a private music venture/business as a prospect in music education as a career, though not usually feasible due to huge financial involvement. There is no significant difference between the awareness of the urban and rural secondary school in Kogi State on the career prospect in music education. There is a significant difference between the female and male secondary school students in Kogi State on their awareness of the career prospects in music education. The findings had a lot of implications which were briefly discussed later. Therefore, based on these findings and their implications, recommendations are made followed by suggestions for further studies, summary and conclusion.*

KEYWORDS: Music, Music education, Career, Career Prospects.



INTRODUCTION

Music as a discipline is a course which develops the totality of man in all spheres of life thus making him to become self-reliant and, at the same time, contributes positively to the development of the society and the nation in its entirety through job creation. It is a phenomenon which is present in every culture be it civilized or uncivilized; and as such, has vital functions to perform in societal development. Anya–Njoku (2013) is of the same view when she remarks that music is present in every culture, developed or under-developed, literate as well as non-literate. Ibidun (2019) opines that music is the most articulate utilitarian element of the general well-being of man and society. Simon (2012) describes music as a national and important part of children's growth and development. Anyone who has worked with children knows that children love music and can engage in musical activities of various kinds. In fact, early interaction with music positively affects the quality of all areas of children's lives. Music as a course according to Simeon (2021) affords one an opportunity to be flexible and confident through expression of one's ideas in musical language. It is a way to clarify and fix ideas in the mind through musical expression by strengthening what has been learnt about something. Idolor (2002) opines that, "No phenomenon void of utility survives in a society; an indication that the presence of music in almost every African society has a formidable role to fulfill". One of such roles is the training of an individual to become gainfully self-employed through the acquisition of musical knowledge and skills which is one of the reasons why it should be studied in our secondary schools.

Okafor (2001) describes music as the most widely practiced and accessible of all the arts, which is so easily available and associated with entertainment and relaxation that some people hardly pause to ponder its implications in the social and economic development of a country. Music in the view of Ekwueme (2002) is a useful discipline in developing the totality of man, his body, mind and soul. Continuing, she advises that we should plan instructions that would challenge the students cognitively, aesthetically, creatively, socially, morally and in performance. She upholds that students can, through music, achieve social cohesion, and tolerance towards the diverse people in a country.

That music has a lot to offer to man's total well-being, especially in terms of self-dependency, is a glaring fact that cannot be disputed within the Nigerian educational system. Music is seen to be a very important career which, according to Olaniyan (2002), throws tremendous challenges to the undertaker, precisely the music students. And as such has a lot of prospects in a dynamic African Society like Nigeria, especially Kogi State. For music to have attained its present values in our lives, according to Aninwene (1996), there is no doubt that it has passed through a succession of developmental stages consciously or unconsciously, formal or informal, traditionally or Western in the Nigerian context, especially within the educational system.

However, it should be recalled that the colonial masters made formal education in Nigeria possible. In their curriculum, music was included as a course of study alongside other subjects. Since its introduction, right from the colonial era, education has undergone several reviews. Realizing the importance of education in the life of any nation, the Federal Government of Nigeria in her National Policy on Education (2004) adopted education as an instrument par excellence for effecting national development. Music is found worthy of fulfilling this task, hence, its inclusion in the nation's school curriculum as a course of study within the Nigerian



educational system owing to its numerous derivable benefits in terms of job opportunity and otherwise.

In the view of Nwaneri (2001), “music education is that education which equips an individual with general musical knowledge and skills”. Joel (2001), on the other hand, describes it as the formal, informal and non-formal way of teaching and learning of various aspects of music with the aim of developing the learners vocationally, intellectually, emotionally, physically, socially and otherwise. However, the point of focus is on the formal aspect of music education which is curriculum-oriented, written down, and takes place in the classroom which further follows a systematic planned instruction. It is on this basis that Onyeji (2001) describes music education as:

"a systematic instruction given to an individual or group on the meaning, usefulness of music and on the acquisition of relevant skills and technical know-how on music composition, performance, interpretation, appreciation, teaching and criticism".

Such skills and knowledge acquired will make an individual relevant in the society and as well contribute meaningfully and positively towards the development of the nation in its entirety.

Music education, as an aspect of general education, is a discipline that cannot be neglected or discarded and therefore should be taken seriously in our academic programme and endeavours since it has career opportunities for students. In the National Policy on Education (2004), the objectives of secondary education in Nigeria are as follows:

- a) To diversify its curriculum to cater for the differences in talent, opportunities and roles possessed by or open to students after their secondary school course;
- b) To equip students to live effectively in our modern age of science and technology;
- c) To develop and project Nigerian culture, art and languages as well as the world’s culture heritage;
- d) To raise a generation of people who can think for themselves, respect the feelings of others, respect the dignity of labour, and appreciate those values specified under broad national aims, and live as good citizens;
- e) To foster Nigerian unity with an emphasis on the common ties that unite us in our diversity; and
- f) To inspire its students with a desire for achievement and self-improvement both at school and in later life.

Music education as a discipline has the ability of fulfilling the above stated educational objectives because it has career prospects for students. This necessitated its inclusion into the Nigeria school curriculum as a course of study since it has the ability to satisfy both individual and societal needs and aspiration.



LITERATURE REVIEW

Music teaching in secondary schools has been found to be beneficial to students; hence, its inclusion in the Nigerian school curriculum as a course of study especially, in the Junior Secondary School level where it is made a core subject. One of the objectives of music education as contained in the National Policy on Education (1981) revised is "the acquisition of appropriate skills, abilities and competence both mental and physical as equipment for the individual to live in and contribute to the development of his society. Music as a creative art helps in these directions as it contributes immensely in the transmission and acquisition of the major educational domains: the psychomotor, cognitive and affective. It is on the basis of the above assertions that Omibiyi (1994) describes music education as a comprehensive education geared towards a functional and artistic career in the society. This implies that music education has the potentials and abilities of training students vocationally to become self-reliant. For a student to become self-reliant, Pinnock (2011) remarks that music educators should come to terms with the societal changes that affect the music industry and present musical careers to students in a more realistic and practical manner as the real world is not fair. Most young people thinking about careers in music have the odds stacked very heavily against them, and it is the job of educators to prepare them for these challenges ahead. Hence, students are made to understand what is now expected of them as professional musicians and embrace the fact that they will have to be entrepreneurially inclined in order to meet today's challenges.

Supporting the idea of teaching music in secondary schools, Ademefun (2002) remarks that, "Music education is highly useful because its occupational content offers the students the opportunity to acquire skills, attitudes, interests and knowledge to perform education, socio-political and economic activities that are beneficial not only to themselves but to the society in general" (p. 2). As in every subject, the method of teaching employed by the teacher can encourage or discourage students from doing that course. The teacher of music can make students choose music as a career through the employment of good methods and techniques of teaching, moving from simple to complex, concrete to abstract, and making music more pragmatic than theoretical. Methodology refers to the way by which a goal is attained, achieved or accomplished. Within the academic milieu, it is the way by which a teacher presents his lesson for effective learning by students to take place. Researches have shown that children learn in different ways, and as a matter of fact, we do not attempt to impose any method on them. Again, the method of approach of a problem in a day may differ the next day. For this singular reason, a teacher of music requires various methods in the teaching of his lessons to make them interesting and comprehensible. This implies then that the effectiveness of teaching and learning depends largely on the method/techniques of teaching.

Hence, the application of variety of teaching methods/techniques by the music teacher can greatly help and influence even a truant and other students to like school and appreciate the acquisition of musical knowledge and skills. Monotony, they say, kills interest. Therefore, the adoption of different teaching methods/techniques will go a long way in engendering the interests of students towards learning instead of demoralizing them. This agrees with Harper (1982) who opines that each of the teaching methods leaves the pupils with a mass of impression that cannot digest. We over-teach when we try to include extensive tract of our subject or manageable tract in extensive details, and we under teach when we deny necessary guidance.



This therefore implies that a good music teacher must, as a matter of necessity, be aware of the particular gains to be achieved by adopting the appropriate teaching methods/techniques for a given lesson and knows how to exploit them. Therefore, adopting good teaching methods/techniques in music can greatly influence them to choose music as a career.

From all that have been said so far, the needs for music education in secondary schools have become clear.

Factors Influencing the Choice of Music as a Career

Teacher Factor: This is one of the determinant factors for the choice of music as a career because the musical growth and development of the students depend largely on the activities of the music teacher who is at the centre of all musical programmes. He is an indispensable factor in the music education programme. He is the pivot upon which all music education programmes revolve. He is the most important variable in the instructional and learning processes. Adesokan (2002) believes that the teachers of music are paramount in the total scheme of activities in the school and colleges, and that the success or failure of music education programme rests upon the teacher whose major concern is to develop the creative powers of the students and see to the fulfillment and successful accomplishment of their education goals.

The teacher of music can make students choose music as a career by making music lessons interesting and enjoyable. Hornby (1974) defines interest as a condition of wanting to know or learn (more) about something, while enjoyment helps to deal with pleasure, joy, and satisfaction. Hence, making music enjoyable and interesting would mean having real satisfaction, joy or pleasure in music education which should make the learner to crave for more knowledge and skills in music. Ikibe (1986) and Obeng (1986) had earlier observed that people, especially students, generally derive pleasure from music, but that a sustaining interest in its study is lacking. Therefore, making music interesting and enjoyable will undoubtedly lure or entice students into choosing music as a career. This could be easily achieved through practical demonstration, especially on instruments. Precisely the teacher's ability to create avenue for students to enjoy music all the time through organizing concert, music performance, debates, choirs, orchestras, band and active participation in general music lesson activity can influence them choose music as a career.

Availability of Instructional Materials and Infrastructural Facilities

This is also another factor that can influence the choice of music as a career by students. The reason is that the presence of musical instruments and equipment as well as other facilities like spacious classrooms, music, studios, music library and the likes contribute a lot in making music very interesting for students. Instruments and equipment make the course more practically oriented than theoretical, thus, kindling the interest of students who enjoy learning by doing. Also a conducive and spacious environment creates room for effective learning. Therefore, all these being present can encourage the teaching and learning process as regards music which can induce them to choose it as a career.

Administratively, if the government releases adequate funds that could help in the procurement of instructional materials and infrastructural facilities, experienced and qualified music teachers can discharge their duties of making music interesting and exciting. When the course is made interesting, through practical demonstration, then the possibility of choosing it as a



career is there; if not the reverse becomes the case. Annexed to the role of government is that of administrative heads of schools/principals. If the school head is a music lover, he will encourage the teaching and learning of music in the school by creating more time for music in the school timetable, as well as the provision of the basic materials needed for music teaching. He will as well encourage every music activity. With this, students will develop keen interest in music and will be compelled to take it up as a career.

The peer group is one of the factors to reckon with in the choice of course, especially among secondary schools students who may lack the needed counseling on the choice of career. It is a clear fact that peer group exercise much influence over their fellow peers in almost everything; the choice of career being one. Therefore the choice of music education as a career by students is not left out because where the majority of a peer group are music lovers, they are likely to develop keen interest in music and take it up as a career; but if a student who loves music and wants to take it up as a career finds himself among a peer group that sees nothing good in the study of music, then the possibility of choosing music as a career is not there.

Parental influence greatly affects the choice of music education as a career by students because they are the mentor of their children and can choose for them their life careers. Some parents see nothing good in music and would on no condition allow their wards to pursue it as a course of study while enlightened ones encourage their wards to do so.

Problems of Music Education and Learning in Schools

Music education ever since its introduction and inclusion into the Nigerian education system as a course of study has been facing a lot of problems which have made its teaching and learning ineffective. For this reason, many music educators have taken it upon themselves to embark upon serious researches so as to find out these problems with the view of finding lasting solutions to them. Ekwueme (2000 & 2001), Adeleke (2000a), Adesokan (2001), Idolor (1996), Nwaneri (1992), Ahanotu (1998), Udensi (1997), Okafor (1988), Onwuasoanya (1983) have made conscientious efforts in finding out the problems confronting the teaching and learning of music in schools especially, our secondary schools. Some of the identified problems according to them are listed as follows:

1. Dearth and lack of qualified, experienced and competent music teachers.
2. Poor attitude of students towards the teaching and learning of music.
3. Lack of teaching space as well as un-conducive/ill-learning environment.
4. Lack of realistic music programme through which music awareness could be created
5. Bad methods/techniques of teaching employed by some music teachers.

Prospects of Music Education as a Career Opportunity

Prospective candidates of music have brighter career opportunities as far as music education is concerned. In Nigeria today, unemployment has become a serious problem facing Nigerian youths. Adeniyi (1998) observe that all over the land, young people roam about in search of wage earning jobs.



Adeleke (2000a) remarks that music education is essential to allay the prevalent fear of unemployment in Nigeria. Nwaneri (2002) is of the same view when he opines that music education can contribute immensely in combating the unemployment syndrome, a perennial disease and a cankerworm which has eaten deep into the fabric of our nation, Nigeria.

However, many researchers have made frantic and conscientious efforts in finding out some of the prospects of music education as a career opportunity for students of music or graduates of music. Music educators like Adeleke (2000a), Adesokan (2000), Duntoye (2001), Nwaneri (2002), Edewor and Abiayuwa (2002), Tame (1984), Komar (1980), Fritsche (1972), Ekweume (2002), Olaniyan (2002) have identified and brought to limelight, some of the prospects inherent in music education as a career opportunity. Some of the prospects include:

- a. Teaching music in both public and private pre-primary, primary and secondary schools like the seminary, convents and the likes;
- b. Lecturing music in Universities, colleges of education, polytechnics and other allied institutions;
- c. Gaining employment in the department of music as a music librarian. He is the custodian of all music materials in the library — textbooks, students' projects, tapes and the likes;
- d. Owning a private school of music is very possible for a graduate of music where the finance to do so is available;
- e. In the ministry of sports, arts and culture, he could be made a leader of even the sports supporters club;
- f. He/she could be a performer that is a dancer, singer, instrumentalist, conductor of choral group and the likes;
- g. Working with JAMB, WAEC and other examination bodies is also an opportunity to explore for graduate of music.
- h. A music graduate can deal in music equipment, books and record business companies
- i. One who studies music can gain employment with industries for the manufacture and repair of musical equipment
- j. A music graduate has employment opportunity with cultural attachment to embassies.

Statement of the Problem

The Federal Government of Nigeria in her National Policy on Education (2004) entrenched music in the nation's school curriculum and made it one of the core subjects in the JSS level of secondary education. This testifies to its importance in the Nigerian educational system. Invariably, this implies that music also has career prospects. The potentialities of music to provide dual or even more job opportunities for a music graduate is a clear attestation to its authenticity and credibility. With the present political and democratic dispensation in Nigeria, proliferation of churches/religious organizations, multiplicity of institutions of learning at all levels both government and private, there is no doubt that music has a lot of opportunities for music graduates. The establishment of advertising agencies, electronic and print media and the



likes, indicate that music education as a career has a lot of prospects for graduates of music. Therefore, there is no gainsaying in the fact that music as a career prospect is confronted with the enormous challenges of coping with multifarious problems of dynamic nature of the Nigerian society music wise.

Ironically, according to Idamoyibo (2002), Nwaneri (1992), Omibiyi (1987), most Nigerians, the literate ones inclusive, conceive music as a profession for the idle and lazy ones; a school subject for the dullards, the playful, the never-do-wells and a profession practice for the drop-outs, vagrants, deviants, drug addicts, vagabonds, irresponsible fellows and the likes. One other impression is that music has no vacancies for its graduates in the labour market unlike other courses. And so, one hardly finds in the daily papers or hears on radio and television, any advert declaring vacancies in music.

Again, many students who go to study music in some of our higher institutions of learning are just there for the sake of answering undergraduates. They do not know why they have chosen to study music, though some choose it as the last option. In fact, they are totally ignorant of the career prospects inherent in music education. For example, in the Federal College of Education, Okene, in Kogi State where the writer of this paper is a lecturer, most of the students who come to study music ask these questions: "What can one do with music after graduation?", "Where will music lead someone to?", "What job opportunities awaits one who reads music?", "Where will he/she work?" These and many other such questions are asked. With these, one would undoubtedly be convinced and compelled to admit that there is, invariably, a serious problem of "ignorance" about the study of music as a profession. .

It is not surprising, therefore, to notice that many Nigerians till date are not yet aware of the career prospects inherent in music education due to lack of and/or inadequate creation of awareness on this subject matter. Consequently, there is the feeling that music has no job opportunities for its graduates. Based on these assertions, therefore, there is no doubt that the level of awareness of students on the career opportunities in music education is either low or not there at all; hence their neglect of it as a career choice.

Purpose of the Study

The major purpose of the study is to find out the prospects inherent in music education as a career opportunity within the Nigerian education system with special reference to the secondary schools in Kogi State. Specifically, the study sought:

1. To determine the level of awareness of students in teaching/instructing as a career prospect in music education;
2. To find out the students' awareness in composition as a career prospect in music study; and
3. To determine to what extent the students know that performance has a prospect in music study.



Research Questions

The study is expected to provide answers to the following questions:

1. What is the extent of students' awareness of career prospect of music in teaching/instructing?
2. What is the extent of students' awareness in composition as a career prospect in music education?
3. What is the extent of students' awareness in performance as a career prospect in music education?

Hypothesis

Based on the research questions, the following hypothesis have been formulated to guide this study.

1. H₀₁: There is no significant difference between the awareness of urban and rural-based secondary school students in Kogi State on the career prospects in music education.
2. H₀₂: There is no significant difference between the awareness of male and female secondary school students in Kogi State on the career prospects in music education.

METHODOLOGY

The study adopted survey research method. A survey research according to Nworgu (1991) is one in which a group of people is studied by collecting and analyzing data from only a few people or items considered to be representative of the entire group. This design, therefore, seeks for opinions, perceptions and conditions on the prospects of music education as a career opportunity in secondary schools from the sample. Hence, only a part of the population will be investigated by the researcher and subsequent findings from this are expected or considered to be applicable to the entire population. The research was carried out in only eight secondary schools, including government and private schools that offered music in Kogi State.

The population of this study comprises the junior secondary school students from the eight Government and Private owned secondary schools. The JSS 1-III students, both males and females alike, are chosen. Out of the eight schools that study music, the researcher sampled only four schools consisting mainly of JSS III students offering music as a course. Out of four schools used as sample for the study, fifty and seventy students respectively were selected from two schools for comparison between the urban and rural based secondary schools. These formed the total of one hundred and twenty (120) students comprising fifty two (52) females and sixty eight (68) males. These students were randomly selected using random numbers.

The instrument for data collection is basically the questionnaire. The questionnaire was structured on a four point rating scale: Fully Aware, Fairly Aware, Unaware. The respondent is to indicate the degree of agreement or disagreement provided. The researcher administered 150 structured questionnaire to the sample and after which the researcher collected the questionnaire back for the purpose of analysis



The data collected from the questionnaire were analyzed, using the Z test. The research questions were analyzed using the statistical weighted mean. The Z test was used in analyzing the hypothesis. For this analysis, the acceptance point for the hypothesis is (1.96) significant level. Any value of Z less than 1.96 is accepted while any value of Z greater than 1.96 rejects the null hypothesis.

ANALYSIS OF DATA

This section is designed to present and analyze the data collected from the responses of the respondents. The researcher only presented the calculated means of the responses against the items in the instrument for the research questions and the summary of the Z-test analysis from the tested null hypothesis. The raw data and the calculations were presented in the appendix of this study. The researcher first of all presented the results of the research questions before the summary of the hypothesis.

Research Question 1

Table 1: What is the extent of students' awareness of career prospect of music in teaching/instructing?

S/No	Career Prospect	FUA	A	FA	U	X	Dec
	Teaching innursery/primary schools	48	46	20	9	3.158	A
	Lecturing in higher institutions	52	38	18	12	3.083	A
	Instrument technologist	28	68	16	8	2.967	A
	Music librarian	47	25	13	8	3.15	A

Table 1 above shows that most of the students were aware of the career prospects of music education as in teaching as indicated by the figures that is, calculated means of 3.158, 3.083, 2.967 and 3.15 respectively. They are seen in items 1, 2, 3, & 4.



Research Question 2

Table II: What is the extent of students' awareness in composition as a career prospect in music education?

S/No	Career Prospect	FUA	A	FA	U	X	Dec
i.	Church composer	50	42	18	10	3.1	A
ii.	Composer of popular music	55	43	13	9	3.2	A
iii.	Composing music/sound tracks for film production	38	20	36	26	2.583	A
iv.	Composing jingles/slogans for advertising agencies/political parties	38	46	20	16	2.887	A

Table 2 above shows that students were aware that composing music is a career prospect in music study as indicated by the mean (x) scores: 3.1, 3.2, 2.583 and 2.887 respecting prospect.

Research Question 3

Table 3: What is the extent of students' awareness in performance as a career prospect in music education?

S/No	Career Prospect	FUA	A	FA	U	X	Dec
i.	Conductor of choral/orchestral group	39	45	20	16	2.890	A
ii.	Instrumentalist — organist, pianist, trumpeter	52	48	18	2	3.25	FUA FUA ¹
iii.	Concert performer	53	46	16	5	3.225	

Table 3 above shows that students were aware that performance is a career prospect in music education but they were strongly aware that being an instrumentalist — organist, guitarist etc and concert performer. This is indicated by the X mean score of 2.892; 3.25 and 3.225 respectively.



Testing the Null Hypothesis IH₀₁: There is no significant difference between the awareness of the urban and rural based secondary schools in Kogi State on the career prospects in music education.

Table 4: Comparison between urban and rural secondary school students on career awareness in music.

Compared Variables	X	Sd	N	Z- cal.	Critical value	Conclusion
Urban students	47.620	3.974	50	1.591	1.96	Not significant
Rural students	46.223	4.028	70			

$P < 0.05$

The Z calculated value of 1.591 is less than the critical value of 1.96. This indicates that the means for urban and rural students do not differ significantly. Table 4 shows that there is no significant difference between the urban and rural based secondary school students in Kogi State in their awareness of the career prospects in music study. Therefore, the null hypothesis was retained.

Testing the Null Hypothesis II

H₀₂: There is no significant difference between the awareness of the female and male secondary school students in Kogi State on the career prospects in music education.

Table 5: Comparison of female and male students' career prospects awareness in music education.

Compared Variables	X	Sd	N	Z- cal.	Critical value	Conclusion
Female	47.365	4.196	52	2.443	1.96	Significant
Male	45.471	4.230	68			

$P < 0.5$

The Z-calculated value of 2.443 is greater than 1.96 at alpha level of 0.05. Therefore, Table 5 shows that there is a significant difference between female and male students in terms of their awareness of the career prospects in music education. Female students tend to see more career areas in music than their male counterparts. Therefore, this fact rejects the null hypothesis.



DISCUSSION OF FINDINGS

The discussion of the findings was carried out on the major areas investigated namely; the extent of students awareness in teaching/instructing as a career prospect in music education, the level of students' awareness in composition of music as a career prospect in music education, the degree of awareness of students in performance as a career prospect in music, the extent of students awareness in employment with the media/music industry and the establishment of private music ventures as a career prospect in music. The study also intended to test the assumption of level of students awareness in teaching/instructing, music composition, performance, employment in media/music industry and private music business in secondary schools in Kogi State.

In Table 1, the responses showed that the students were aware of the fact that teaching/instructing is a career prospect available in music education. Despite the fact they are aware of this, most of the students after graduation do not take to teaching. The reason in the view of the researcher may not be far from the postulations of Nwaneri (1992) and Olaniyan (2002) on people's wrong opinion or assumption that music is a non-lucrative course when compared with other courses like medicine, law, engineering and the likeS.

The result in Table 2 indicates that the students were aware that composing music is a career prospect in music education. Though they listen to music composers like Handel, the fact is that most of them do not engage in the composition of serious music because of the intricacies involved in it. They also listen to jingles and slogans for adverts and political parties. There are many composers of both religious and popular music today within and outside Nigeria like Voice of the Cross, Evangelist Sonny Okosun, Oliver de Coque, Ras Kimono, Michael Jackson, and others. This indicates that composition is, indeed, a career prospect in music.

The result of the findings in Table 3 shows that students were very much aware that performance is a career prospect in music. The reason for the full awareness is that they see for themselves where musicians perform live both within and outside the church as choral conductors, instrumentalists: organists, pianists, guitarists, trumpeters, to mention but a few. There are also professional singers. However, only few claimed ignorance of singing or concert performance as a career prospect in music.

Despite the monetary gain and popularity attached to music, most parents prevent their children/wards from taking to music as a career or profession because of the attitudes/bad behaviours of some musicians. According to Idolor (2002), Olaniyan (2002), Omibiyi (1987), and Nwaneri (1992), many people see musicians as irresponsible fellows, drop-outs, drug addicts, prostitutes, the never-do-wells in the society and the likes. The late Fela Anikulapo Ransome Kuti was one of such musicians whose character/behaviour, manner of dressing and the likes could make parents to disallow their children/wards to take to music.

In Table 5, students indicated their awareness in employment in the media/music industry as a career prospect in music except in item 15, that is, in the areas of television/radio broadcasting (becoming a broadcaster). However, there is the awareness of a music graduate becoming a music presenter in the television/radio, a music arranger, studio manager, sound engineer and the likes in the music industry. This clearly shows that working with the media/music industry is a career prospect in music.



The result in Table 5 indicates that establishing/owning a private music venture/business is a career prospect in music education. Agreed that forming a band/orchestra/choral group, establishing a music studio/music school are all prospects in music education as a career, many have not ventured into this business due to the financial involvement. In fact, only very few have been able to do so.

CONCLUSION

From the discussion of the results of the analysis, the following conclusions were made about career awareness in music in the secondary schools in Kogi State.

1. That students were fully aware of teaching/instructing as a career prospect in music education.
2. That students were aware that composition of music is a prospect in music education
3. That they were fully aware of performance as a career prospect in music
4. That students were aware that employment with the media/music industry is a career prospect in music
5. That they were aware that establishing a private music venture is a career prospect in music

However, despite these awareness, the researcher is of the opinion that choosing music as a career is yet not fully embraced in Kogi State.

RECOMMENDATIONS

The findings from the study revealed that majority of the students except few in the secondary schools in Kogi State were fully aware of the career prospects in music education. Based on the findings as regards their level of awareness in the career prospects inherent in music education, the researcher makes the following recommendations:

1. The secondary school students in Kogi state should develop interest in the study of music, being aware of its career prospects.
2. Parents should also encourage their children/wards to take to music because of its career prospects.
3. The society should develop positive attitude towards music and encourage its study and choice as a career because of its career prospect. The fact that most people see it as a non-lucrative course meant for dullards and hooligans does not remove it from being a noble and an enviable profession.
4. The Government should also play a part in making students choose music as a career by encouraging its study through adequate funding, staffing and provision of the basic musical instruments/equipment like pianos, guitars, trumpets and the likes. This will make it very interesting, alluring, and attractive which will further influence its subsequent choice as a career.



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