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Philosophy of Music Education and the Inclusion of Internship Scheme: A Gate Way to Entrepreneurial Learning in Nigeria Universities

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ABSTRACT

Since man in his true nature needs self-fulfillment and self-realization as an outcome of his academic interactions, the need for functional educational goals as a laid down procedures of interaction should as a matter of needs anchor on what the philosophy contains Therefore, what obtains in our Universities today should move in the same direction of global practise of workable philosophy through guiding what the learner need to undergo; and the societal needs as captured in the curriculum. This paper, in its own interest takes a look at philosophy of music education, how it will enhance the music graduate's academic achievement through the inclusion of internship scheme as a gate way to entrepreneurial education in the modern trends of music education

Keywords: Philosophy, Music Education, hand books and Internship Scheme

Introduction

From all indications, the concern of this study is mostly anchored on whether or not the learning programme as contained in the philosophy and curriculum of music education has any developmental benefits to the graduates and the areas to which the graduates can contribute towards the development of the nation The more the philosophy contains workable outlines of programmes, the better the output of its product. Amaele (2019) notes that:

It is, therefore, necessary to state that the destiny of a nation is determined by its level of commitment to quality and sound education. Hence, the input a nation or people makes to education leads to the expected output. A casual approach to any nation's education system results in casual production of citizens. The better the education, the better the citizens and then, the better the human productivity in the nation's development (p.10).

Philosophy, as applied in education consists of purposeful goals, directions and evaluation of every learning, human activities, business and metaphysical organization of knowledge. Titus (1959) records that:

Philosophy is science dealing with logical method or with the logical analysis of language and meaning…. Furthermore, he restated that Philosophy may be considered the 'science of sciences' its main task {is} the critical analysis of the assumptions and concepts of the sciences and possible the systematization or organization of the knowledge (p.97&98).

Philosophy as the bas

Federal Republic of Nigeria (2009) defines philosophy as:

"The importance and role of music in the growth of a child cannot be over- emphasized. The Nigerian child in particular is born and nurtured in music. He grows and learns in the society and he takes his exit from the world with music."

The philosophy further states that:

….music is used at ceremonies and festive occasions to enrich and add colour to them, it serves social, political, historical, economic, religious, communicative and moral functions in a society (Federal Republic of Nigeria, 2009).

The National Universities Commission (2007) through it BMAS, outlines the Philosophy, Aims and Objectives of the Degree Programme leading to B.A. degree in Music include:

(a) To prepare and produce graduate of music who will be competent to musicianship both in the international sense and also in their own African and National tradition. Graduates must have an understanding of the Arts and Science of Music as tools for the appreciation, analysis and practice of world music.

b) To develop creative skills and talents in students with a view to preparing them for self-employment and entrepreneurship in music industry, broadcasting, communications, entertainment, film cinematography and allied professions.

c) To lay a foundation for further studies at post-graduate levels leading to advanced engagements in music research laboratory studio and functional exploration of music in relevant organizations and institutions such as Museums, Arts Councils, Religious, Teaching/Pedagogy and Mass Communication Media etc.

d) To prepare and produce graduates of Music with an understanding of the art and science of Music and tools for the appreciation, analysis and practice of world (Western European) Music and African Music, and an ability to communicate these principles to others.

e) To prepare students for professions in the practice and/or teaching of Music at various levels of education, broadcasting, media houses and other avenues of private and public music use, and in entertainment (p.6).

Going by the submissions above, music education consists of two academic poles; art and science; because music making involves the systematic arrangement of language (poetic), sounds (vocal and instrumentals) with the pleasant tone in time. Vidal (2015) recognized the relationship between music and science stating that: "The scientific basis of several scales such as the tetrachord, pentachord, hexachord, and heptachord arises from geometric terms and measurement. Science laid the foundation for music; Art developed it" (p.127).

Contemporary 20th century music learning in like computer music, instrument technology, sound engineering, therapists, composition, performance and music production; is in a new direction today, moving towards digital technology in policy, philosophy, and most importantly curriculum.

Akperi (2019) acknowledges that:

Amongst the new universities offering music, the University of Port Harcourt music curriculum is a departure from bi-cultural tenets, prevalent in other institutions. UNIPORT's programme permits specializations at the undergraduate level, with the introduction of the following areas: Music/Arts Business and Events Management; Music Therapy; Sound Recording Engineering and Multimedia; Musical Instrument Technology, amongst others. In the third and fourth year, UNIPORT Music students study a minimum of eight courses, relevant to their areas of specialization. Added is a mandatory internship in the relevant field (p.376).

Enhancing the music graduates' employability requires the provision of means of a workable philosophy guiding what the learner needs to acquire; and the societal needs must be captured in such philosophy and curriculum. The UNIPORT Departmental Students' handbook (2011/12) states the philosophy of its music programme as follows:

The rationale behind the establishment of a department of music in the University of Port-Harcourt is to create an enabling environment where music as an art can be exposed, expressed, practised, and appreciated. The curriculum has also been designed to cater for the interest of students who intend to offer a full four-year Bachelor of Arts (B.A) degree, as well as graduate programmes in music (p.3).

In a similar vein, DELSU Departmental Students' handbook (1018/19) states the philosophy of its music programme as:

The philosophy of the Bachelor of Arts degree in Music is to produce graduates that will be knowledgeable in rudiment and theory of music, musicianship, composition, analysis, dimensions of vocal and instrumental resource, music production and broadcasting among others. The implications of this basic philosophy are the ready accessibility of artistic, social and cultural knowledge in music and positive correlation between music on one hand and national development on the other hand…

Thus, much emphasis will be place on:

i). musical needs of professional group (composers, music journalists, analysts, choir band directors, conductors, music educators, etc.).

ii). Ensemble studies and audience expectations.

iii). Notation (Finale and Sibelius) and recording software technology as back-up for theoretical knowledge.

iv).Students Industrial Work Experience Scheme (SIWES) in institutions and industries with modern music technological facilities (p.18).

Also, the UNICAL Departmental Students' handbook (1018/19) states the philosophy of its music programme as:

The Department of Music is established to create an enabling environment for academic excellence; to cater for the artistic development and acquisition of top-quality knowledge, creativity, technological and entrepreneurial skills of interested musicians. In the light of this, the Department of Music, University of Calaber shall be a centre of academic excellence that gears towards this cause in line with global standards (p.2).

Finally, the IAUE Departmental Students' handbook (2021/2021/) states the philosophy of its music programme as:

The rationale behind the establishment of the department of music in the University of Education is created to enable an environment where music as an art can be exposed, expressed, practiced, and appreciated. The curriculum is designed to provide for the interest of students offering a full four- years Bachelor of Arts (B.A) / (BA.ed) degree in music (P.3).

Going by the four philosophy above, it is arguably to note that, their philosophies are moving towards enhancing the music graduate's employability as in global practice of Arts music by providing conducive learning outcome that will position the music graduate as not only Arts musician, but with professional attributes of modern practice such as music therapist, digital media, events managers amongst others.

 The mandatory internship scheme in the music programmes of University's is a striking attribute of the philosophy that enhances entrepreneurial development. This will also go a long way by providing mentorship and skills acquisition of more of practical aspect of music making. Bennett, Richardson, and Mackinnon (2015) in Bennett (2016) maintain that: "This might include mentorship, short courses, career counselling and access to resources such as equipment, scores music or rehearsal space. Such opportunities are increasingly seen as an extension of core business for higher education institutions" (p.393).

Enhancement of music graduates employability in any functional degree programme lies in the development of the respective learners with needed skills, talents, and knowledge. Bennett, Richardson, and Mackinnon (2015) in Bennett (2016) present the *plan – act – observe – reflect*, as employability development framework designed to help educators respond to the emerging needs of students and to maximise such for their profitability
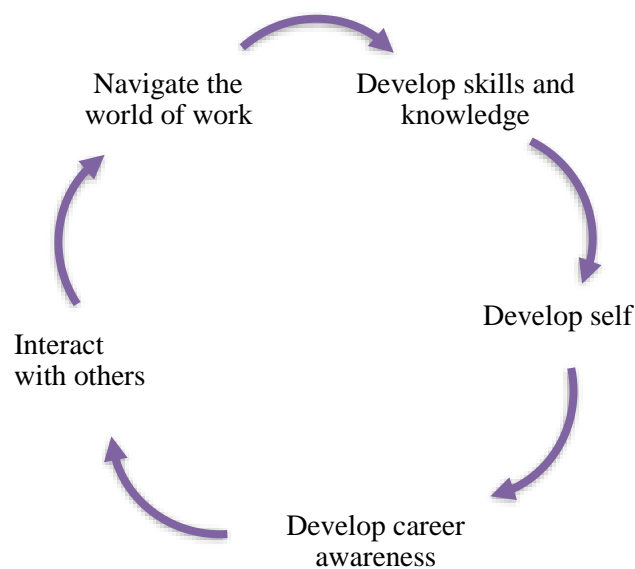

Figure 2.2 Employability development Framework

Source: Bennett et al., (2015 p.393).

Develop skills and knowledge Identity and develop discipline-specific and generic skills and knowledge;

Develop self: Develop self aswareness and self efficacy, and explore possible futures;

Develop career awareness : Develop an informed awareness of possible careers and then find or create opportunities to gain experience in these and other contexts;

Interact with others : With other people in a multiple context, within and outside of study, to develop generic skills such as those in teamwork and communication;

Navigate the world of work : Apply information relating to work and /or further study and establish goals to achieve these.

In all ramifications, Igwe (2020) outline the benefits of the inclusion of internship scheme in the philosophy and how it will enhance music graduates music education and employability in the following ways:

- Students specializing in performance, engage in 3-6 months SIWES in a sacred or secular groups as to acquire vocal and instrumental skills, depending on their performance medium,

- Music education students undertake the SIWES under professional music teachers in various institutions of learning where they acquire practical teaching skills and knowledge of methodology.

- Those in sound engineering, instrumentation, multimedia amongst others under take the SIWES in professional studios, orchestra and industries to gain knowledge and skills in the field (P.55-56).

Finally, for music education to meet up with global practice, its learning outcome in form of

Philosophy, policy and curriculum contents should be a prerequisite of the attainment of both intellectual and skill acquisition capable of sustaining employability goals.

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