
THE IDEA OF MUSIC BUSINESS

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Abstract

This paper captured the need to include 'Music Business' as a course of study in Music Departments and Business Schools across Higher Institutions in Nigeria. This call was necessitated by the growing zeal and number of students, youths, entrepreneurs, businessmen and women, music enthusiasts and investors who are enthusiastic about engaging in the music entertainment industry across the country in the face of rising unemployment indices in the country. Music educators have also awakened to the realization that some of the courses and music specialties offered students are insufficient and inadequate in meeting with the demands of the economic hardship and burgeoning business world around them. Definitely not all students have flairs or interest in music composition, music teaching, or music performance; some have flairs for music business where they can excel in packaging and managing music for events. Unarguably, music features in virtually all social engagements around the world and the Nigerian society such as meetings, weddings, rallies, religious gatherings, ceremonies, funerals, seminars and conferences, banquets, etc., and it is appropriate therefore that such endeavor be given adequate attention in scholarship to ascertain its functionalism and pragmatic ways of sustaining, improving, and promoting the art. The paper therefore recommends that Departments of Music and Business schools across the country should recognize the imperatives of 'Music Business' as part of their curriculum of studies to the end of fostering functional education among the youths.

Keywords: Music Business, music entertainment industry

Introduction

Evidently the world has leaped beyond every human, geographical, religious, economic, and intellectual bounds we envisioned. Scientific discoveries, technological innovations, advances in communication, breakthroughs in medicine and astronomy, modern transportation means, and modernism are all forces that have, not only, deconditioned our structural views about the world, but have also created unprecedented boom in businesses, travel, industry, health, commerce, education and more investment opportunities for many people. It has also shifted the paradigm of modern education to liberal and functional education.

The emphasis in this century is towards education that can bequeath some skills on the attendee and not just a certificate. This is based on the theory that education should pace societal evolution (Correlation theory), and this has become imperative regarding the burgeoning challenges confronting the world. As the world basked in the euphoria of discoveries, so many problems appertaining to the discoveries also appeared. The point made is that our present society has become too complicated and diverse that it is necessary for education to pace the challenges by equipping learners with skills and knowledge to handle the diversity and complexities.

The field of musicology is an area that demands restructuring in order to reposition our youths in handling the demands for music in the society. Because music is a feature of virtually all our social engagements such as meetings, weddings, rallies, religious gatherings, ceremonies, funerals, seminars and conferences, banquets, etc., it is appropriate therefore that it be given adequate attention in scholarship to ascertain how some practitioners have survived with the art and also find some pragmatic principles and theories towards sustaining, improving, and promoting the art.

Statement of Problem

Studies in Nigerian higher institutions have not given serious attention to the idea of music business even though it is a self-driving and thriving area of endeavor requiring scholarly investigation. So many musicians, entrepreneurs, record companies, and promoters have succeeded and made fortunes in the field without any concerted effort from the academia towards a formal inquiry on the secrets of their success. Some also have failed and become extinct due to forces that have remained unknown or shrouded in mystery due to lack of any scholarly investigation. These are the issues this paper has sought to unravel.

The Concept of Music Business

Music business refers to the various forms of musical engagements and management for profit. Music business is sometimes referred to as the music industry which involves companies, artistes, promoters, marketers, and managers preoccupied with earning money through creating songs, concerts, shows, event management, recordings, etc. This consists of the companies and independent artists that earn money by creating new songs and pieces and arranging live concerts and shows, audio and video recordings, compositions and sheet music, and the organizations and associations that aid and represent music creators (Wikipedia, 2021).

Cultural and Multi-cultural dimensions to Music Business

What constitutes music business in any society is subject to the culture, values, and norms of that society. Even when the idea appears similar across cultures, there are still noticeable differences in the content, organization, and perception regarding the practice. Western societies have a rigid and structured system of music business which involves record labels, registered music promotion companies, copyright patents, theaters, concert halls, cinemas, sales companies, etc., but music business in African societies flows with much flexibility borne out of communal understanding typical of the African spirit. Music entertainment in Africa grew out of cradle songs, folklores, folktales, moonlight plays, rituals, ceremonies of birth, kingship titles, wedding, farming, commemorations, festivals, masquerades, dance troupes, age grades, etc. These events called for various kinds of music, dance, and drama purely for leisure and pleasure of entertainment and communal bonding and not for commercialism.

In the Western world, concerts, cinemas, theatres, amusement parks, and most entertainment shows come with fees as tickets which the audience is expected to purchase before entry. Every interested spectator is bound by law to abide by the practice and the flouting of that is seen as an act of law breaking. Cinema houses and concert halls are also fortified with security doors with bouncers.

Historically, the typical African society runs a free and flexible entertainment system which provides free entry and viewing to everyone who is interested provided the event is not an exclusive one reserved for only the initiates.

Nketia (1982) explains that: *In traditional African societies, music making is generally organized as a social event. Public performances, therefore, take place on social occasions- that is, on occasions when members of a group or a community come together for the enjoyment of leisure, for recreational activities, or for the performance of a rite, ceremony, festival, or any kind of collective activity, such as building bridges, clearing paths, going on a search party, or putting out fires- activities that, in industrialized societies, might be assigned to specialized agencies* (p.21).

The Western style of managing social events with ticketing, label contracts and agreements, etc., has its advantages though, as it fosters financial gain and commercial diversity for the artistes and promotion companies. It also ensures copyright security on patented works by making sure that no work is replicated or plagiarized outside the authority of the owner. But it tends to tinge towards the commercialization of art which sometimes takes away the aesthetics thereof.

Entertainment in African societies later evolved from moonlight settings and communal leisure to more defined dance troupes, minstrelsy, highlife bands, solo musicians, itinerant musicians, etc. Professional music making and engagements appeared within the twentieth century with the likes of Miriam Makeba of South Africa, Nico Mbarga, Chief Stephen Osita Osadebe, Oliver De-Coque, Sir. Warrior, Mike Ejiagha, Bright Chimezie, *Nkpokiti* troupe, *egedege*, *Atilogwu*, *ijele*, and so many other musical icons and groups from the Igbo tribe of South Eastern Nigeria.

These music icons and troupes charge certain amounts for events and the amount is dependent on the nature of the ceremony, distance, and the hours of engagement of the performers. These aforementioned music groups have so well managed themselves, created a niche through their originality of style, costume, and mastery of their art that the Igbo society reposes them as iconoclastic performers whose presence in any occasion is deemed as great achievement on the part of the celebrant. These famous musicians and troupes have graced numerous occasions within and outside the shores of Igbo land, Nigeria, and Africa for weddings, child naming, housewarming, coronations, chieftaincy ceremonies, and so many others with acclaim. It is striking the way these groups have successfully packaged their art as business even in the face of numerous challenges This is worthy of emulation and study and that is what this paper proposes.

Social change and its Implications

Every society is evolving and transforming at noticeable paces and no society has ever remained static. Dunfey (2021) explains that, ‘Sociologists define social change as changes in human interactions and relationships that transform cultural social institutions. These changes occur over time and often have profound and long-term consequences for society’.

The symbiotic relationship between the University and Society

Universities exist to perform three major roles of teaching, research, and development of society. These three major roles have been termed ‘the tripartite or tripod mandate of Universities’ (Onyiudo, 2018). As posited from the preceding section, social changes in the societies affect educational policies and curriculum. As societies transform, universities also respond to that by introducing novel areas of scholarship and also adjusting the curricula of existing areas of studies to accommodate and capture the developments. If Universities feign ignorance of social change, they become moribund and irrelevant to the society. This explains

why advanced countries of the world invest so much in terms of human capital and financial capital in education and research in order to match growing social problems and challenges. Onyiudo (2018) captured this clearly:

Over time, universities, along with other knowledge centers, have come to be regarded as key agents of social change and development, allocated with the explicit role of producing highly skilled manpower and research output that meets perceived economic needs. The modern university must therefore be intimately bound with its society and its challenges and fortunes: it must be proactively analytical and diagnostic to identify the challenges of its society, creatively prescriptive to chart the pathways for meeting those challenges, and sufficiently innovative and resourceful to provide solutions to the identified needs and challenges of society in the quantities, qualities and time they are needed (p.5). Contextualizing this argument, it becomes reasonable to argue that the symbiotic relationship between the society and the university strengthens the position of this paper that the burgeoning art of music business in Nigeria deserves university scholarship.

Stark's theory of 'Interdependency of Education and Occupation'

Stark (1982) observed that: There is a strong interplay (interdependency) between the two social institutions of education and occupation. There are dramatic shifts in the number of and kinds of occupations produced by Modernization. These changes resulted in a great deal of structural mobility. They also prompted major changes in the educational system, and these, in turn, led to more changes in the occupational structure. While the general connection between education and occupation is obvious, many of the links are rather subtle (p.407).

The point above is that there is tie between education and occupation; that occupation is a function of education. Even though education can exist on its own as a noble cause irrespective of its functionalism, it should, by extension, fortify people with the relevant skills and knowledge for occupations, and it is in doing this does it prove its relevance. This theory can also be extended to capture the sensitive relationship existing between the school/University and the society in what I call the 'theory of correlation'. The theory of correlation identifies that 'as the University exists to improve the society so does changes in the society influence University scholarship'. This is very true if one observes the historical developments in medicine, science and technology, and innovations geared towards improving the human life and solving problems. Every human society presents its peculiar problems and challenges regarding health, environment, weather, food and water, social amenities, housing, etc., and it is the duty of the university to respond to these challenges by researching to find feasible solutions to the problems. This theory is relevant to this paper from the perspective of responding to the rising unemployment and restiveness amongst Nigerian youths by adopting 'music Business' into scholarship and exposing the youths to the merits of the various facets of the endeavour.

Music in Nigerian Education

Generally, education can take place formally or informally depending on the nature of the society. Formal education takes place in school settings while informal education can take place in as family and communal interactions. Stark (1982) elucidates this: In simple societies, children don't go off to school in the morning and their parents don't go off to jobs. Yet children still get educated and work gets done. As with the family, religion, and politics, educational and economic institutions are found in all human societies. The forms often differ, but the basic functions are always performed in an organized way (p.406).

Music education enjoys two settings (formal and informal) in Nigeria, which is typical of most other African societies. Regarding the informal setting, Okafor (2005) reports that: “In the traditional Nigerian society music was an integral part of education. A musician was often expected to practice other areas of the arts and occupations. There were with long traditions of music making. There were musical families with long traditions of music making. There were instrument makers who were also expected to practice other areas of occupation. Training in music often involved a long period of apprenticeship during which the trainee learned other aspects of the art. For example, the minstrel made simple instruments but he could also be a farmer, hunter, someone who practiced other types of occupations. In other words, in the traditional society, music was integrated not only with the arts but with life. Thus, music enjoyed a type of prestige and respect... Music was a noble art and it was the quality of his music that determined the prestige of the performer or the artist” (pp.208-209).

The above report shows the nature and admirable organizational ability towards music business and entrepreneurship within traditional African societies even before the coming of Europeans. The other setting of music education takes a more formal approach. Music features as a subject of study in some Nigerian schools and Universities as a response to the National Policy on Education which recognizes the relevance of the arts in holistic education. The Nigerian Policy on Education (1981) rightly, amongst other things, stipulated that: “Education in Nigeria is no more a private enterprise, but a huge government venture that has witnessed a progressive evolution of Government’s complete and dynamic intervention and active documentation the Federal Government of Nigeria has adopted education as an instrument par excellence for effecting national development... Government has also stated that for the benefit of all citizens the country’s educational goals in terms of its relevance to the needs of the individual as well as in terms of the kind of society desired in relation to the environment and the realities of the modern world and rapid social changes should be clearly set out (p.5).

This policy inspired and justified the inclusion of music as a subject in schools and Universities even though it is now a threatened species in the primary, secondary, and tertiary tiers of learning due to so many factors such as dearth of music teachers, prejudice towards music scholarship, negligence to funding by the government, etc. Some universities have strived to sustain music education albeit so many challenges with lack of funding a major hitch. Unfortunately, the universities that survived with music education, such as University of Nigeria Nsukka, University of Lagos, University of Benin, Nnamdi Azikiwe University, Awka etc., have all maintained the basic courses and music specialties appertaining to music education and neglecting some emerging areas of interest such as music business.

The Nigerian Policy on Education (1981) stated further that: “Nigeria’s philosophy on education, therefore, is based on the integration of the individual into a sound and effective citizen and equal educational opportunities for all citizens of the nation at the primary, secondary and tertiary levels both inside and outside the formal school system” (p.5). This gives credence to the informal system that employs mentorship and the apprenticeship system in learning trade, raising young men and women for specific roles in society, learning and mastering skills such as musical instrumentation and performance. The same theme was re-echoed in the revised version of the policy (2014) thus:

- To situate the educational sector within the overall context of governments’ agenda reform agenda enunciated in the National Economic Empowerment and Development Strategy (NEEDS)

- To reposition the Nigerian educational sector to effectively meet the challenges of the EFA initiative, MDGs and NEEDS.
- Improve and refocus education quality and service delivery for the accelerated attainment of NEEDS goals of social and economic transformation, wealth creation, poverty reduction, employment generation and value orientation, as well as meet the agenda of the ideals of the president of the federal Republic of Nigeria.
- Incorporate all sub-sector policies to reflect global development.

As lofty as these goals appear, they all die on paper. The problem with Nigerian policies has always been implementation and this explains why most Nigerians have lost hope in most governmental policies and promises because of the lack of will power and commitment to deliver on the promises.

Music in Nigerian Society

Unarguably, music exists in the Nigerian society as can be noticed in wedding ceremonies, funeral, parties, housewarming, rallies, title taking, religious programs, etc. But an account of music in the Nigerian society will not be complete if there is no recourse to the musicians who engage in music composition, production, performance, and dissemination. Okafor (1982) sees the Nigerian musician as, “not only a valid member of society but one whose role has had, continues to have, and will have, even greater significance and importance not only in the field of leisure and entertainment but also in the economy, and in the role of being the societal conscience and watchdog... a genuine partnership between the powers of the society and the artist including the musician is the only road to a viable future. Given this, it is incumbent on the society to ensure that the artiste performs from a position of freedom, honor and dignity” (p.2).

The point made here is that the Nigerian musician is the embodiment of his music, entertainment, conscientizer of societal values and norms, reformer, arbitrator and even sometimes a prophet and mouthpiece of the gods. So many of such musicians have been witnessed in the Nigerian milieu in the likes of Fela Anikulakpo Kuti, Chief Stephen Osita Osadebe, King Sunny Ade (KSA), Onyeka Onwenu, Nelly Uchendu, Bright Chimezie, Theresa Onuora, Ras Kimono, and Majek Fashek (the rain maker!), just to name a few. Witnessing any of these legends perform live was always terrific and momentous; an experience worth living for amongst their numerous fans. People usually thronged in thousands, filling stadia, fields, and events just to watch them perform along with members of their bands! Even though the emergence of modern playback systems such as turntables, cassettes, CD and video players etc., have tired in domesticating their music, but the aura and charisma of their live performances was still missing. The remarkable ways these musicians have packaged their music and personalities to become enigmas is central to this paper.

There is virtually no weekend in Nigeria that closes without any ceremony either funerals, weddings, birthday parties, or religious activities. Festive seasons such as Christmas, New-year, Easter, Valentine, *ofala*, Annual General Meetings (AGM) of companies, social club year closing, etc, also come with peculiar pomp. These ceremonies, events, and festivities are always replete with various sorts of music entertainment depending on the nature of the event.

Some musical Genres in Nigeria

Nigeria being a multi-ethnic and multi-cultural society harbours, nurtures, promotes, and engages in diverse genres of music such as folk music, traditional music, highlife, Fuji, Afro-

beat, Afro-juju, *Juju*, *Zigima*, Ogene Music, *Egwu ekpili*, reggae, rap, dance, hip-hop, blues, R&B, pop music, classical music, jazz, choral music, religious music, gospel music, martial music, etc. Some of these music types were imported from the West such as jazz, hip-hop, classical, and rap. Some of the genres were created by indigenous Nigerians as their peculiar style of music. For example, *Afro beat* was originally created by the late legend, Fela Anikulakpo Kuti, *Afro Juju* was the name Sir Shina Peters gave his music, and the legendary Bright Chimezie enthralled the Nigerian society with his *Zigma*. On the popular music stage, we have artistes like Tuface Idibia, Whizkid, Davido, Tiwa Savage, P-Square, Teni, and so many of them. These musicians are in demand both within and outside the shores of Nigeria and Africa and the demand for their music is a testimony of the mastery of their art and music business.

The Nature and Forms of Music Businesses in Nigeria

The art of organizing concerts, ceremonies, events, etc. along with the invitation and management of artistes for events constitute music business. This art sounds simple but the dimensions and ramifications are enormous. The nature of the event determines the type of music to decorate it with. Chieftaincy title events naturally demand traditional and highlife music groups such as the chief Stephen Osita Osadebe, Morroco Maduka, Oliver de-Coque, Ozoemena Nsugbe, King Sunny Ade. Most of these legends are dead now but their music still lives on and performed by other experienced musicians on demand. The ofala festival of Onitsha ado in South-Eastern Nigeria is always graced by the *Egwu abia* (performed by an ensemble of titled men) and Ikem Mazaeli, a highlife maestro who is a native of Onitsha.

It would be incongruous to stage classical or jazz ensemble for an Ofala festival and also unfit to stage *Egwu abia* for a church thanksgiving. These nuances are serious issues in event planning.

Weddings, whether church wedding or traditional wedding, require either a gospel band or DJ unit or even a mixture of the two. Marriage solemnization in churches usually engages choirs, soloists, classical music, special and songs, and church band on stage. Traditional wedding rites employ life bands that can play every genre of music when demanded or a DJ-manned unit that can roll out any kind of music from his digital compact system. Some wedding receptions feature live bands, DJ, traditional troupes, or even solo performers who can accompany himself on a keyboard instrument as he performs. Evidently, the nature of music business in Nigeria has become so dynamic and complex that it is difficult to predict what an event would feature as regards music.

The complex nature of wedding in most communities in Nigeria, the Igbo community of South Eastern Nigeria for example, is a fallout of the contact with the missionaries who introduced Christianity and insisted on the so-called White wedding. The Nigerian youth finds himself entrapped in two worlds – his native world and the western world. The prospective suitor must fulfill all traditional rites of marriage and every dowry before he is accepted as an in-law; he also must show himself a worthy Christian by settling all church dues regarding wedding and finally lead his wife to the altar to submit to a priest for solemnization to be deemed successful.

It is not the interest of this paper to investigate the appropriateness or inappropriateness of these social-cultural engagements, but our concern here is that the multiplicity of ceremonies surrounding marriage in the Nigerian society has yielded ample opportunity for music business to thrive. From the point of traditional marriage setting to white wedding, reception, and

thanksgiving; everything is interlaced with music. It continues even to child dedication and naming, wedding anniversary, family reunion, etc. The investor in music business in the Nigerian society is never in want of contracts. Numerous opportunities abound in the music industry as music businesses which we have listed and discussed below:

Live Band Management as Music Business

My experience in the field of live band music business shows that a competent band group can make up to one million naira or more during festive seasons. An accomplished band charges between one hundred thousand and two hundred thousand naira or more for a show depending on the distance from the point the band is domiciled to the place of the event. This fee is not fixed because some bands might charge higher or lower depending on the bargain with the celebrant or compere. This basic charge usually covers servicing of the equipment, logistics and settling of instrumentalists. A live band usually performs with about six instrumentalists (keyboardist, drummer, lead guitarist, bass guitarist, trumpeter, and saxophonist) who are booked on time before the event because most bands do not have permanent instrumentalists because of the challenge of fixed allowances. Bands engage and disengage instrumentalists depending on the flow of contracts. The more accomplished a band becomes, the greater the contracts, and the bigger and more regular the instrumentalists become if the pay is robust. The major attraction and incentive to live band music business in Nigeria is not the initial charge but the financial accrument from moneys sprayed on the band during their performance and this can triple the initial charge for the performance if the audience were of a wealthy class and enthralled by the band. Musicians always wish for such outings with such class of audience where the appreciation they garner on stage can triple the initial charge and this always translates to more pay for the instrumentalists. Sometimes a compere negotiates a contract with a celebrant and then invites a band, whichever way it is done the basic thing is that business has transpired. Both the compere and members of the band are in the music business which has proven to be a very lucrative business for youths.

Disc Jockey (DJ) as Music Business

Disk Jockey, popularly known as DJ is an aspect of music entertainment that features a device which can play, remix, enhance, distort, and synthesize numerous recorded music. Both the operator of the Disc Jockey and the gadget itself are called DJ. DJ is a viable business in virtually all social events. It saves space, time, energy, resources, and money due to its compactness and handiness. Electricity, few speakers, sound amplifier and the Disc Jockey gadget are all that is required for music to roll. The modern DJ unit has even replaced the Disc Jockey with laptop which can access, download, store, and replay any kind of music on digital format with ease. This form of music is worthy of scholarship in the University to ascertain its dynamism and ways of improving on it since it can, and has been a source of livelihood to many Nigerian youths.

Music Business in Event Planning

Event planning is a lucrative occupation in developed societies even though it is gradually taking a good turn here in Nigeria. Music is a major item in any event planning and the expertise of the individual knowledgeable in various musical genres is highly appreciable in the planning so that he can carefully source for the type of music and the music group that can blend well with the particular event.

School Program/Music Directing

The advent of private schools in the Nigerian school system has expanded employment indices and opportunities for the youths. More so, private schools have added peculiar flavor to school programs such as graduation, inter-house sports, seminars, symposia, Christmas concerts, and prize/award giving days. These events call for serious program directing which invariably involves music. My experience with about five private schools in Onitsha metropolis of Anambra State, Nigeria is an attestation to this fact. I had coordinated school programs in various schools within Onitsha such as Irene Menakaya School, Supreme Knowledge Comprehensive schools, Springfield Academy, Mount Olive School, and Helen – winners International School between 2007 and 2012. Private Schools usually end every term with an event: Christmas carols for first term; Inter-house sports for second term; and graduation/prize giving ceremony at the end of third term. I was originally employed as music teacher in these respective schools but I took my services beyond that and made sure that school programs were laced with special musical performances from the pupils which earned me many promotions and accolades amongst which was the applause by the Governor of Anambra State, Mr. Obi who was enthralled by the live performance of the Nursery Orchestra of Mount Olive School, G.R.A, Onitsha (during the 2009 graduation ceremony of the school) and requested for an encore. My music directing in schools was taken further to a higher dimension of convening and coordinating the first Private Schools' Music Concert in Anambra State Nigeria held at Supreme Knowledge comprehensive schools Onitsha in 2008. All these efforts culminated in my invitation By ASUDEB in 2010 to coordinate a special performance by Anambra state pupils in welcoming former President Goodluck Ebele Jonathan on his first official visit to Anambra State. This is well documented in the archives of ASUDEB, Awka, Anambra State, Nigeria. This is just to show the wealth of opportunities for Nigerian youths in directing programs in schools with music.

Church Program/Music Directing as Music Business

Church program/music directing is an aspect of music business and takes a similar modus operandi as that in schools mentioned above. Churches have a very strong tie with music: sacred music for liturgy, hymns for service, music for offertory, music for praises and worship, solemn piece for sermon, music or benediction, songs for thanksgiving, solos, special renditions, and classicals for special occasions such as ordination, enthronement, baptism and child naming, Knighthood, funeral, mothering and fathering Sundays; oratorios and cantatas for religious seasons of Easter, Christmas, New year, ascension, etc. The church is unarguably the highest patron of music in the Nigerian society just like it was during the mediaeval, renaissance, and Baroque periods in Europe. These varieties of musical performances make much demand for and on musicians. What most churches do is to employ several musicians who can fit into various musical groups under the large umbrella of a music ministry with a music director who oversees the operations of the entire music department. Besides this formal arrangement, some churches still go a little further in organizing music concerts, festivals, and jamborees with the engagement of an event planner, who is usually a musician, in a bid to engage the youths meaningfully and also to foster church growth. All these have created wonderful employment opportunities for Nigerian youths within the ecclesiastical enclave.

Musical Organology

Musical organology is an aspect of musicology preoccupied with the production of musical instruments. Even though organology is basically handled by technocrats, musicians still make relevant contributions towards the art regarding the tone quality of the instruments and therefore making it a lucrative form of business for skilled youths. World acclaimed musical

instrument makers in industrialized worlds like Yamaha, Casio, Roland, Korg, Thunder, Premier, Armstrong, Kramer, etc, have thousands of people in their employ such as musicians, technologist, technocrats, sound engineers, polymer engineers, and physicists who pool their skills together in producing and supplying genuine musical instruments to the world. The Nigerian society may not have the technological capacity to compete with the companies above but we have traditional African Musical instrument makers around us, such as *ogene, ekwe, oja, ubo, kaakaki, udu*, etc, who are already engaging youths in the craft. It is worthwhile to patronize their art, study them, promote them, and make moves towards integrating the art into the curriculum of music studies before the master makers all die off with their knowledge.

Musical Instrument sales

Musical instrument crafting cannot thrive if there is no demand for instruments; the supply of musical instruments also cannot be effective without musical instrument dealers. This is an economic chain of demand and supply. Nigerian youths and undergraduates can learn the booming trade under apprenticeship system or in the university under the aegis of Music Departments or Business Schools.

Musical Instrument testing as Music Business

Under the umbrella of musical instrument production and sales comes the business opportunity of musical instrument testing after production and before sales. Just like aircrafts and automobiles are subjected to test run before final certification for use, musical instruments are also tested for tone quality, range, pitch sense, natural and chromatic tone articulation, and durability. The business of musical instrument testing is handled by accomplished instrumentalists who know the expected capacities of a given musical instrument. Companies producing musical instruments have so many well-paid instrument testers in their employ who help to curb the embarrassment of faulty musical instruments after delivery. Also, individuals who wish to buy musical instruments always engage the services of instrument testers before purchasing because from the point of manufacture to the point of delivery and sales something might go wrong with even the most certified musical instrument. Musical instrument testing, therefore, is a viable music business opportunity for Nigerian Youths.

Musical Instrument Tuning as Music Business

Musical instruments such as the piano, organ, jazz drum set, violin, viola, cello guitar require tuning before use. African musical instruments also such as the thumb piano (*ubo*), *ogene, igba, une*, conga drums, undergo some kind of tuning. Tuning the Grand Piano or organ, for instance, is a special art requiring peculiar skills because the instruments are delivered in fragments which need to be pieced together and tuned to standard pitch before use. Few people are experienced in the art now in Nigeria such as Mr Elochukwu Oku owing to the complexities and intricacies involved. This art can be introduced in the curriculum of music studies and an aspect of music business in our institutions of higher learning so that some youths can tap into the job opportunities it presents.

Western orchestral ensemble units also require the tuning of instruments of the string family owing to their peculiar problem of frequent detuning. Most standard orchestral ensembles engage the services of instrument tuner who readily fine tunes the instrument before the orchestra commences. Tuning involves strong aural perceptivity and precise discrimination of sounds and pitches. Tuners make use of tuning forks or they sometimes rely on ‘absolute pitch’ which is a rare musical gifting of identifying pitches without reference to or the aid of any musical instrument.

African traditional musical instruments such as the membranophones- those with animal skins fixed over the surface of the instrument such as *igba*- also require a kind of tuning where the membrane is proportionately spread and strapped to the body of the instrument. Some people also specialize in that peculiar art and their services must be engaged before the *igba* sounds in an ensemble or any event.

Musical Instrument repairs as Music Business

Musical instruments sometimes get damaged by accident, mishandling, and inappropriate packing or wear out as a result of use. Sometimes the levers of a piano could start falling off or the fingerboard of a guitar or violin could bend or break. A trumpet's valve could start malfunctioning or the key levers of a saxophone could stiffen. The membranes of the percussions, let us say, the jazz drums or the *igba* could get torn or the string of a stringed instrument gets cut during a performance. All these are some of the happenstances regarding musical instruments and fortunately, most musical instruments are serviceable and repairable. This is another aspect of music business which can enrich the texture of studies in our universities.

Musical Instrument Hiring as Music Business

Hiring musical instruments to performance groups and bands has proved a viable music business though very demanding in terms of start off capital. Most popular live bands do not have personalized musical instrument set, they hire from proven hiring companies and return the instruments after any engagement. This practice is quite useful to some bands since it takes off the responsibility of purchasing new instruments and gadgets, repairs, and the encumbrance of the logistics of musical gadgets. The major drawbacks to this system are the danger of losing out on gadgets for performance due to late booking or high demand on the hiring company from other bands during festive seasons and the danger of picking faulty instruments inadvertently. Nonetheless, musical instrument hiring is a proven lucrative venture.

The Music Academy

Music academy refers to formal or informal setting for music education, apprenticeship, or mentorship. Music academies are run by individuals with proven competencies in rudiments of music, vocal nuances, and musical instrumentation with the ability to impart musical knowledge with effective pedagogical methodologies. Music academies have nurtured individuals who had no opportunity for formal music learning in schools or Universities.

Music adjudication as Music Business

Music festivals, concerts, competitions, and fiestas in schools, churches, along with private and public organizations require adjudication to show the competences of various musical competitors. Music adjudicators judge performances based on stipulated criteria which must not be ambiguous in order to set forth a free and fair calibration of the capacities of the competitors be it choral, instrumental, or dance music. This is an area of music people can carefully study and practice as specialty because of its uniqueness and high demand for it during music competitions.

Music Composition and Song Writing as Music Business

Some people have the natural flair for composing music even though they may not show reasonable aptitude in singing, instrumentation or other forms of music. There are word renowned composers and song writers who have scribbled down great songs and compositions for famous performers. This is an art that can be developed and prospective individuals

formally trained on the principles underlying the art so that they can improve on their existing talents. Music composers and songwriters are on demand for school anthems, Diocesan anthems, choral works, funeral anthems, sports anthems, anniversary songs, commemoration and commendation songs, song recordings and collaborations etc.

Music Conducting

Music conductors are always sought for the proper interpretation and performance of musical compositions particularly art compositions like classical music and African art compositions which require attention to the details of musical tempo, time and key signatures, dynamics, expression and performance marks, mood, and theme of the composition. It is the conductor that holds a choir, orchestra, or an ensemble together with the meticulous and practiced swinging of the hands and baton to capture the nuances in a piece of music.

Choral Group Management as Music Business

Raising and managing a choral group is a challenging art but with so many financial accretions if the group is well nurtured and packaged. Accomplished choirs traverse geographical bounds for renditions in special events.

Orchestral Ensemble as Music Business

An Orchestral ensemble is the instrumental version of a choral group which is preoccupied with purely instrumental performances or the occasional accompaniment of a choir. There are Western orchestral groups which consists of Western orchestral instruments like the strings (violins, viola, cello, and double bass), brasses (trumpets, cornets, tuba, trombone, etc.); and there is the African traditional orchestra groups made up of traditional instruments like the *ogene, ekwe, udu, oyo, okpokolo*, etc. with thrilling performances in societal events within the Nigerian society. This type of music is a viable area of engagement as music business.

Stage Designing and Management as Music Business

The nature of music lends itself to peculiar stage designs and management, for instance, the stage for an orchestra or stage band should take into consideration the positions of the instruments, sound gadgets, and the seating arrangement of the instrumentalists. The sitting arrangement for a choir should also take into cognizance the spatial arrangement of the attendant voices in the choir for effective voice projection. The hoisting of speakers, positioning of stage lights and the acoustic balance of the stage are all the intricacies of stage design and management. Stage designers and managers are on demand in concert halls, hotels, banquet halls, auditoriums etc., for proper enhancement of musical performances and other related stage events. Stage design and management therefore is a lucrative craft that requires scholarship in our citadels of learning.

Studio Recording

Studio recording is an indispensable venture in our musically inundated society which is always demanding for new music. Many music studios have made fortunes in the Nigerian milieu such as Rogers all Stars, Melody Studios, and many others even though most of the mentioned analogue studios have given way to more sophisticated digital studios of the twenty first century where recording has been made much easier with computers, synthesizers, and soft wares. Contemporary Nigerian artistes and studio engineers and studio managers have made fortunes from the recording industry such as Don Jazzy, E-money and so many of them. Nigerian youths have fondly found solace in pop music recording and production as an escape from prevailing economic hardship.

Sound engineering as Music Business

One peculiar thing about most musical instruments (particularly Western musical instruments) is that they have to be amplified with sound amplification gadgets for former adequate sounding on stage. Musical instruments are usually plugged into sound amplifiers which are connected to external giant speakers for proper sound output. Amplifiers do not only amplify sounds but they also regulate the sound of musical instruments and microphones on stage. This is very important regarding the nature of some musical instruments such as the trumpet which even though is the loudest musical instrument but usually passes through the amplifier that moderates its sound volume so that it does not go too high amongst other instruments on stage. Electric guitars are connected to the amplifier with cords for amplification along with a sound enhancing gadget known as Guitar Wah. The violins in orchestra are amplified using special sensitive pin-up microphones attached on the body of the instrument and plugged into the amplifier for regulation. These are just a few of the technicalities involved in musical instrument amplification on stage and the sound engineer, who must be knowledgeable in the practice, subjects the entire system to meticulous wiring, adjustments, and balancing until he gets the required sound output from the entire unit. The implication is that the sound engineer is an indispensable part of stage performance. This obviously is a viable music business area worthy of study and specialization.

Musical Costuming as Music Business

Musical ensembles such as orchestras, bands, and choirs usually costume to enhance their stage appearance. Costumes have a way of affecting the mood of the audience depending on the color or color combinations employed. White evokes solemnity, purity, power, effulgence, and virtue; black and white suggests musical virtuosity sky blue elicits calmness and coolness; green and lemon evoke liveliness; while black evokes sobriety and that is why it is usually in place during requiems. Music projects aesthetics and it is not untowardly to yield more aesthetics through the play of colors in the costume design for the performers. In the African traditional musical setting, the skins of wild animals such as lion, tiger, or cheetah are used for the costumes of dancers and instrumentalists to evoke royalty, grandeur, and in depicting aggressiveness during war dances. The Zulu dance costume of the Zulu Kingdom of South Africa is an example of this practice. Costumers are therefore in high demand for the costuming of various musical groups and this is a viable area of business and scholarship.

Music Promotion

Music promotion is the encouragement of music through sponsorship, publicity, and contract deals. Many companies abound which are preoccupied with promoting musicians and musicians both rising and accomplished ones. These promotions take the form of bankrolling concerts, jamborees, and music fiestas just to bring a musician, musicians or a music group to limelight and stardom. In music promotion business both parties gain, the promoter and the artiste provided there are signed conditions of engagement.

Musical instrument Curator

Musical instruments require proper care, storage, and retrieval to ensure their durability and soundness and this is the job of a curator. If musical instruments are not properly stored away after use, deterioration sets in. Storing them is not just packing them away in containers and shelves but some of them require peculiar care such as the brasses and woodwinds that require that their valves and levers be regularly oiled even when in use and when not in use to avoid stiffening. Instruments such as the strings- violins, violas, cellos, and guitars are stored in places where drought does not affect them because dry weathers tend to bend the wooden finger

boards. Also stringed instruments must be packed and stored with the strings loosened on the tuning pegs and fingerboard to reduce taut pressure which always damage the instrument over time. Also, the membranes of membranophones should also be loosened to reduce the effect of taut pressure. Membranophones (*igba, conga, etc.*) should also be stored in places of low humidity so that the animal skin used as membrane does not moulder from the attack of fungi and bacteria.

These and more are the intricacies of musical instrument curating which require carefulness and study.

Music Archiving

Music archiving refers to the analogue or digital storage, filing, cataloguing, branding, and retrieval of musical products such as copyrighted compositions, pieces, songs, renditions, recordings, etc. These materials can take the form of cassettes, cartridges, smart cards, CDs, diskettes, memory cards, flash drives, sheet music, discographies, saved materials on cloud, etc. The main idea behind this art is the preservation of musical works for future reference. Industrialized and developed worlds have efficient musical archival system which guarantees proper filing and prompt retrieval of musical materials from the medieval to the post-modern era. This explains why the works of Mozart or Beethoven are accessible through a designated company that can authorize the reproduction of the pieces or their live performances. Unfortunately, African societies relied on oral tradition for the transmission and preservation of patents even though that is gradually being transformed now with the advent of modern archival systems.

CD/Label production

The designing and mass production of Music CDs and the corresponding labels is a thriving aspect of music business which demands attention. Some musicians regularly hit top chart with every album release which can sell up to the tune of about one million to two million copies depending on market forces. Several companies have made fortunes just by winning contract for the design of music labels for some popular musicians like Tuface, P-Square, Flavour, Phyno, etc. It is a wealth spinning music business that can sustain numerous interested Nigerian youths who can patiently learn it.

Music Audio/Video Online Hosting

Music marketing across the world has transcended beyond CD sales to online audio-visual hosting of music contents. All a musician needs is to meet with an online music hosting company which negotiates with platforms such as YouTube for space in uploading the music video and the music goes viral with just the tap of a button. The advantage of this system is that it guarantees visibility and curbs piracy which is was the bane of the CD marketing system. But the major drawback to online hosting of musicians and their musical works is that people gradually loose interest in them due to overexposure. If a musician or a music is so easily accessible to the public, it gradually loses flavor. Nonetheless, it is still a viable and lucrative form of music business.

Music Software and Applications

The trending thing in the world is software and applications which run on computers and android phones respectively. There is virtually an application for virtually all human enquiries now be it business, commerce, transportation and navigation, education, medicine, games, food and diet, geography and maps, meteorology and weather forecast, music, etc. A young Nigerian residing in the USA recently sold a traffic application he developed to Google at the cost of

one billion US dollars! There are wonderful music applications and software online now which can handle several musical tasks such as music recording, editing, notation, scoring, tuning, chord generation and interpretation, melody writing, barring, music reading, etc.

Challenges facing Music Business in Nigeria

There exist numerous opportunities for several music business as had already been mentioned but there are so many challenges which need to be surmounted for their actualization. Some of the pressing challenges are highlighted below:

- **Unstable Economy.** The Nigerian economy has been struggling for decades, crippling businesses, education, investments, and virtually all human endeavours. The problem with the economy is traceable to several years of military misrule and fitful democratic leaderships that fancied wanton treasury looting more than human, economic, and infrastructural development of the country.
- **Nondescript Governmental policies.** Nigerian governmental policies exist only on paper, there is hardly any effort towards the implementation of the lofty ideals of the policies. Virtually all policies, be it educational, agricultural, or economic policies are all in shambles. A viable education policy would place music business in proper perspective in the curriculum of studies in our Universities.
- **Insecurity.** The growing level of insecurity in Nigeria is alarming and that has left the Nigerian milieu sterile for any business to blossom.
- **Unsteady power supply.** Electricity unarguably controls all human endeavours and there appears to be no hope in sight in ameliorating Nigeria's electricity problem. It is very frustrating to students, youths, businesses and corporate ventures.
- **Apathy.** These unresolved issues in the country has conditioned people towards apathy for the country, particularly the youths. The average Nigerian has lost hope in Nigeria; he believes it is a contraption that has long lost its value, and so with tis pervading mindset, it is difficult to convince people on considering the idea of music business in the country.
- **Issues from COVID-19.** COVID-19 has, as it were, shattered any ray of hope on resuscitating Nigeria. We are still reeling from the bouts and effects of the viral attack and no one knows how we are going to survive or how we are going to scale through the present devastations. It appears music business is the worst hit going by the COVID protocols of social distancing and limited number of people in social and religious gatherings which has drastically reduced the number of musical engagements and the pool of music fans per event.

Conclusions

This paper has tried to highlight the lofty ideas of music business which can be integrated into the curriculum of studies of music and business school of Nigerian Universities. Several lucrative facets of music business which the youths can engage in have been listed and explained such as concert directing, stage management, music composition and song writing, and music software/application development, amongst many others. It is hoped that the idea of music business can still be sustained to work in Nigeria despite the plethora of challenges we are facing such as unstable economy, nondescript governmental policies, insecurity, and the devastating effects of COVID-19 pandemic. It is recommended, therefore, that Nigerian Universities should liaise with the government towards integrating music business as a specialized course of study in music Departments and Business schools across the country with

the aim of improving it through scholarship and exposing our youths to the lofty opportunities inherent in the area as discussed in this paper.

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