

ENTREPRENEURSHIP IN SUSTAINING NIGERIAN TRADITIONAL MUSIC FOR ECONOMIC DEVELOPMENT

Ayeyemi Ebenezer Oluwatoyin, PhD

Department of Music
Adeyemi Federal University of Education, Ondo
olueben01@gmail.com
ayeyemioe@aceondo.edu.ng

&

Omodele Kehinde Samuel

Department of Music
Adeyemi Federal University of Education, Ondo

Abstract

This paper explores the vital role of entrepreneurship in preserving and leveraging Nigerian traditional music for economic development. Nigeria's rich cultural heritage, particularly its diverse traditional music, holds immense economic potential that can be harnessed through entrepreneurial initiatives. Entrepreneurship in the context of Nigerian traditional music involves various activities such as music performance as occasion demands, music production, cultural tourism, digital platforms and merchandise sales. Through case studies and analysis, this paper elucidates how entrepreneurs leverage technology and marketing strategies to reach wider audiences both locally and internationally. It also discusses the challenges and opportunities faced by the traditional performers including issues related to funding, infrastructure, and cultural preservation. It underscores the importance of collaboration between entrepreneurs, artists, policymakers, and communities to foster a conducive environment for sustainable entrepreneurship in traditional music.

Keywords: Entrepreneurship, Nigerian Traditional Music, Economic Development, Performance.

Introduction

The issue of economy in Nigerian is one which gives the citizenry critical concern and also poses danger to the coming generation. Everyone seems to be carrying their burden unnoticed by the closest person. The effort government at all levels, non-governmental and corporate bodies put in place to alleviate economic crunch from the type of hard life Nigerians live seem to be insufficient until the effect is felt. This could be credited to either overpopulation or failure to strategies for economic boost. One could say then, that the issues of economic development depend on the input and business of every individual who wishes to have a better living for self and others. These individuals take cognizance of their physical and cultural environments in order to identify the possible and best materials for self-development and at the same time cushion the effect of economic challenges facing the society.

Music is a phenomenon that wraps up the daily life of an African man, and it is multifunctional in all activities in the society. Few of the functions in African societies include **cultural expression** with the medium expressing cultural identity, traditions and values. It serves as a means of preserving and transmitting cultural heritage from one generation to another, **social cohesion** which brings communities together, fostering a sense of unity and solidarity. Through communal singing, dancing,

and drumming; reinforcement of communal work, praise of heroes, exposition and correction of societal ills, fulfillment of rites and rituals during religious activities, historical exposition through praise chants (ewi), teaching of the norms, ideals and values of the society and a means of expression of ideas in order to create environmental awareness. It strengthens social bonds and promotes cooperation among members of societies. **Communication** which is concerned with the conveyance of messages, stories, and narratives. Traditional songs often contain historical accounts, moral lessons, and socio-political commentary, serving as a means of oral tradition and storytelling. **Education and moral instruction** is a tool that deals with impacting knowledge, wisdom, and moral values to younger generations. Through music, cultural norms, ethical principles, and societal expectations are transmitted and reinforced. **Entertainment and Celebration** are very common among Africans. Festive music and dances bring joy, excitement, and a sense of festivity to various occasions. Music provides entertainment and serves as a form of celebration during festivals, ceremonies, and social gatherings. This multifaceted phenomenon is capable of providing suitable avenue for individuals and groups of people to boost economy following the principle of creativity and innovation in cultural entrepreneurship.

Theoretical Framework

This paper adopts Richard Florida's Cultural Economic theory which posited that creativity, culture and talent are significant drivers of economic development and prosperity. He argues that cities and regions with vibrant cultural scenes and creative industries tend to experience higher levels of economic growth and innovation. He emphasizes on 1) **Creative Class** which includes individuals engaged in occupations that require creativity, such as artists, designers and so on and that the presence of a diverse and dynamic creative class is a crucial determinant of a city's economic success (Florida 2002), 2) **Cultural Assets** which includes the organization of arts, museums, theatres, music venues and festivals, in fostering a vibrant cultural ecosystem. These cultural assets not only enhance the quality of life for residence but also attract visitors and investment, contributing to economic growth (Florida, 2002).

From the foregoing, it could be inferred that the rich culture and music of the Yoruba of Southwest Nigeria and Africa at large are suitable avenues for a wide creativity, using the opportunity of access to cultural artifacts to boost economy.

The concept of Economic Development

The term economic development and economic growth are used interchangeably but there is a very big difference between the two. Economic growth can be viewed as a sub category of economic development. Therefore, there is no one prescription for economic development that fulfills the needs of all communities. Successful economic development is a process that fills different needs for different communities at different times. Loveridge and Morse (2013) defined economic development as "a sustained community effort to improve both the local economy and the quality of life by building the area's capacity to adapt to economic change". According to Todaro and Smith (2015), economic development involves three core values: sustenance, self-esteem, and freedom. These values emphasize the importance of meeting basic needs, fostering respect and dignity, and enhancing the ability of individuals to make choices. Shaffer (1989) also defined it as the sustained, progressive attempt to attain individual and group interests through expanded, intensified and adjusted use of available resources. Economic development can involve job and income growth, it also involves sustainable increases in the productivity of individuals, businesses and resources to increase the

overall well-being of residents and maintaining or even enhancing the quality of life. Economic development refers to the enhancement of economic activity in the community. This is the starting point in the economic development process. Community, group or individual economic analysis is the process of examining the economic state or position in order to determine further steps of development process to be taken to better the situation.

Music and its value in Traditional Setting

African music can be described as the music of the indigenous peoples of Africa. Sub-Saharan African music has as its distinguishing feature a rhythmic complexity common to no other region. Music is highly functional in ethnic life, accompanying birth, marriage, hunting, and even political activities. Much music exists solely for entertainment, ranging from narrative songs to highly stylized musical theater.

Traditional music as a concept is difficult to be given a unified definition, because everyone has his own idea of what the term means to them. However, within Nigerian context, Omibiyi (2002) defined it as the body of music practiced in pre-colonial Nigeria, associated with traditional ceremonies and rituals. Ekwueme (2008) also puts it as the local traditional music, music of indigenous Nigerians. It is the music that is native to their customs. Nettl (1964) described it as the music in oral tradition found in those areas which are dominated by high culture, distinguished from the cultivated or urban or fine art music by its dependence on oral tradition rather than on written notation.

Traditional Music and Economic Development

In many parts of Africa, the use of music is not limited to entertainment: it serves a purpose to the local community and helps in the conduct of daily routines. Traditional African music supplies appropriate music and dance for work and for religious ceremonies of birth, naming, rites of passage, marriage and funerals. Therefore, traditional music of Africa is functional, used for ceremonial: religious, political or incidental purposes, during funerals, to console the bereaved, to express pain and agony and during cleansing and chasing away of spirits, during parties, to praise people in authority, welcoming back the warriors from a war, during a wrestling match, during courtship, in rain making and during divination and healing and during festivals. Work songs are performed both during communal work like building, weeding, etc. and individual work like pounding of cereals, winnowing. Most importantly, traditional music is highly educative, teaching morals, hygiene, patience in all things, good character, unity, hard work, good friendship, love and trust, preparation for difficult days, time management, wisdom, self-discipline and self-reliant, communication and signalling etc.

The custodian and practitioners of the traditional culture and music are the indigenous people, apt to teach the traditional norms and values. They are bundle of oral history and information. However, there are different styles and names of music coined out of the traditional music of the different regions of Nigeria. These styles are functional and purposeful. Some of the music though attached to some specific regional and cultural environments, have been taken out to the global level of appreciation by the traditional performers. These performers not only develop themselves economically, they as well globally showcase their different cultures in the area of traditional music, remind the culture carriers in both home and in diaspora those traditional norms and values practiced in their different cultural backgrounds. For example, Ayilara (2014:20) comments at the demise of Elemure Ogunyemi, a prominent Ekiti traditional musician thus:

Chief Ogunyemi was an accomplished man, brilliantly successful in his chosen carrier. He was well in versed in the history and family antecedence of Ekitiland and its people and he used this to his advantage in all his records which showed the interwoven radiance of good rhythms, graceful dance-steps, excitable percussions dexterically given by the drummers...and the finely coined lyrics of rich unadulterated Ekiti dialet.

Ayilara further exposes the musical personality of the icon that:

"He was the legend of Ekiti folk songs, the genius of Ekiti musicology and the master of innovation in the field of traditional entertainment. He was the Ekiti music moderniser."

With a good time performance practice of traditional music, the economic attainment of Ogunyemi improved. By his consistency in the practice and self-discipline, he rose from obscurity to a limelight, from poverty, he became rich and self-reliant, he also moved from local level to become an international maestro and from a commoner to nobility as he became High Chief Elejoke of Isaba.

The foregoing indicates that the types and styles of traditional music in Nigeria generated from the various ethnic groups created avenues of economic development for the performers. Traditional music is attracted by environmental, historical, political, socio-cultural conditions and of course, economic circumstances (Nketia in Ijeoma 2011:24). On the basis of the above, communal activities at different levels of societies are accompanied by music for its functionality during particular social occasions.

Contributions of Nigeria Traditional Musicians to Economic Development

Ijeoma (2011:27) identifies two types of Nigerian traditional music performers, firstly, performers that make music through their attachment to traditional institutions, such as religious/ritual institution, social institution, royalty and others. Musicians, whose motivation is the love of music and its economic considerations stand as the other aspect. Talented and inherited musicians who Yoruba of Nigeria called *ayan* could not be left out in this regard. Several of these performers from different cultural backgrounds in Nigeria whose names are listed below are icons of traditional music.

Name of Musician	Style of Music	Domain of Musician
Adedare Ariunralojaoba	Adamo	Ijesa/South west
Durojaye Aremu	Adamo	Ijesa/South west
S.S. Olayera	Adamo	Ife/ South west
Olufemi Oyaró	Adamo	Ile-Ife
Abeni Olori	Waka	Ijebu-Igbo/South west
S.K.B Ajao-Oru	Waka	Ijebu-Igbo/South west
Batile Alake	Waka	South west
Salawatu Abeni	Waka	Lagos/ South west
Mamman Shata	Hausa Wakar	Jos/North
Alhaja Aduke Eyinfunjowo	Waka	Omuaran/ South west
F. Aka	Sakara	Ikare/ South west
Yesufu Olatunji	Sakara	Abeokuta/ South west
Haruna Isola	Apala	Egba/ South west
Ayinla Omowura	Apala	Ijebu-Igbo/South west
Alhaji Dauda Epo-akara	Awurebe	Ibadan/South west

Alhaji Tatalo	Dundun	Ibadan/South west
Emperor Wale Olateju	Bolojo	Egbado/ South west
King Jossy Friday	Bolojo	Egbado/ South west
Ayinde Barrister	Fuji	Lagos/ South west
Kollington Ayinla	Fuji	Lagos/ South west
Odolaye Aremu	Dadakuada	Ilorin/South west
Ogundare Foyanmu	Ijala	Oyo/ South west
Bola Otu	Oseghe	Owo/ South west
Isola Adepoju	Osirigi	Irun Akoko/ South west
Ojo Ojuroungbe	Ijigi	Ileoluji/ South west
Alhaja Adepeji	Apiiri	Ido Ekiti/South west
Pa Sebulum	Biripo	Ikale/South west
Samuel Omotola Emaye	Oba Biripo	Okitipupa/Ikale/Ilaje
Comfort Omoge	Asiko	Ikale/South west
Layelu Twince	Biripo	Ikale/South west
Chief Elemure Ogunyemi	Ayuu	Ado- Ekiti/ South west
Chief Ajoyemi	Ayuu	Omuo-Ekiti/ South west
Chief Femi Ariyo	Agogo-Egungun	Ilawe-Ekiti/ South west
Ajayi Ogidiolu	Ogbele	Ilupeju-Ekiti/South west
Ogidiolu Alaro	Umore	Ilupeju-Ekiti/South west
Akinni Amodemaja	Igunnuko music	Ota/South west
Chime Akugwu	Ekpili music	South east
Dan Maraya	Minstrel	Jos/ North
Hajia Fatima Lolo	Nupe music	Nupe/ North

The above collection of Nigerian traditional music, the musical genres and the locations of the musicians was based on individual contact. 2015

Traditional music is doubtless functional among Nigerians, it also promotes social, cultural, religious and other activities of the people, especially now that the music industry has improved tremendously on the recording technology. Both digital and analogue recording studios are at the fingertips of performers to boost their music which brings every production and reproduction or playback of recorded music 'back to live' to feed the audience. However, from the late sixties, the traditional performers began to travel abroad for performances where they were exposed to the sophisticated musical instruments and latest technologies which they began to acquire and introduce into their ensembles, (Oriloye and Ayeyemi, 2013). Thus, traditional music became popular and changed radically as some of the performers emerged globally as traditional music icons. Furthermore, the promotion strategy is not limited to music production only, it extends to the marketability of the music and cultural identity. The mass media stands a better chance to up-shoot the music in the mode of advertisement. Ekpa and Udor (2013:169) commended the stand of Nollywood in promoting Nigerian culture in the film industry, likewise, there is every need to allow traditional music to grow through and other technological bequeath of the world.

Traditional music as a means of human development

As traditional music contributes to the promotion of Nigerian cultures in the areas of religion, social, physical and material lives of the people, it is also obvious in the spheres of:

Education; music could facilitate learning and understanding of societal norms and values when integrated into the practices of and used by the societies,

Symbolism; traditional music serves as a symbol of the cultural identity to the people who performs, use and appreciate the formal structure of the music,

Communication; all aspect of traditional music: dance, singing, drumming, chanting, costumes, props, procession, declamation, poetry, etc are communicative in nature. Carriers of the culture receive it as in form of message and respond to its meaning,

Situational/Emotional Expressions; music generally takes care of human feelings; traditional music especially addresses deep and strong emotional feeling according to the dictate of surrounding situation. For example, Alakinyede of Ado-Ekiti chants *rara* during burial ceremonies. This music dampens people's morale for the loss of their loved one snatched by death. On the other hand, traditional music heightens the spirit and creates excitement in its listeners. Emotional feelings not permissible in words or speech are expressed in music countless of the effect on individuals as the message is disseminated, either for correction, resolution of conflict, exultation or admonition, encouragement etc,

Social control; Traditional musicians stand likes watch dog to people in traditional societies, he has the information of credible and worthy dignitaries the evil perpetrators, he is the custodian of history of almost every family, icons, the community at large and incidents in the society. He stands the chance to expose through his music the evil deeds in the society and move to curb such evil. Sugarman, cited in Dissanayake (2006) that traditional music is rarely an end in itself, but a means to social ends,

Aesthetics; Beauty makes one excited and uplifts the spirit. The sound of music adds to the beauty of social, cultural and religious environment when it is put to practise. A desired change is brought about the surrounding by the dictate of the performers. Traditional music informs events by its numerous functions and affecting the subtle aural sensibilities which enhances the individual's aesthetic perceptions of the environment and atmosphere (Ijeoma, 2011:32),

Maintenance and continuity of history, tradition, norms, and values of the people are in the custodian of performers of the different traditional music genres.

Need for Entrepreneurship in Sustaining Traditional Music

Nigeria is indeed blessed with natural, material and human resources. As earlier mentioned, government, individual and cooperate bodies are not able to adequately solve economic problem, most youths in the society look forward for white-collar jobs from the government of the day. It looks difficult to satisfy the numerous job seekers with the few vacant spaces but the natural and material resources in Nigeria could yield positively for individuals, group of investors and the Nigerian government, if the human resources are adequately managed.

Nigeria is equally rich in arts and culture from which traditional music performance is singled out as the center focus of this paper. In a general platform, Africans don't toy with their traditional culture and music, since both are interwoven. Life in African traditional society is an aspect marked with various forms of ceremonies usually accompanied by music, because in African culture, there is music and in music, there is culture. Traditional musicians are seen as economic specialists, performing particular tasks to which they are assigned by the society contributing to the total labour necessary

for the economic requirement of the society as a whole. In this sense, traditional musician are professionals whose professionalism seems to run along a continuum of payment, they must be accorded an acknowledgement, and given recognition of professionalism in payment sufficient enough to support the music totally (Merriam, 1964).

The objective of entrepreneurship is for one to assume the responsibility and the risk for a business operation with the expectation of making a profit. The entrepreneur generally decides on the product, acquires the facilities, and brings together the labour force, capital, and production materials. If the business succeeds, the entrepreneur reaps the reward of profits; if it fails, he or she takes the loss (Microsoft Encarta, 2009). Traditional music entrepreneurship is a good platform for many individuals, who choose to showcase their culture and mainly to see themselves gainfully employed in the society.

Conclusion

Obviously, traditional music of Nigerian diverse cultures contributes to the economic development and uplifts the standard of living of the performers irrespective of the styles or genres. Its functions in all ramifications cannot be underestimated among the traditional societies; it aids faster learning and memory retention, it instills moral education and controls anti-social activities, above all, its performance stirs up the spirit of people and the beauty of its sounds, either vocal, instrumental or vocal and instrumental and dance creates atmospheric excitement in the place of its presentation.

This results to making traditional music contribute to the availability and accessibility of ethical, social, cultural and economic resources necessary for the development of...intellectual and economic capacities of individuals (Ijeoma, 2011:24).

Suggestions

This paper suggests that:

- a. music education is the best avenue to promote the Nigerian traditional music and to teach the younger generation the norms and values of the society, since it is one of the ways of education, government should realize its impact and importance. It should therefore be made a core subject in the school system instead of co-subject in Cultural and Creative Arts (CCA).
- b. the good number of Nigerian jobless citizens be encouraged and empowered to take up the challenge of embarking on the performance of traditional music to economically power themselves, uplift the cultures of the different ethnic groups within the nation.
- c. ethno-musicological research body should be established like the Western communities and people should be trained in the area so as to dig out the cultural music that are still in obscurity.

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