

REPACKAGING MUSIC COMPOSITIONS AND PERFORMANCES OF TERTIARY INSTITUTIONS' STUDENTS AS PRODUCTS FOR ENTREPRENEURSHIP

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Introduction

He who would be a successful musician must be ready to study and understand many other disciplines (Olaniyan, 2002). This statement validates the complementarity of the study of Music with other disciplines in arts and humanity. Musical practice is a body of knowledge, skills, techniques, histories and theories that is reflective through performance. For example, musical performance is a practice of composite elements in musical arts which includes: interpreting of skills, techniques and stylistics of the composer, bearing in mind the historical and artistic trend of the genre of music in question. This practice is also intertwined with some aspects of sociological, economic, political and religious functions. In similar vein, music and entrepreneurship are interdisciplinary studies that are adopted in several tertiary institutions and in some other parlances to enhance productivity in music. Hence, music entrepreneurship is a point of convergence between music and other forms of arts. Oduntan, (2014) explains that entrepreneurship is fast becoming a household name in Nigeria and it is the result of the fact that the so-called white-collar jobs that people clamour for are no longer there. Just as an entrepreneur identifies a business opportunity and assumes the risk of creating and running it, students in tertiary institutions should begin to look inward to what can add more value to them. This is pertinent to this study; a music entrepreneur in tertiary institution should be able to identify his ability to repackage musical ideas as a product for business or money making.

In a changing society, productivity throws some challenges to students who embark on the study of music in tertiary institutions. Olaniyan (2002) explains three (3) categories of people that embark on music training. According to him:

1. People who have become musicians as a result of hereditary of profession.
2. People who voluntarily take music as their life career.
3. People who think that playing music is easy and it is the only way out for their survival.

Amidst the categories above are the music students in tertiary institutions who enrolled voluntarily or were forced to study music, being the only available course to secure admission into the institution. Whatever the motive or circumstance that surrounds the admission of students and leaning of music in tertiary institution, productivity is essential through packaging and repackaging of musical arts and its practice. Music composition and performance in tertiary institution are core aspects of musical arts and practice. A student trained on general musicianship, stylistics and techniques in composition would need a new approach to repackaging his composite musical ideas in order to create music that will thrive through the changing times.

Music composition in contemporary times has developed beyond using only class experience of putting musical notes together and affixing text to rhythm and melody to produce instrumental or vocal music. One may ask why some graduate composers of music are more relevant than the others. One of the possible reasons is repackaging of the work to the standard that is commensurate to societal demand. Composition in its literary sense is a package; that is, structuring of an element in terms of text, rhythm, melody, harmony using certain theories, harmonic rules, form and techniques. This was also buttressed by Portnoy (1954) who defines music in relation to composition as combination of sound and rhythm to be sung or played to the task of pleasing the emotion or stimulating the effect. In this vein, to repackage music composition is to rearrange or diversify the restructuring and 'embellish' the music with aesthetic ingredients, styles and concepts that would add more value to the music. Musical performance in class also requires repackaging for the public audience. Away from pervious nominal public performances by music students in tertiary institution, there is the need to reconceptualise the performance in order to attain a professional level before they become graduates. This aspect of repackaging music composition attracts more

value which yields financial gain to the composer. Similarly, performances that are repackaged to meet the demand of society results in popularising the artiste (performer) in musical concerts and social occasions. This yields more invitations for performances which serve as sources of income for the performer.

Purpose of the Study

The purpose of this study is to:

1. widen the horizon of music students beyond the limit of mere musical knowledge and experience acquired in class.
2. juxtapose music as a career with entrepreneurship.
3. highlight the dimensions of repackaging music compositions and performance to enhance productivity.
4. sensitize music students on the establishment of small-scale business using composition and performance as product of entrepreneurship.

Significance of the Study

This study is significant to students as their musical output becomes more productive beyond the usual leverage. Through repackaging of musical ideas, the students gain more experience and exposure in composing standard music that sustains its relevance through the changing times. The performance of music students becomes more efficient, innovative and conceptual. This improvement in productivity is traceable to the expertise of the student. To society, the repackaging of music composition and performance becomes artistic value that is needed to enhance culture, communal activities, festival and social gatherings. Without repackaging, most of the insightful class experiences remain in class. Music that is repackaged for financial income helps to reduce unemployment; many students would prefer to rebrand their music rather than pursuing a new career outside what they studied. Students with no skill, idea and orientation of repackaging may remain music students after being graduates. However, students that adopt repackaging of their musical work remain on top of financial crisis.

Conceptual Framework

The concept behind this paper is based on rebranding individual's musical inputs that relate to composition or performance, especially the music students in tertiary institutions. It is a concept that provides steps or stages of transformation where musical materials metamorphose to becoming product for human

consumption (not as food) but works that are packaged and purchasable for musical satisfaction.

Theoretical Concept

This study straddles on the concept of 'Music as a product' as explained by Idolor (2002) who considers music as a product repackaged for sale to satisfy human consumption. According to him:

The essential thing is that man consciously set out to compose music of a certain type, of a certain effect, of a certain use and of a certain shape just as he consciously set about to combine or assemble certain compounds and elements into a product of certain type, color, shape, texture for specific use by the targeted consumers or users (Idolor: 34).

He further explains that many things that are involved in producing a commodity are quite related to what production of music entails in terms of composition and performance. As certain factors influence the value and price of a commodity can be related to the circumstances that led to demand of society overtime due to change in taste for music. He stresses that:

Human idea has then to play on the design, the labour and every stage in the production processes. As the product is to the assembly line, so is the final composition in the activities of the composer or performer (Idolor: 34).

The theoretical concept emphasizes that any musical composition must yield to the same forces that challenge the value of the commodity as to sustain the relevance in market. The relevance of the concept to this study expresses music composition and performance as musical products which should be repackaged to add more value and income to the composer and performer. Both are seen as entrepreneurial products and whoever engages in anyone must be innovative and must be able to secure relevance. This would help regulating the value attached to the musical products in the case of economic crunches, downturn and regression. Students in tertiary institutions, through this concept could hinge on repackaging

their musical works and recycling their repertoire hence, making their music well rearranged and performance well packaged.

“Reconceptualising” Music Composition and Performance

In order to achieve popularity and high demand for any composition or performance by students in tertiary institutions, the students must have adopted methods of repackaging such musical works. The “reconceptualization” and repackaging of class music knowledge can be adopted from certain concepts and methods introduced by leading scholars in the field of musicology, theory, history and practice. The study of Western music is treated separately from African music; as such, the composition and performance are usually in accordance to the techniques that relate to the music. The “reconceptualization” may require changes in the style of music; mode of performance or reorganizing the musical element for a more suitable music that reflect a high level of professionalism. In addition to “reconceptualization” in Africa-sensed music, there are some ideologies introduced by Vidal (2012). The explanations on Africanisation, Europeanisation and Westernisation became new approach to “reconceptualising” and repackaging musical works of students with regards to composition and performance. Without repackaging, such students outside school, especially after being graduates maybe faced with challenges of low patronage in terms of consultation or invitation to performances. This simply means that music students in tertiary institutions should endeavor to repackaging their musical works as resourceful products for public consumption.

A young music graduate whose compositions and performances do not commensurate with the demand of music industry may face oppositions, not only with the educated elites but also with the masses. In this line of thought, student observers in school may not perfectly mirror the desire of the public audience as regards to taste for music. While aiming at repackaging musical compositions and performance, Vidal (2012) states that ‘the objective of every performance should be to tolerate the moral and the intellectual tone of the masses rather than pander to low and vulgar taste’ (p.46). When a musical work is repackaged for public concerts, people struggle to pay extra amount in order to have a seat in the concert.

Furthermore, composing relevant music that would stand the test of time requires an inclination to sustain annual or biannual festival or cultural rites and communal celebrations. Music student in tertiary institutions must be able to redirect his musical and artistic inputs towards producing musical works that favour sustenance and continuity. Composing and performing songs that create awareness for a ritual or festive season could be a method of repackaging. Such musical work at that time may be of high demand. From the perspective of dramatisation, music students could repackage an enactment of ritual activities with the music which can be published on social media as awareness for the oncoming ritual or festival. Since it is not performed by the initiates, the spiritual effect of the ritual is negligible.

Africanisation

In the art of music compositions, musical elements such as melody, harmony, text, form become ingredients that are structured to form a bigger structure. The African sensibility in the usage of these elements determines the taste of the musical work after the overall packaging. The musical element although might have evolved from Western music; however, there are several techniques of reflecting African taste in such composition. Africanisation creates aesthetic basis for performance which should be multidimensional and a fusion of artistic and non-artistic elements; this should serve as aesthetic ingredients for the performance of such music. This Africa-sensibility should begin while students are still undergraduates in order to perfectly imbibe the musical attribute while in school.

According to Vidal (2012) songs provide basis for dramatisation (p.41). An inflection of African art is demonstration of ritual and liturgical event. This act of repackaging involves the use of dramatic events as a presentation of multiple visual and aural acts. In this sense, the text of the music which originally was not written for drama can be repackages for drama, dance and other visual aesthetics. The involvement of new techniques or pattern for demonstrations in dance or drama could also indicate reconceptualisation of the music.

The areas of specialisation of music students do not affect their ability to repackage whatever musical works they compose or perform. Similarly, Africanisation encourages fusion of Western musical elements or styles with Africa-sensed music. This could also serve as a method of repackaging. According

to Olaniyan (2002), he states the areas of music specialisation, some of which students engage while in tertiary institution. They are; singer instrumentalists, arrangers, composers, craniologists, instrumentalists such as trumpeters, clarinetists, violinists/viola players, pianists, drummers, guitarists etcetera. Repackaging of performances and the above areas of specialisation can still produce Africa-sensed music. For example, musical composition for any of the instruments can be Africanised by changing the techniques of playing the musical instrument to produce African tonality. Such music can still be repackaged for drama in a public performance.

Westernisation and Europeanisation

Other than repackaging the concept of Africanisation, Vidal (2012) also explains the need to understand the European music concept and intonation in order to use them in composition and performance (p12). This is a method of infusing European form to Africa-sensed music. In this case the music composed is African based but repackaged for infusion of Western or European elements. Hence, the repackaging has the tendency to produce musical works that will be demanded within and outside Africa. In this sense, repackaging musical composition as product for entrepreneurship must not be only Africanised or ethnic centered; rather, it should cover a wider gamut and other aspects of rebranding that would make the musical work productive and attract public demand. Music students in tertiary institutions must learn to invent melodies to fit correct tonal structure of the text as used in the context.

Creativity towards Repackaging of Musical Works

Nwamara (2017) explains that at this point in the process of repackaging, the level of creativity of the composer or arranger becomes significant. Hence, creativity in the use of the above methods and concept tends to portray professionalism in the composition and performance of the students' musical works is not negligible. The artistic inclination of music students is required in understanding how to amalgamate varieties of musical elements, styles, techniques and reflecting them in their musical works either in compositions or performance.

Creativity leads to professionalism as elucidated by Ovaborhene Idamoyibo, O. (2003). He explains that 'a professional artiste is the one that does his best to explore the rich musical heritage in oral traditions and elsewhere to create new

product therefore assuming a viable standing internationally'. In this light, the creativity of a music student in tertiary institution reflects in his ability to use Western techniques and idioms to externalize his artistic input on a new composition or an existing song. Bebbey (1975) corroborates the above impression and suggests that a creative exploration of musical elements and extra musical factors contribute to the improvisation skill in musical composition; hence, the song becomes a song modified for global relevance and awareness. Idamoyibo opines that what makes a musician distinct is the originality of his work and his ability to create interest and arouse the emotion of his audience either through composition or performance. In a similar vein, if the performance of a music student in tertiary institution can be creative to arouse the interest of the audience, such performance becomes repackaged product that audience would always love to request. He (Idamoyibo) further explains that this can only be achieved through musical competence and expertise.

This buttresses the need for music students in tertiary institutions to repackage their music class experience to create or rearrange innovative music composition or performance as product for financial income. This requires improvisation techniques that are to be employed in such composition or performance as the case may be. Atinúké-Idamoyibo (2003) corroborates Bebbey (1975); in her assertions that a good musician should be an authority in his field and should be able to improvise endless variations on any rhythm. In view of the above explanations by the two (2) authors, a music student who adds certain musical skills and concepts to the composition or performance of a musical work seems to have repackaged such work as a musical product in music entrepreneurship

Establishing Small Scale Business as Music Entrepreneur

The repackaging of music students' compositions and performative arts in tertiary institutions tends to reflect professional inputs as regards creative fusions of Westernised and Africanised elements with techniques as the case may be. Zoha (2019) states that packaging has a power to attract consumer for the products or its brands it is also influenced in consumer's perception and enhances the image of the brand. In the same vein, this professional work of musical arts can be a musical piece which is composed and packaged to attract the people who over time have developed interest for that kind of music. The demand and

supply of the music material for a set price makes the music entrepreneur enjoy the value attached to his work, having been repackaged as a product. From performative end, music students can repackage their performances as studio recordings which can be documented for sale in discographies and video files purchasable on social media platforms as such performance is uploaded to generate monetary income. Nwamara (2017) in his study on 'Repackaging Igbo folksongs for global acceptance' emphasizes the 'print format 'as one of the different formats needed in the repackaging process. The performance works of the music student at this level may become very popular depending on how the work is repackaged for sales. Danjuma (2017) expresses from general point of view that Small and medium Enterprises (SMEs) activities play very important roles in the development of many economies in the world. Hence, as a music entrepreneur, the value of work, in turn, yield financial gain as lovers of music keep downloading or purchasing the discographies from record stores. Regular purchase or download of such compositional material or discography gradually established the student in showcasing the repackaged musical arts for business which is an aspect of music entrepreneurship.

Establishment of Musical Solo Performance and Composition as Sole Proprietorship

This can be referred to as one-man-band in music entrepreneurship. It suggests to music students who wish to stand alone to embark on projecting their music career as soloist either in performance or composition. Just as sole proprietorship is the simplest business form under which one can operate a business, solo performance is the smallest unit of population that can engage in performance of music or arrangement of songs as in composition. The sole proprietorship may not be a legal entity in as much as such individual does not need big shop to display his goods. There are cases where an individual produces commodity that are less stressful and economical, such product can be displayed along the road or hawked on the streets. In similar vein, Music soloist needs no stable office to sell his musical products. He may perform from one concert hall to another. He may take his compositions 'song books' from one school or church to another. A sole proprietor could also display his products on social media. Likewise, the musical product of a soloist can also be posted for sale on social media. A sole proprietorship can coin a fictitious name for its product or business owner. Such a name is a fictitious name as a trademark for the business. This is

also peculiar to the music entrepreneur who sometimes gives himself stage name or nick name with which people can recognise his works either compositional or performance products. As sole proprietorship can become a popular business platform due to its simplicity and ease of setup, and minimal cost. A sole proprietor needs only to register his or her name and secure local licenses; in like manner, a solo or one-man-band registers his brand of music. The owner of a sole proprietorship is eligible to sign contracts in his or her own name. The sole proprietor acquires properties or machinery at his own risk to enhance the functionality of his business. Solo musician in this case purchases musical instruments, software for composition or instruments for studio production. In some cases, depending on the nature of business, a sole proprietor may employ staff may who work as sales manager, solo musician can do the same as he seeks those who may enhance the sales of his product. A one-man-band musical setup can metamorphose to two-man-band, or musical group depending on the tendencies that surround its expansion.

Establishment of Duet or Musical groups as a form of Partnership

‘Duet’, in this perspective of study, can be referred to ‘two-man-band’ in music entrepreneurship. A musical group formation begins with two or more people. Music students who have over time been arranging songs and performing together in tertiary institutions may form band in agreement to partner in music business. Just as partnership business forms have the tendency to grow bigger, two music students or more may come together in partnership. Unlike the sole proprietorship which may not be a legal entity, there is the need for legal agreement between the partners who wish to come together in music business. Some ‘two-man-band’ or musical groups need no stable office to sell their musical products. However, musical bands owned by more than one person need platforms or locations for official consultation and invitation for performance from the masses. Having a location for consultation does not debar their performance from one concert hall to another. The partnership music business can engage in compositions in ‘song books’ which can be sold in schools or churches. As in sole proprietorship, establishing partnership in music entrepreneurship requires a company name for the music business. This requires the agreement of the partners on the business name. Partnership in music business has tendency to extend its scope beyond sole proprietorship due to limited workforce or expertise. At partnership level, musical instruments are purchased by the members who are the stake holders in

the music business. This aspect of risk bearing is not peculiar to only one person but the partners. A two-man-band musical setup can metamorphose to large musical group if it continues to welcome new partners.

Conceptual Model: Repackaging Composition and Performance For Music Entrepreneurship

This model revolves round repackaging of music entrepreneurship in tertiary institutions, using composition and performance as subject of study. The figure below represents a structure that describes the steps or stages between music entrepreneurship in schools and becoming entrepreneur outside school. Engaging in music entrepreneurship in school is a learning process which deals with acquiring musical skills and bringing out values for productivity through innovations.

Stage I:

The first stage in the process is the stage of acquiring the musical skills. Such skills include general music knowledge, rudiment of music, general musicianship, compositional techniques, rules of tonal harmony and counterpoint, history of musical cultures of the world and their musical instruments performance techniques and ethics, African musical practices...to mention a few. At this stage, students are taught the basics that are identifiable for analysis and useful for re-enactment as a form of musical practice. This process of learning cuts across the preliminary, beginners or introductory, intermediate and advanced stages.

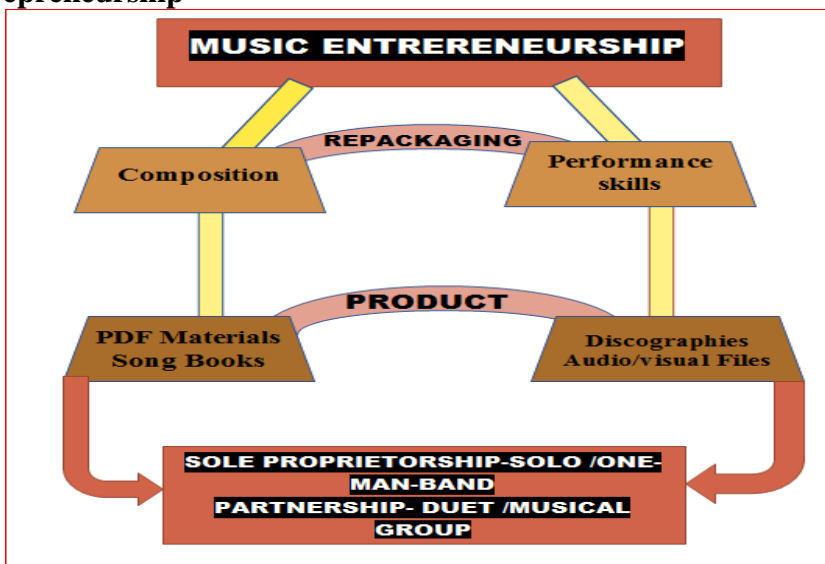
Stage II:

The second stage refers to the period when students should engage more in performances and should also learn repackaging of their musical practices towards achieving a productive output. At this stage, students are allowed to explore their creative inclination by modifying and embellishing their basic musical ideas towards achieving innovative musical package. This is a state of transition where musical knowledge and skills are converted to values and products that are commensurate to the demand of the society.

Stage III:

The third stage refers to the music student showcases his repackaged products to society. Competition is contemporaneous with human race; this is why there is the need for constant repackaging in order to stand on top of other contemporaries. At this stage, the music student is either a graduate or about to conclude his studies. As such, he is expected to establish himself on what he can do as a music entrepreneur; hence, find his feet in competitive market. At this stage he is expected to start a small scale business as a sole proprietor; that is, a one-man-band of solo musician in composition or performance. Students who have been engaging in musical practices as partners can establish a partnership form of business in music. This relates to duet or group of musicians or bands. When the musical skills and techniques of composition are repackaged as a product, it becomes music books, song books and PDF materials that are purchasable as a product. With relevance to performance, the end product of repackaging discographies, audio/visual files etc. These become products that bring financial income to music students as they choose their forms of business through which they could sell their musical products.

Repackaging Composition and Performance for Music Entrepreneurship



Conclusion

Music entrepreneurship in schools is a music training that enlightens students on creating business ideas and how to create value from the musical experience in class. The essence of the entrepreneurial studies in music is to allow students create sources of income for themselves by producing music that would satisfy the societal demands. In this vein, students that are unable to repackage their musical works may not be able to defend their professionalism when they graduate and such may encounter financial crises. For music students to avert likely challenges of financial constraint there is the need to learn the approach to repackaging musical works beyond the class knowledge. Music students that are interested in entrepreneurship should begin planning on setting up their own music as product while they are still in school.

Repackaging of compositional material into a useful musical product becomes a means of securing a sustainable income for the students. Such students, before becoming graduates, already could secure fund to cater for personal needs. Students of music entrepreneurship that specialise in performance gain insight on the need to compile and repackage their musical practices for performance recording which can be documented in disc as audio or audio/visual files. The standard of packaging determines whether the masses would request for such music. A packaged work seasoned with African element has the tendency to be purchased by the masses especially in African society. Songs or performances that are repackaged toward creating awareness of a particular festival or annual ceremony are likely to sell every time it is reproduced towards such occasion. As the demand for the standard music in the society is on a high side, there is therefore the need for music students in tertiary institutions to repackage their accumulated music knowledge acquired in class. This helps them to create a regular source of income and as well align their musical output with the standard of professionalism that is commensurate to the demand of society. This is easily achieved in small scale entrepreneurship as one-man-band or two or more people forming a musical group.

Recommendations

It is recommended that final year students should explore opportunities imbedded in music entrepreneurship as to be well equipped financially before graduating into labour market. Music students who wish to work with their

certificate must be ready to take the bull by horn. He should be versatile in repackaging of musical works. More than any other time, creative innovation is indelible to anyone who wants to be relevant in his field of study. This study also recommends music students at final year level should identify which area of music to leverage. This direction would help the students to repackaging works in line with their areas of specialisation. Students who want to specialise in performance or composition requires a regular update and research into various musical concepts. Performance has developed beyond producing vocal and instrumental sound; rather, visual aesthetics are nowadays being infused with musical sound. As for students that want to leverage on composition, the music that seems selling most is not just the mixture of sound and beat but high level of creativity and repackaging. Music students who wish to avert future challenges in finance should not rely only on class experience; rather, he should repackage his musical ideas to create value that would not only attract recognition but yield financial gain.

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Joseph Oluwátádé: *Repackaging Music Compositions and Performances of Tertiary*

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