

AFRICAN/NIGERIAN MUSICAL INSTRUMENTS IN MUSIC BUSINESS/ENTREPRENEURSHIP

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Introduction

In contemporary Nigerian society, almost everyone seems to be more inclined to Western world's fashion, language and many more; while the Western world seeks to explore Africa/Nigeria and its corresponding culture and all it has to offer. Music of the African people is one of such areas of interest to the Western world. Business as one of the characteristic elements in African music, given the vastness of the continent and the ancient rich, and diverse traditional musical culture of Africa: with different regions having distinct musical traditions. The aspect of African/Nigerian musical instrument business or entrepreneurship is a viable area that requires more interest by scholars and music practitioners. It has much to offer as well as equip individuals with skills and tools needed to create sustainable career in the arts.

Music business in Africa requires the attention of scholars and interested individual to be able to meet up to the global standard and requirements. This would be targeted towards how the contents are produced, distributed, and consumed. There is an ongoing trend in various Nigerian music institutions of embracing music business/entrepreneurship and including same in their curricula as well as extracurricular activities to foster entrepreneurial development in our institutions and society at large. This is particularly necessary in light of the present continuing shifts in the music world. It is also essential as graduating

musicians find themselves confronting dramatic changes in employment opportunities in the symphonic and operatic worlds; as a result of dwindling attendances in many venues; and a recording industry that continues to reinvent itself on a regular basis. Music educators are recognizing the need to think more creatively than ever before in order to put their education to use. An increasing number of schools are realizing the need to prepare graduates with a background in arts entrepreneurship and business as well as professional skills.

Professionals in the world of music as well as educators (professors) from business schools are working side-by-side with students in arts entrepreneurship classes and programs in many Western schools. Students are interviewing successful entrepreneurs, musical instrument technologists, studio teachers, music industry leaders, performers, founders of music schools and so on, to learn what it takes to think and work as an entrepreneur. Coupled with career development classes that include all it takes from basic marketing, fund raising, and proposal writing, to utilizing social and other media, handling the financial end of a business (including filing taxes), and producing their own recordings.

Entrepreneurship education has the capacity to prepare students to build viable, sustainable careers in music. In most areas of higher music education, entrepreneurship has long lost its stigma as a career path for those without one. This is why school/educators bring up centers for entrepreneurship programs, but this has dwindling effect on musicians, because their business frame work is different from the centers approaches in business.

Music business/entrepreneurship has its trends and strategies which are different from the conventional business entrepreneurship programmes. Some of the confronting issues in the entrepreneurial programmes and practices include the following:

Technology

In his definition of technology Layton (2006) informs that technology can mean the special kind of knowledge which technologists use when solving practical problems; for example, designing and building an irrigation system for

tropical agriculture. Such works often begins with human want; for example, better safety for an infant passenger car.

Technological activities are not new but are as old as human history like-wise their entrepreneurship and impact on almost all aspects of human lives. A common feature of technological activities, no matter what outcome is in mind, is the ability to design. The aim of design is to give some form, pattern, structure or arrangement to an intended technological product so that it is an integrated and balanced whole which will do what is intended. Designing often begins with an idea in a person's mind and the designer has to be able to envisage situations, transformations and outcome, then models these in the mind's eye.

Music technology is connected to both artistic and technological creativity. Musicians are constantly striving to devise new forms of expression through music, and physically creating new devices to enable them to do so; not minding that the term is now most commonly used in reference to modernized electronic device.

Music Technologist as an Entrepreneur

Taking a look at the entrepreneur as a person, he or she possesses an innate ability and desire for change. He possesses a sight for possibilities rather than seeing impossibilities. In Okpukpara's (2011) words;

Entrepreneur came to be used to identify venture-some individuals, who stimulated economic progress by finding new and better ways of doing things. Baudeau was the first to suggest the function of the entrepreneur as an innovator and thus brought invention and innovation into the discussion. Furthermore, he emphasized the ability to process knowledge and information, which makes the entrepreneur a very lively and obviously economic agent.

Every thriving economy in the world today can be said to have given fair policy to encourage entrepreneurship in different facets of business. Notwithstanding the economically important characters found in entrepreneurs, Okpukpara (2011) mentioned some dark side of the entrepreneurship worth being

careful about. Among those listed was the need for control, as the innovator could incautiously make too many assumptions. Other points listed are sense of distrust, desire for success thereby throwing caution to the air, stressful way of life and external optimism. (Nancy Rossiter, Peter Goodrich & John Shaw, 2011). Entrepreneurial motivations are defined by Hessels as the motivation for founding a business. Primary studies on the subject presented only two means for motivation: opportunity or necessity (Reynolds et al. 2001).

The next type of studies on the subject seeks to provide an explanation for one's decision to start a business (Douglas and Shepherd 2002). The psychological entrepreneurial motivation; such as the need for achievement, (MacClelland 1961) or the need for power (Mac Clelland 1975) suggest motivation beyond control of socioeconomic factor." Nancy Rossiter et al. (2011) Entrepreneurial drive is a fundamental component to understanding what motivates an entrepreneur to start their own business. Hossels' studies identifies to what extent entrepreneurial motivations are forceful entrepreneur aspirations. The three types of entrepreneurial motivation includes: the independent motive, the increase-wealth motive, the necessity motive. Investigating and measuring the entrepreneurial aspirations as well as motivation often use country-level data. This data is taken from the Global Entrepreneurship Monitor (GEM) for the years 2005 and 2006 (Hossels 2008). The GEM expounded upon the model of only two equations for explaining aspirations, while Hossels expound further through the use of motivations and socioeconomic variable to account for what drives to take on the challenge of beginning something new on their own. Some account it is the increase-wealth motive which dictates the relationship between socioeconomic variables as well as entrepreneurial aspirations for more modern business-focus

Instrument technologist as an entrepreneur is about breaking the barriers and taking the risk in the construction and manufacturing of African musical instrument for use, also the management and assume the risk of a business. Entrepreneur in music technology should possess ability and desire for change. He should poses a sight for possibilities rather than seeing impossibilities in enhancing and developing of locally made instruments/equipment like speakers, drums, pianos, guitars and other musical instruments/equipment for use in schools and institutions.

Potentialities of Music Technology and Entrepreneurship

1. Musical knowledge can be represented through different media as in the case of music notation being represented on paper or on computer.
2. Musical knowledge can be represented through different metaphors, as in the case of a timbre's similarity to an instrument design or to its acoustical attributes. A sound may be described as woodwind like, or brass like. Alternatively, timbres could be considered as sound objects (Schaeffer, 1952) described by their time envelopes, degree of internal complexity and processes applied to him, in the manner used in *Musique Concrete*.

The interaction of the music student with a variety of metaphoric description of music inherent in different technologies will, if reflected upon, develop the student's musical understanding. In the story of Ewan we note that the change in metaphoric understanding of the sequencer shifted from tape recorder to band-at-the-read and then to music copyist. Although significant in themselves, the substitution of media may not lead to significant changes in thinking if they employ the same metaphors. The value of changing technologies without metaphors can be in improving efficiency, financial savings, and increased integration of the new media; as is the case with substituting manuscript paper for most computer notational packages. But these may simply be expensive efficiency gains.

Changes in metaphor result in significant changes in thinking; in new potentialities for understanding the world of music. These changes occur with technological change to varying degrees, but are often transparent and little considered (Brown and Purcell, 1988). For example, the shift from class music performance on recorder to electronic piano has obvious changes from monophonic thinking to polyphonic, and vertical pitch physicality to horizontal, and abstract octave variation to visual. However, the change from electronic piano to synthesizer has important but more transparent implications (at least possibilities) including a shift from a pitch and time focus to a timbre-time focus, from a one-to-one correspondence between gesture and sound-event to a one too many possibility (using complex sounds, arpeggiators, and auto performance options), the ability to determine sonic parameters beyond percussive note onset, and significant changes in repertoire possibilities particularly in contemporary music genres. Curriculum designers should be vigilant in their consideration of the

metaphoric shifts they implement as they introduce technological change in the music education programmes, as it is these shifts which result in the most significant changes in the minds of students.

The Entrepreneurship Role and Opportunities of Music Technologist

Entrepreneurial activities in African/Nigerian music technology might involve African/Nigerian studio management, concert/studio recordings, African/Nigerian music instrument sales and productions. The business scope in music technology industry in Nigeria is the platform helping to drive a much broader music industry nationally, but categorically it is quite below the standard expected of it, owing to the quantity of African/Nigerian musical instruments produced and sold globally.

There is need to strengthen the music technological factories/industries in Nigeria to meet the global demands and to bridge the gap made by low productivity of locally manufactured African/Nigerian musical instruments/equipment. Locally made African/Nigerian instruments need to be improved on and better technologically advanced. Instruments like *dundun*, *kakaki*, *ikoro*, *oja*, *ogene*, *ekwe*, *ichaka*, *udu*, *igba* etc.

Reasons for Music Technology Entrepreneurship

1. Music technology as a source of employment.
2. Music technology as an area of specialty in music studies.
3. Music technology as a branch of human resource development.
4. To give back to society in terms of empowerment and better music quality.
5. As a means of meeting the demand of technical needs in music.
6. As a source of income and revenue in the country.
7. To enlighten the society about music technology.

Summary and Conclusion

In a bid to employ the aforementioned in real life music-making and music business, the content of this paper would serve as a blue print to guide Nigerian music scholars and business men/women who are out to make Nigeria proud in this respect. There is need to establish factories for the production of African instruments that would meet the desires of performers and music enthusiasts. Music technologists as successful entrepreneurs will

add more value to music studies and musicological perceptions of members of society; this will eventually go a long way to enhance Nigerian music industry in the aspect of technology nationally and globally.

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