

JANIM

JOURNAL OF THE ASSOCIATION OF NIGERIAN MUSICOLOGISTS

No. 15

2021



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Special Edition

Association of Nigerian
MUSICOLOGISTS

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Journal of the Association of Nigerian Musicologists

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JANIM is published by the
Association of Nigerian Musicologists

ISSN: 1597-0590

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TABLE OF CONTENTS

United We Fall, Divided We Stand: Discourse of the Intangible Science and Artistic Manifestations of African Musical Arts	
- AdeOluwa Okunade	1
Music and Social Harmony: A Reflection on Inter-Racial Harmony in South Africa and Its Implication for Inter-Ethnic Harmony in Nigeria	
- Christian Onyeji and Elizabeth Onyeji	8
Musicological Analysis of Selected Songs in Ogun Festival among the Fulani in Igboho	
- Samson Oladosu Ebe	24
Poor Accessibility of the Works of Nigerian Composers: A Dearth of Documentation, Cataloguing and Archival of Nigerian Art Musical Practices	
- Festus Ife Olisaeke	38
Tips on Mitigating Mediocrity among Nigerian Art Music Keyboard Accompanists	
- Igbi, Oghenemudiakevwe, Igbi, Ezinne and Nwankpa, Onyee N.	51
Features of Flow and Engagement of Activities in Solo Voice Performance	
- Femi Abiodun	66
Music Business Education and Entrepreneurship: Preparing Budding Musicologists for the Music Industry	
- Maureen Osua Simeon	83
Fortune in the Midst of Doom: A Musicological Discourse of Ebenezer Obey and Abideen Olatunji's Music Videos on Covid-19 Pandemic	
- Jonathan Adeniyi Olapade	93

- Assessing the Relevance of the Entrepreneurship Module in General Studies Courses to Music Students in Obafemi Awolowo University, Osun State, Nigeria
- **Toyin Samuel Ajose** 110
- Adopting Selected Approach to Music Education for the Learning Disabilities in Port Harcourt Inclusive Schools
- **Doris Kelechi Ofili** 125
- Collaborative Theory of Igoru Composition in Okpe Nation Anthem: An Approach to Art Music Creativity
- **Ovaborhene Idamoyibo** 138
- Dùndún Functional Drumming: The Syncopation, Hemiola, and Hocket Improvisatory Technique in Yoruba Land
- **Atinuke A. Layade** 152
- The Art of Constructing *Omele Adamo* Drum: A Pictorial Demonstration Model
- **Mary Taiwo Omotosho** 170
- Music and Technological Advancements: Bridging the Gap in Nigeria's Tertiary Education
- **Yemi A. Akperi** 192
- Indigenous Music and Allusivity in the Promotion of African Values: The Igbo Experience
- **Agatha Ijeoma Onwuekwe** 209
- Perspectives on *Égwú-Ùbo* Music in Nkanu Community, Enugu State
- **Jennifer Nnenna Kabonye-Ani & Onyee N. Nwankpa** 218

Indigenous Music and Religion among Ilorin People of North Central Nigeria - Oluwatosin John Ibitoye	236
Power, Prayer and Passion of Women: A Pragmatic Illustration from Lucky Dube's Music - "God Bless the Women" - Olaolu Emmanuel Adekola	248
The Place of Song Text in <i>Bari Bii</i> Music Song Text in Shaping the Moral Standard of Ogoni People of Rivers State, Nigeria - Augustina Chizoba Ezebube	265
Analytical Probing of Musical Knowing and Creating: Africa-Sensed Logic - Meki Nzewi	281

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**ASSESSING THE RELEVANCE OF THE ENTREPRENEURSHIP MODULE IN
GENERAL STUDIES COURSES TO MUSIC STUDENTS IN OBAFEMI
AWOLOWO UNIVERSITY, OSUN STATE, NIGERIA**

Toyin Samuel Ajose, Ph.D.

Abstract

The increasing rate of unemployment is a major concern in many growing economies in Africa, including Nigeria. As a pragmatic response to the unpleasant situation, the Nigerian government introduced entrepreneurial education in institutions of higher learning, designed to equip students with essential skills needed to be job creators—entrepreneurs, rather than job seekers after graduation. These entrepreneurship courses are generally taught to students across disciplines under the General Studies (GST) programme of different institutions. The question, then, is: can these entrepreneurial courses adequately prepare music students for entrepreneurship in the music industry? The article, therefore, assesses the relevance of entrepreneurial course(s) taught by the GST programme to music students. It discusses the students' understanding of entrepreneurship within the context of musical arts. The study employed a survey research design with the use of structured questionnaires. Sixty undergraduate students (male, N=32, female, N= 28) of the Department of Music, Obafemi Awolowo University (OAU), who offered GST entrepreneurship courses in the university, were randomly selected from 100 to 400 levels. Results showed a mixed position; one on hand, the larger percentage of the students agreed that the concept of entrepreneurship taught in GST curriculum is very relevant to music. On the other hand, most students agreed that GST entrepreneurship courses are not sufficient in preparing them for music entrepreneurship. This article argues that entrepreneurship taught out of the context of music to music students may be counterproductive. Therefore, the study offers some recommendations and further challenges music educators and scholars alike in rethinking music entrepreneurship education as essential 'add-ons' to the scholarship and practice of music for human capacity development in Nigeria.

Keywords: music entrepreneurship, music business, creative thinking.

Introduction

Several factors have been responsible for the alarming rate in the increase of unemployment in Nigeria despite the mammoth graduates from various higher learning institutions. These factors include scarcity or non-availability of jobs, obsolete or inadequate subject knowledge, and poor governance, to mention a few. Different agencies, public and private, have put several intervention programmes to help ameliorate this unpleasant trajectory in Nigeria. Such intervention is the advocacy for relevant entrepreneurial pedagogies that will help prepare graduates of tertiary institutions to be job creators and not job seekers. Consequently, the introduction of entrepreneurial courses alongside entrepreneurship centres in many institutions of learning at different levels. Since music is a creative discipline, whether or not the entrepreneurial courses taught in a multi-disciplinary context are applicable for music students to be music entrepreneurs after school demands scholarly inquiry. This study then asks how relevant the entrepreneurship courses offered in the General Studies programme are to music students. It examines to what extent entrepreneurship in the courses help music students negotiate music business in contemporary Nigeria. This study engages and contributes to the literature on music business, arts entrepreneurship, creative industry, music marketization and music education.

Entrepreneurship and Education

Entrepreneurship is a multi-disciplinary subject that has attracted the attention of a league of scholars over the years (Gerber, 2001; Cuervo, Rebeiro & Roig 2012; Hanson, 2018). As a field of both enquiry and practice (Shepard and Bryan, 2015), it has received divergent views in scholarship and practice. Hirsch (cited in Hara, 1990) argues that "despite substantial academic investment over several decades, the concept of what constitutes an entrepreneur is still elusive; it is a contentious term meaning many things to many people" (p. 31). Generally, entrepreneurship deals with creativity, innovation and maximizing opportunities. According to Cuervo et al. (2012), "an entrepreneur discovers and exploits opportunities... accepts risks, uses intuition, is alert, explores new business, initiates new ways of acting, identify business opportunities and creates the new enterprise" (p. 2).

Globally, there have been various scholarly works on the significance of entrepreneurship education at various levels. These studies explain that educating a person provides such individual the prerequisite skills needed to discover and exploit new opportunities in every sphere of life. These skills are expedient given the alarming increase in the rate of unemployment witnessed in many developing countries, Nigeria inclusive.

In Nigeria, some observers have attributed the level of unemployment to some factors such as the dysfunctional education system and weak educational policy on entrepreneurship education (Abdullahi and Durosaro, 2011, p. 1-2) and the global economic recession. In addition, modern technology with its positive benefits also has its attendant negative effect, especially in the drastic reduction or outright replacement of humans in the labour force. Therefore, the need for a more functional and relevant educational system that will respond to the socio-economic dynamics in contemporary Nigeria is urgent. Regarding the menace facing education in Nigeria, Aladekomo (cited in Akudulo, 2010, p. 2-3) recommended: "sound education which equips students to challenge the status quo and proffer better alternatives the way out of the present economic quagmire". The point here is, for education to be 'sound'; it should be dynamic and be responsive to societal needs. This study extends this conversation by probing how dynamic and responsive the GST entrepreneurship content is and the context in which they are delivered, especially to music students.

Questionably, in Nigeria, the curriculum used at various tiers of education is not frequently reviewed to respond to the emerging societal demands and develop the capacity students require to compete favourably in the global marketplace. Suppose the aim of education is to prepare students for job and equip them with competences for job creation. In that case, the 'better alternatives' as earlier suggested by Aladekomo, urges us to consider the necessity for a creative paradigm shift in our education system if we must truly thrive in this "economic quagmire". On the goals of education, Obanya (2009) commented,

The solution is not increased vocalization of education, as is wrongly being canvassed, but a return to the basics. This means returning to real goals of education, which is the cultivation of human talent and creative/imaginative potentials through all round development. (p. 43).

Obanya's thoughts urge us to rethink education as a venture capable of unearthing the creative and innovative potentialities in people, which entrepreneurship education offers. It suggests, therefore, that education and entrepreneurship intersect in a way.

In Nigeria, entrepreneurship education has received substantial attention both within and outside academia. These responses call attention to the (un)employability status of university graduates and their entrepreneurial capacities. Furthermore, these voices called for the urgent inclusion of entrepreneurship education in the curriculum at different tiers of education. Okojie (2014) remarked that "the introduction of entrepreneurial education in 2006 by the Federal Government of Nigeria was a deliberate policy adopted

to instill relevant skills for survival and global competitiveness". He explains that "since no nation could develop without entrepreneurial education, all universities in the country should introduce the programme as quickly as possible" (www.vanguardngr.com).

Entrepreneurship Education and General Studies Programme in Nigeria

Seeing the need for entrepreneurship education in higher education to combat the steady rate of unemployment, the Federal Government of Nigeria, through the Ministry of Education and National University Commission (NUC), introduced Entrepreneurship as one of the compulsory courses taught in the General Studies programme in institutions of higher learning. As Yahya noted,

The Federal Government in 2006 set up entrepreneurship studies and made it compulsory for students of higher education institutions irrespective of area of specialization and in most universities, entrepreneurship studies have been adopted as a compulsory general studies course for students. The overall objective is to continuously foster entrepreneurship culture amongst students and faculty with a view of not only educating them but to also support graduates of the system towards establishing and also maintaining sustainable business ventures, including but not limited to those arising from research (2011, para 3&4).

The entrepreneurship course designed by NUC has the following as its objectives:

- to provide hands-on, practical guidance to understand and discover critical aspects of Entrepreneurship;
- to develop competencies, know-how, experience, attitudes, resources, and network required to pursue different entrepreneurial opportunities;
- to introduce students to the key requirements for starting an enterprise; and
- to expose students to many of the vital issues and immerse them in key learning experiences, such as the theories of Entrepreneurship, the Nigerian business environment, and the concept and management of innovation.

A critical examination of the objectives above shows that entrepreneurship education provided at higher learning institutions has the intrinsic potentials of producing successful entrepreneurs after graduation. Whether or not these objectives have yielded desired outcomes in the final analysis demands some empirical assessments, which this article attempts to do. It should be pointed out that entrepreneurship course(s) are taught to all students generally, which means that the courses are not taught within the context of students' discipline. While some entrepreneurship concepts may cut across different disciplines both in theory and practice, it is result-effective when

entrepreneurship is taught within the context of a subject or discipline. For example, teaching entrepreneurship to a class mix of students from Philosophy, English, History and Music may be very difficult to have the students contextualize the concept of entrepreneurship in their various disciplines. The argument here is that for entrepreneurship education objectives to be of measurable success, entrepreneurship pedagogy should be delivered within a specific discipline. Simply put, entrepreneurship education should be taught by experts in such a field. This, therefore, calls for rethinking music entrepreneurship education in musical studies in Nigeria.

Music Entrepreneurship Education in Nigeria

There has been a significant increase in the number of music institutions and students studying music in different higher institutions in Nigeria since 1960 till date. Adeogun (2018) historicizes the growth and development of music education in the university context. He discussed the social, economic and political factors responsible for expanding university music education in Nigeria. He narrates,

After the civil war, favourable economic conditions, the reopening of the UNN and the increase in the number of its music graduates, growing demand for qualified academic musicians and quality music services, and the return of some Nigerian music graduates from abroad facilitated the expansion of university music education in Nigeria (p.8).

Both Adeogun (2015) and Ogunrinade (2013) attempted critical assessment of the music curriculum in universities and colleges of education in Nigeria. It is apt to say here that music studies have not only blossomed in the universities but have also witnessed record growth both in Colleges of Educations and Polytechnics in Nigeria (Adeogun 2015; Ogunrinade 2013). Despite the overt absence of music entrepreneurship education in both curricula, these scholars made no passing or assertive remarks in their recommendations regarding music entrepreneurship education in Nigeria. Such sheer silence by scholars should be of concern to music educators in the 21st century.

Recently, very few Nigerian music scholars have been lending their thoughts to the growing global discourse on Arts entrepreneurship, particularly music entrepreneurship education in Nigeria. Nwamara and Onuora-Oguno (2013) remarked on the nascent state of music entrepreneurship in Nigeria,

The concept of music entrepreneurship is relatively new in formal academic music setting. In the academia, music entrepreneurship arouses tremendous interest. However, there is much confusion about what exactly it means and

how it can be best integrated into the curriculum, whether as a minor, required classes for all musicians, electives, extra-curricular clubs, entrepreneurial culture, or this or that (pp. 254-255).

However, "music entrepreneurship as an area in music discipline is yet to be approved in many institutions in Nigeria, few institutions have either introduced or implemented it as either a course of study in the department of music or under School/Institute of Entrepreneurial Studies" (Nwamara & Onuora-Oguno, 2012, p. 254). The moribund curriculum in many music departments/institutions in the country is a cause for concern as it does not accommodate emerging dimensions in music entrepreneurship despite the current socio-economic realities worldwide. In the author's experience with many music students, it appears that they [music students] have been unconsciously 'conditioned' to think and believe that their musical training can only afford them conventional jobs of teaching in schools or playing as church musicians. Unfortunately, as mentioned earlier, several factors now threaten the availability of these conventional or 'traditional' jobs, hence the critical and urgent need for music entrepreneurship education in music departments in Nigeria.

It is no longer news that many organizations, including schools, are downsizing by reducing the number of staff in their organizations to remain in business. Music as a single-taught subject no longer exists, especially in Government-owned schools as it has been combined with two subjects—fine arts and drama to be taught as Cultural and Creative Arts (CCA) both in primary and secondary schools. This subject merger poses the challenge of the unavailability of music teaching jobs for music students. Technological advancements are constantly permeating almost every sector of different societies, including Nigeria. Operations and processes that hitherto humanly initiated are fast becoming unavailable since Artificial Intelligent (AI) machines, computers and robots are taking over.

Consequently, music students who are very skilled in playing musical instruments may not find performance opportunities sufficiently available in places such as recording studios or even in live performances as different music production software and computer programs can now substitute the 'physical' performer(s). For example, some tech-savvy churches now use electronic keyboards/synthesizers to provide drum accompaniment during worship, making the job of a drummer-in-person almost redundant. With a lot of music writing software, writing music with hands is no longer fashionable. Composers and orchestrators now write, publish and sell their works online from the comfort of their rooms without any business intermediary. In a negative trend, the spate of piracy has increased worryingly due to the broad range of opportunities that

digital tools provide for music distribution and file sharing, which is injurious to creatives, including music students.

It is rewarding for music students to be equipped with entrepreneurial skills to achieve both artistic and financial success from the preceding. As Gerald (2009) advised, "...entrepreneurial musicians do not wait for job openings to appear. They make opportunities by forming broad artistic visions, expanding their skills, and generating demand for their work" (Gerald, 2009, internet source). How realistic can the entrepreneurship courses taught in higher institutions help students, especially music students, develop the entrepreneurial skills needed in the 21st century, to be a musician is to be an entrepreneur (Alison 2018).

Methodology

This study employed a survey research design with the use of structured questionnaires. A total of sixty (Male, N=32; female, N= 28) undergraduate students (all music majors) of the Department of Music, Obafemi Awolowo University (OAU), were selected randomly across levels (100 =11.7%, 200=40.0%, 300=38.3%, 400=10.0%) and have offered entrepreneurship courses (with course codes SEO 003 and SEO 004) in the General Studies programme of the university. Forty-six respondents were between ages 19 and 25, representing 76.7% of the total respondents, while the other 14 respondents were 26 years and above. The rating scale for the study was built on the 4-level Likert rating scale, which ranges from Strongly Agree (SA), Agree (A), Disagree (D), Strongly Disagree (SD) were assigned weight as 1, 2, 3, and 4 respectively. Before presenting and discussing findings, an overview of the content of entrepreneurship by GST will be appropriate. First is an introduction to entrepreneurship and then detailed content on entrepreneurship.

Introductory Entrepreneurial skills:

Relevant Concepts: Enterprise, Entrepreneur, Entrepreneurship, Business, Innovation, Creativity, Enterprising and Entrepreneurial Attitude and Behaviour. History of Entrepreneurship in Nigeria, The rationale for Entrepreneurship, Creativity and Innovation for Entrepreneurs. Leadership and Entrepreneurial Skills for coping with challenges. Unit Operations and Time Management. Creativity and Innovation for Self-Employment in Nigeria. Overcoming Job Creation Challenges. Opportunities for Entrepreneurship, Forms of Businesses, Staffing, Marketing and the New Enterprise. Feasibility Studies and Starting a New Business. Determining Capital Requirement and Raising Capital. Financial Planning and Management. Legal Issues, Insurance and Environmental Considerations

Entrepreneurship:

Profiles of business ventures in the various business sectors such as: Soap/Detergent, Tooth brush and Tooth paste making; Photography; Brick making; Rope making; Brewing; Glassware production/ Ceramic production, Paper production; Water treatment/conditioning/packaging; Food processing/preservation/packaging; Metal fabrication; Tanning industry; Vegetable oil extraction; Farming; Fisheries/aquaculture; Plastic making; Refrigeration/Air-conditioning; Carving, Weaving; Bakery; Tailoring; Printing; Carpentry; Interior Decoration; Animal husbandry etc. Case Study Methodology applied to the development and administration of Cases that bring out key business environment issues, start-up, pains and gains of growth of businesses, etc., with particular reference to Nigerian businesses. Experience shared by business actors in the economy with students during case presentations.

A careful examination of both entrepreneurship modules reveals that contents do not address entrepreneurship in the context of music and music business. Even though the general practicability of the course may help 'prepare' students for entrepreneurial practices, there are possibilities for entrepreneurial concepts and practices in music that may remain elusive to the students.

Results and discussion

From the findings of this study, of the 60 respondents, 13 (21.7%) strongly agreed, while 29 (48.3%) agreed that the entrepreneurship modules are relevant to music. This shows a larger percentage of the students confirming that the concept of entrepreneurship as taught in the GST curriculum is very relevant to music. This response raises some kind of contradiction by the students in response to item 1. On item 2, 24 (40.0) disagreed that GST curriculum has prepared them for music entrepreneurship. Item 3 also got disagreements from the many of the students 26 (43.3%). Students believe that the GST entrepreneurship courses are not sufficient to prepare them for music entrepreneurship. The contradictions in the responses by the students further confirm Nwamara and Onuora-Oguno position, "...music entrepreneurship arouses tremendous interest, but there is much confusion about what exactly it means...." (2013: 254).

Whether GST entrepreneurship courses help the students understand the music business, the responses were mixed with a marginal difference. Twenty-three students (38.3%) agreed while 21 (35.0%) disagreed. This further shows the diverging views of the students on the subject matter. On item 5, 32 students (53.3%) agreed that knowledge acquired from GST entrepreneurship courses could help them start a music enterprise, while 15 (25.0%) disagreed. Item 6 shows that many of the students, 21 (35.0%) and 24 (40.0%), agreed that the creative ideas from GST entrepreneurship courses are practicable and relevant to music enterprise.

The respondents equally expressed another disparate view on item 7 as 18 students (30.0%) strongly agreed, agreed and strongly disagreed that GST entrepreneurship courses taught them how to manage a musical group. Even though the course content above seems to expose students to leadership and management entrepreneurial skills, one-third of the respondents do not agree that the course will help them in music business management, such as managing a musical group or band. However, item 8 reveals that most students strongly disagreed that the knowledge they acquired from GST courses on entrepreneurship is not applicable in organizing a musical concert. Music as an artistic expression is more often than not experienced through musical performances, whether live or recorded. Musical concerts offer musicians the space to showcase the inherent features of entrepreneurship — creativity, innovation, risk-taking while making new enterprises—of consumers (audience) and sales of musical goods and services.

Table 1: Items mean rating of the relevance of Entrepreneurship course taught by GSP to undergraduate Music students in Obafemi Awolowo University by 60 students and rated by mean scores.

S/N	Item	SA	A	SD	D	Mean
1	The GST entrepreneur course is relevant to music	13 (21.7)	29 (48.3)	9 (15.0)	9 (15.0)	2.77
2	GST curriculum has prepared you for music entrepreneurship	8 (13.3)	15 (25.0)	13 (21.7)	24 (40.0)	2.12
3	GST course is in itself sufficient for music entrepreneurship	7 (11.7)	13 (21.7)	14 (23.3)	26 (43.3)	2.02
4	GST entrepreneurship courses help to understand the music business	7 (11.7)	23 (38.3)	9 (15.0)	21 (35.0)	2.27
5	Basic knowledge I gained from GST entrepreneurship courses can help me begin a music enterprise	8 (13.3)	32 (53.3)	5 (8.3)	15 (25.0)	2.55
6	Creative ideas gotten from GST entrepreneurship courses are practicable and relevant to music enterprise	21 (35.0)	24 (40.0)	9 (15.0)	6 (10.0)	3.00

7	GST entrepreneurship course teaches how to manage a musical group	18 (30.0)	18 (30.0)	6 (10.0)	18 (30.0)	2.60
8	Knowledge from GST courses is applicable in organizing a music concert	10 (16.7)	11 (18.3)	25 (41.7)	14 (23.3)	2.28
9	Case studies of GST entrepreneurship courses are relevant to music students	10 (16.7)	16 (26.7)	20 (33.3)	14 (23.3)	2.37
10	GST entrepreneurship course content is art related	8 (13.3)	26 (43.3)	20 (33.3)	6 (10.0)	2.60
11	There is a need of introducing such entrepreneurship courses in the department of music	16 (26.7)	20 (33.3)	18 (30.0)	6 (10.0)	2.76

Many students feel that the case studies used in GST entrepreneurship courses are not relevant for the music context. Of all the 60 students, 20 (33.3%) strongly disagreed with the question. Furthermore, 26 students (43.3%) agreed that the GST courses are art-related in content. On the need to introduce entrepreneurship courses in music, 16 (26.7%) strongly agreed, 20 (33.3) students agreed, while 18 strongly disagreed. The responses above in this study bring to the fore some issues.

First, the concept of entrepreneurship seems broad, and the one-size-fits-all description of the concept seems problematic across disciplines, including music. Audretsch et al. (2015) noted that the multidimensionality of entrepreneurship and its implications in defining the concept even for scholars and policy leaders. We can then argue that for musicians, and like many others, entrepreneurship means different things to different people and that this has implications for students in-depth understanding of the concept. This explains why scholars have admonished that entrepreneurial education should be contextual for the arts majors like music students. (Abisuga and Muchie, 2021; Hanson, 2021; Toscher and Bjorno, 2019). As Tocher and Bjorno (2019) submits, a contextually relevant entrepreneurship education offering in HME requires a motivated effort by educators who understand the offering's potential and are willing to spend the time to adapt the course to the needs of their students, rather than taking a one-size-fits-all approach.

In the domain of music business, an entrepreneurial musician explores a new business enterprise, whether as a music educator, performer or merchandise. Although some respondents consented to GST entrepreneurship courses' relevancy to music, many

opined that the curriculum had not prepared them for entrepreneurship in music. This is quite surprising and clearly shows that the students do not fully understand music entrepreneurship because of the difficulty of describing the concept. As Hirsch (cited in Hara, 1990:31) rightly observed, the concept of what constitutes an entrepreneur is still elusive. This position is further supported by the 26 (43.3%) respondents who disagreed that the GST course is not sufficient for music entrepreneurship. So far, the contrasting responses from the students suggest that the general concept of entrepreneurship does not adequately suffice for music entrepreneurship.

Since entrepreneurship involves creativity and innovation, a larger percentage of the respondents find GST entrepreneurship courses helpful in understanding the music business and that the knowledge acquired from the courses can help them start up a business enterprise. Whether or not the students are aware of various music business opportunities is not within the scope of this study. However, music students should be exposed to different entrepreneurial opportunities available in music. Creativity is germane to entrepreneurship and music. Students agreed that creative ideas from GST entrepreneurship courses are practicable and relevant to music enterprise. This is very insightful, but does musical creativity equal entrepreneurial creativity?

Entrepreneurship deals with the management of people and resources, and so is the music business. Students differ in their responses on whether GST entrepreneurship course teaches them how to manage a musical group. The same percentage of respondents (30.0%) strongly agreed, agreed, and disagreed, while just 10.0% strongly disagreed. The students must have acquired relevant skills in the GST class which they think can help them manage a musical group. However, many of the respondents (41.7%) noted that knowledge gathered from the GST course is not applicable in organizing a musical concert. It can be inferred that the GST course is not relevant to music students in providing musical services such as concerts.

Many respondents strongly disagreed that case studies used in GST entrepreneurship courses were relevant to them. The limited knowledge of the lecturers in arts entrepreneurs could account for the disconnect in the case studies since most faculty members are drawn to managerial and social sciences. On the contrary, respondents (43.3%) agreed that the course contents of GST entrepreneurship were arts-related. This response is somewhat contrary to the earlier response that the GST course is non-art related, although 33.3% of the students strongly disagreed with the arts-relatedness of the entrepreneurship courses. A larger percentage of the students, 16 (26.7%), strongly agreed, and 20 (33.3%) agreed that there is a need to introduce arts/music

entrepreneurship courses in the music department. This calls for an urgent response by all stakeholders as far as music education is concerned in Nigeria.

Recommendations and suggestions

From the preceding, the following recommendations and suggestions will be helpful to academics, music scholars, students, practitioners and policymakers:

1. There is a need to properly conceptualize music entrepreneurship in academia, especially among musicologists in Nigeria. More scholarly efforts will be useful for music entrepreneurship curriculum development that will fit the entrepreneurship context locally and globally.
2. Students should be exposed to emerging entrepreneurial music opportunities. Globally, discipline barriers are collapsing, and higher learning institutions in Nigeria and music departments must deliberately consider this development.
3. The curriculum should be reviewed to accommodate the current realities in the world of the music business. Arts/music entrepreneurship courses should be taught by music expertise to contextualize the knowledge both in theory and practice. The town and gown network of music entrepreneurs should be explored. Students should be encouraged to engage in formal or informal internship programmes with successful musicpreneuers' therefore exposing them to a plethora of entrepreneurial opportunities as far as the music business is concerned.
4. Charity, they say, begins at home; lecturers in the Departments of Music in the country should help 'open up' the entrepreneurial minds of their students right inside the classroom by engaging them in relevant entrepreneurial music conversation concerning music courses. For example, in teaching the history of western music to third-year students, the author asked the students to think and discuss what makes some Western musicians more entrepreneurial than others. In this way, students would engage in the critical thinking skills required of entrepreneurs by thinking out of the box. Students should be taught to be "savvy marketer, divergent thinkers and adept networkers" (Hanson, 2018, p. 32). Students should be made to write music business proposals with constructive inputs by both staff and students, after which promising proposals can be awarded or supported to getting the necessary funding.
5. Without downplaying the importance of other aspects of music studies such as performance–applied music, choral, orchestra as well as other ensemble activities that are very germane in providing music students with a kind of 'hands on' music experience required for their capacity development as musicians; there is the need to work out a kind of 'give-and-take' teaching and

learning framework that caters for both the needs of the students and that of their institutions of learning. As Klickstein (2009) pointedly observed,

All too often, music students are so overburdened – say, by being obliged to perform in several ensembles each semester – that they are unable to pursue goals of individual interest. In effect, some students wind up serving the institutions where they study instead of the educational institutions serving the students' needs. As a result, many students learn more about conformity than independent thinking. Let's ensure that the college experience prepares students to flourish as self-directed musicians after they earn their degrees.

One point to take home from Klickstein observation is that for music students to experience all-around training, including arts–music entrepreneurship, the need for deliberate and concerted efforts by their learning institutions is imperative and must be mutual.

Conclusion

So far, the study emphasizes the need to consider entrepreneurship education, particularly in arts/music, if music students must cope with the rate of unemployment occasioned by local and global economic collapse. Using the music students of Obafemi Awolowo University as a case study, this paper argues that entrepreneurship taught out of the context of music may not achieve the desired goal of socio-economic independence for music students which is one of the major objectives of entrepreneurship education as set up by the Nigerian government in tackling the menace of unemployment. This study offers some kinds of recommendations while it challenges music educators and scholars alike in rethinking music entrepreneurship education as essential 'add-ons' to the scholarship and practice of music. Since artistic careers such as music embody entrepreneurship and innovation, which are important drivers of an economy (Paulsen et al. 2020), this study concludes that music entrepreneurship should be considered a necessary investment in arts education, thereby contributing to human capacity development and empowerment at local and global levels.

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