

CHAPTER FIFTY

MUSIC ENTREPRENEURSHIP IN TWENTY-FIRST CENTURY NIGERIA: PERTINENT ISSUES

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Abstract

Pertinent issues affecting music entrepreneurship in Nigeria were highlighted in this paper. Several music business opportunities in Nigeria, their nature and peculiarities, the inherent risks in the businesses, and risk management strategies were explored. Problems affecting music business entrepreneurship such as Nigeria's economic downturn, financial instability, pervading insecurity, COVID-19 adversity, etc. were also analyzed. Globally emerging and music business entrepreneurship types such as music streaming and music networking were also discovered and recommended for prospective music business entrepreneurs in Nigeria. Findings show that in the face of the current financial and security challenges in the country, there are still several music business entrepreneurship vistas that prospective entrepreneurs can engage in successfully. It is recommended that prospective and practising music business entrepreneurs in the country be knowledgeable in the peculiarity of the Nigerian business terrain, and be properly guided in the diversity of opportunities in the field along with the concomitant risks and risk management strategies presented in the paper.

Keywords: Music business entrepreneurship, risk management, music business entrepreneurs.

Introduction

Music entrepreneurship is not a new endeavour. It has been practised in virtually most civilized and developed climes around the world as a viable enterprise. People have successfully engaged in several music businesses such as music recording, music promotion, and music marketing with relative profit, though with the attendant risks. Music entrepreneurship has also been part of the Nigerian business milieu since the rise of minstrelsy and other forms of musical genres and various vistas of social entertainment. Okafor (2005) opined that:

The Nigerian musician is not only a valid member of society but one whose role has had continues to have and will have, even greater significance and importance not only in the field of leisure and entertainment but also in the economy. A genuine partnership between the powers of the society and the artiste including the musician is the only road to a viable future (p.2).

Music business entrepreneurship has been practised in Nigeria over the years but is presently fraught with so many challenges bordering on leadership crisis, economic crisis, insecurity, economic hardship, unemployment, ethnocentrism, nepotism, cronyism, religious intolerance, regional prejudices, mutual distrust, etc., thereby making it very difficult for the practice to thrive and these are the issues the paper has taken to interrogate.

Definition of Relevant Concepts

Entrepreneurship

This term refers to the process of creating a new enterprise and bearing any of its risks, with the

view of making a profit (Wikipedia, 2021).

Entrepreneur

This refers to the person who creates a new enterprise and embraces every challenge for its development and operation (Wikipedia, 2021). Allen (2000: 39) gave a more succinct definition as "a person who sells a product or a service for profit".

Kinds of Entrepreneur

Allen (2000) explains that there are four kinds of entrepreneurs: Intrapreneurs, Extrapreneurs, Infopreneurs, and Autopreneurs.

Intrapreneur Skills: To Influence, to Persuade, to Lead

An intrapreneur remains inside a corporation, not as an employee but as a consultant, commissioned salesperson, or part owner. Securities agents get residual sales. Network marketers get residual commissions. Corporate managers get stock options.

Extrapreneur skills: To be Creative, to Entertain

Actors get a piece of the action. Visual artists get royalties from paintings. Celebrity endorsers get a gross percentage of profits. Inventors get royalties.

Infopreneur skills: To Originate, to simplify, to Teach

An infopreneur is a person who makes money selling information. The primary product is data, knowledge, skill, or specialized information. This is where you turn your ideas, knowledge, and experience into cash. Authors like me earn royalties from their books and tapes. Franchisors get franchising fees. Software creators get royalties. Internet providers get advertising revenues and royalties.

Autopreneur skills: To Analyze, to see Hidden Value, to Invest.

Unlike traditional entrepreneurs who create businesses that sell. The autopreneur is looking for ownership of automatic streams of income without hassle (p.41-42).

Music entrepreneurship

Music entrepreneurship is the synthesis of music creativity, artistic vision, skills, leadership, value-based marketing, and business sense. It is the process of turning passion into the profession (Music Entrepreneurship, 2021). Music entrepreneurship is simply the engagement in musical practices for profit. Music practice yields many profitable engagements such as music directing, music promotion, studio recording, music label sales, musical instruments marketing etc.

Music Business Entrepreneur

A music business entrepreneur is someone that has set up a business to serve musicians, fans, or the music industry at large (Wiebe, 2020)

A music entrepreneur engages in any musical endeavour to make a profit. There are so many entrepreneurial positions in music such as music director music adjudicator, music promoter, studio manager, music academy director, etc.

Business risk

Business risk is the exposure a company or organization has to factor(s) that will lower profits or lead it to fail. Anything that threatens a company's ability to achieve its financial goals is considered a business risk (Investopedia. 2021).

This paper shall be concerned with risks peculiar to music entrepreneurship.

Types of Business Risks

There exist several forms of business risks such as:

Economic risk, Compliance risk, security risk, financial risk, reputation risk, operational risk, and competition risk. These are explained below:

Economic risk

This refers to the risk that emanates from the unpredictable nature of the economy. The economy is constantly changing as the markets fluctuate. Some positive changes are good for the economy, which lead to booming purchase environments, while negative events can reduce sales.

Compliance risk

This is the type of risk coming from business laws and codes. Business owners face an abundance of laws and regulations to comply with. For example, recent data protection and payment processing compliance could impact how one handles certain aspects of his operation. The government is always issuing safety and protection laws, that businesses must abide by and some of them can affect businesses adversely.

Security risk

Businesses are always at risk of data breaches and hacking. As more customers use online and mobile channels to share personal data there are also greater opportunities for hacking. Identity theft and payment fraud illustrate how this type of risk is growing for businesses.

Financial risk

Credit facility to customers, loans, and fluctuating interest rates are all aspects of financial risks.

Reputation risk

There has always been the risk that an unhappy customer, product failure, press propaganda or lawsuit can adversely impact a company's brand reputation. However, social media has amplified the speed and scope of reputation risk. Just one negative tweet or bad review can decrease the customer following and cause revenue to plummet.

Operational risk

This business risk can happen internally, externally or involve a combination of factors. Something could unexpectedly happen that causes loss of business continuity. That unexpected event could be a natural disaster or fire that damages or destroys wares. Server outage, people or power cut, machine malfunction, technical glitches etc., are all operational risks that can adversely impact a business.

Competition risk

There is always fierce competition in every viable business. While a business may be aware that there is always some competition in their industry, oftentimes companies miss out on what other businesses are offering that may appeal to their customers. In this case, a business risk involves a company leader becoming so comfortable with their success and the status quo that they overlook ways to make continual improvements. The increasing competition combined with an unwillingness to change may result in a loss of customers (Investopedia, 2021).

Business risk Management

Business risk management is a subset of risk management used to evaluate the business risks

involved if any changes occur in the business operations, systems and processes. It identifies, prioritizes and addresses the risk to minimize penalties from unexpected incidents, by keeping them on track (Wikipedia, 2021).

Clarification of Synonymous Concepts

The two concepts of 'music entrepreneurship' and 'music business entrepreneurship' have been used synonymously in this paper to emphasize the nexus between 'music', 'business', and 'entrepreneurship'. They are lumped up together in this paper on the premise that music entrepreneurship is an aspect of the music business: it does not and cannot exist outside the scope of the music business, that is, a given music business should be first identified before any entrepreneurial engagement on it.

The idea of Music Entrepreneurship and the Theory of Interdisciplinarity

Music entrepreneurship is an interrelationship of two different specialized areas of human endeavour and as a result, there exist several intricacies regarding its functionality. For instance, as a musician one creates music- but as an entrepreneur, it is important to have the skills needed to develop a thriving career. Balancing your art with business acumen allows you to do what you love and sustain yourself financially. This leads to the theory of 'interdisciplinarity' or 'interdisciplinary integration' which is "a process by which ideas, data and information, methods, tools, concepts, and/or theories from two or more disciplines are synthesized, connected, or blended" (Moran, 2010).

Generalist interdisciplinarians understand interdisciplinarity loosely to mean "any form of dialogue or interaction between two or more disciplines" (Moran, 2010). The theory of interdisciplinary integration 'identifies the links, not only between ideas and processes within a single field but also between ideas and processes, in separate fields'. 'The integration of knowledge and skills can be categorized according to three main types of curricular connections: within one subject alone; between two or more subjects; and beyond the subjects' (Manitoba.ca/education).

An interdisciplinary approach (also called horizontal integration) connects the interdependent knowledge and skills from more than one subject area to examine a central theme, issue, problem, topic, or experience. It is a holistic approach that stresses linkages.

The concept and practice of music entrepreneurship is an interdisciplinary endeavour that combines music business with entrepreneurship to make and sustain profit. The meeting place of music and entrepreneurship is gradually becoming a hot topic as musicians continue to come to the realization that it takes both artistic and business skills to achieve the success they desire.

Prospective Music Businesses in Nigeria, the Inherent risks, and Risk Management Strategies

The art of organizing concerts, ceremonies, events, etc. along with the invitation and management of artists for events constitute the music business. This art sounds simple but the dimensions and ramifications are enormous. The nature of the event determines the type of music to decorate it with. Chieftaincy title events naturally demand traditional and highlife music groups such as the chief Stephen OsitaOsadebe, MorrocoMaduka, Oliver de-Coque, OzoemenaNsugbe, King Sunny Ade. Most of these legends are dead now but their music still lives on and is performed by other experienced musicians on demand. The ofala festival of Onitsha ado in South-Eastern Nigeria is always graced by the Egwuabia (performed by an ensemble of titled men) and IkemMazaeli, a highlife maestro who is a native of Onitsha. It would be incongruous to stage classical or jazz ensemble for an *Ofala* festival and also unfit to

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

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

It is not the interest of this paper to investigate the appropriateness or inappropriateness of these social-cultural engagements, but our concern here is that the multiplicity of ceremonies surrounding marriage in Nigerian society has yielded ample opportunity for the music business to thrive. From the point of traditional marriage setting to the white wedding, reception, and thanksgiving; everything is interlaced with music. It continues even to child dedication and naming, wedding anniversary, family reunion, etc. The investor in music business in the Nigerian society is never in want of contracts. Numerous opportunities abound in the music industry as music businesses which we have listed and discussed below:

Live Band Management

My experience in the field of live band music business shows that a competent band group can make up to one million nairas or more during festive seasons. An accomplished band charges between one hundred thousand and two hundred thousand naira or more for a show depending on the distance from the point the band is domiciled to the place of the event. This fee is not fixed because some bands might charge higher or lower depending on the bargain with the celebrant or compere. This basic charge usually covers servicing of the equipment, logistics and settling of instrumentalists. A live band usually performs with about six instrumentalists (keyboardist, drummer, lead guitarist, bass guitarist, trumpeter, and saxophonist) who are booked on time before the event because most bands do not have permanent instrumentalists because of the challenge of fixed allowances. Bands engage and disengage instrumentalists depending on the flow of contracts. The more accomplished a band becomes, the greater the contracts, and the bigger and more regular the instrumentalists become if the pay is robust.

The major attraction and incentive to live band music business in Nigeria is not the initial charge but the financial accrument from amounts of money sprayed on the band during their performance and this can triple the initial charge for the performance if the audience were of a wealthy class and enthralled by the band.

Musicians always wish for such outings with such a class of audience where the appreciation they garner on stage can triple the initial charge and this always translates to more pay for the instrumentalists. Sometimes a compere negotiates a contract with a celebrant and then invites a

band, whichever way it is done the basic thing is that business has transpired. Both the compere and members of the band are in the music business which has proven to be a very lucrative business for youths.

The major business risks in live band management are the problem of wear and tear of musical instruments and sound amplification gadgets which can disrupt and totally disengage a band if not properly managed. The precise management of this problem is the regular servicing of all musical instruments and gadgets before and after every performance. There is also the problem of some instrumentalists not showing up on time or at all for a given performance as a result of sickness or several unforeseen circumstances and thereby jeopardizing the given event. The way around this risk is to have substitute players available in the band even though that is financially demanding in sustaining but it keeps the band out of the risk of non-performance because of ailing or absent members.

Disc Jockey (DJ) Business

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

This music business is fraught with the major danger of faulty gadgets which can disorganize an event without any signal. Power outages, power surges, wrong electrical and electronic connections etc., are some of the eventualities that can cause a malfunction. It is advised that spare gadgets be kept in place for immediate substitution in the event of a problem.

Event Planning

Event planning is a lucrative occupation in developed societies and also gradually taking a good turn here in Nigeria. Music is a major item in any event planning and the expertise of the individual knowledgeable in various musical genres is highly appreciable in the planning so that he can carefully source for the type of music and the music group that can blend well with the particular event. The challenge of this enterprise is coping with adequate and timely sourcing of the music type or types for each event since every event makes peculiar demands on the planner and failure to provide that always causes problems and the loss of patronage.

School Programme/ Music Directing

The advent of private schools in the Nigerian school system has expanded employment indices and opportunities for the youths. More so, private schools have added peculiar flavour to school programs such as graduation, inter-house sports, seminars, symposia, Christmas concerts, and prize/award giving days. These events call for serious program directing which invariably involves music. My experience with about five private schools in the Onitsha metropolis of Anambra State, Nigeria is an attestation to this fact. I had coordinated school programs in various schools within Onitsha such as Irene Menakaya School, Supreme Knowledge Comprehensive schools, Springfield Academy, Mount Olive School, and Helen – winners International School between 2007 and 2012. Private Schools usually end every term with an event: Christmas carols for the first term; Inter-house sports for the second term; and graduation/prize-giving ceremony at the end of the third term.

I was originally employed as a music teacher in these respective schools but I took my services beyond that and made sure that school programs were laced with special musical performances from the pupils which earned me many promotions and accolades amongst which was the applause by the Governor of Anambra State, Mr Obi who was enthralled by the live performance of the Nursery Orchestra of Mount Olive School, G.R.A, Onitsha (during the 2009 graduation ceremony of the school) and requested for an encore.

My music directing in schools was taken further to a higher dimension of convening and coordinating the first Private Schools' Music Concert in Anambra State Nigeria held at Supreme Knowledge comprehensive schools Onitsha in 2008. All these efforts culminated in my invitation by ASUDEB in 2010 to coordinate a special performance by Anambra state pupils in welcoming former President GoodluckEbele Jonathan on his first official visit to Anambra State. This is well documented in the archives of ASUDEB, Awka, Anambra State, Nigeria. This is just to show the wealth of opportunities for Nigerian youths in directing programs in schools with music.

The major challenge to this aspect of music entrepreneurship is that one is usually tied down to a particular school that demands total loyalty from the entrepreneur in rendering full musicological services as a music teacher, band director, choral director, orchestral tutor, and general music director with a meagre salary.

Church Programme/Music directing

Church program/music directing is an aspect of the music business and takes a similar modus operandi as that in schools mentioned above. Churches have a very strong tie with music: sacred music for liturgy, hymns for service, music for the offertory, music for praises and worship, a solemn piece for sermon, music or benediction, songs for thanksgiving, solos, special renditions, and classical for special occasions such as ordination, enthronement, baptism and child naming, Knighthood, funeral, mothering and fathering Sundays; oratorios and cantatas for religious seasons of Easter, Christmas, New year, ascension, etc. The church is unarguably the highest patron of music in Nigerian society just like it was during the mediaeval, renaissance, and Baroque periods in Europe.

These varieties of musical performances make much demand for and on musicians. What most churches do is employ several musicians who can fit into various musical groups under the large umbrella of a music ministry with a music director who oversees the operations of the entire music department. Besides this formal arrangement, some churches still go a little further in organizing music concerts, festivals, and jamborees with the engagement of an event planner, who is usually a musician, in a bid to engage the youths meaningfully and also to foster church growth. All these have created wonderful business opportunities for Nigerian youths within the ecclesiastical enclave. Churches generally have a penchant for exploiting music directors. Church music directors always stand the risk of the sack at the slightest provocation and this fact jeopardizes job security.

It is advised that prospective music directors be prepared for this development and make a mark by proving their ingenuity within the shortest time of their engagement in order to be able to show evidence of their expertise in case of any gainsaying or appraisal. Proving oneself increases ones' profile for further employability and other musical engagements.

Musical Organology

Musical organology is an aspect of musicology preoccupied with the production of musical instruments. Even though organology is basically handled by technocrats, musicians still make

relevant contributions towards the art regarding the tone quality of the instruments and therefore making it a lucrative form of business for skilled youths. World acclaimed musical instrument makers in industrialized worlds like Yamaha, Casio, Roland, Korg, Thunder, Premier, Armstrong, Kramer, etc, have thousands of people in their employees such as musicians, technologists, technocrats, sound engineers, polymer engineers, and physicists who pool their skills together in producing and supplying genuine musical instruments to the world.

The Nigerian society may not have the technological capacity to compete with the companies above but we have traditional African Musical instrument makers around us, such as *ogene*, *ekwe*, *oja*, *ubo*, *kaakaki*, *udu*, etc, who are already engaging youths in the craft. It is worthwhile to patronize their art, study them, promote them, and make moves towards integrating the art into the curriculum of music studies before the master makers all die off with their knowledge.

Musical Instrument sales

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

Musical Instrument testing

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

Musical Instrument Tuning

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

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

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

Musical Instrument repairs

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

The apparent risks in this endeavour are the dangers of damaging a musical instrument entirely if not properly attended to and the risk of getting wounded by some sharp and strung parts of some instruments. The strings of stringed instruments can snap off during repairs and pose some hazards to the repairer. Caution is called for when engaging in instrument repairs.

Musical Instrument Hiring

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

Music Academy

Music academy refers to the formal or informal setting for music education, apprenticeship, or mentorship. Music academies are run by individuals with proven competencies in the rudiments of music, vocal nuances, and musical instrumentation with the ability to impart musical knowledge with effective pedagogical methodologies. Music academies have nurtured individuals who had no opportunity for formal music learning in schools or Universities. The major challenge in running music academies or music schools in Nigeria is the problem of low patronage stemming from the prejudice towards music. Most people do not see music as a core discipline deserving much attention in scholarship and this explains why music schools do not thrive well in the country. Another problem is time. The educational calendar for schools does not leave ample time for extramural engagements like music. Some schools have even wittingly incorporated weekends into their formal five-day schooling routine in order to give more attention to some hyped subjects like English and mathematics and this has seriously hampered time for music programs on weekends. The suggested solution to the problems is to run music academies as holiday schools so that pupils and students can afford the time to enroll.

Music adjudication

Music festivals, concerts, competitions, and fiestas in schools, churches, along with private and public organizations require adjudication to show the competencies of various musical

competitors. Music adjudicators judge performances based on stipulated criteria which must not be ambiguous in order to set forth a free and fair calibration of the capacities of the competitors be it choral, instrumental, or dance music. This is an area of music people can carefully study and practice as a specialty because of its uniqueness and high demand for it during music competitions. The challenge to this engagement is that it is not a regular business adventure because it comes periodically, maybe quarterly, annually and sometimes biannually, and as a result, can be frustrating for anyone if taken as a sole business.

Music Composition and Songwriting

Some people have a natural flair for composing music even though they may not show reasonable aptitude in singing, instrumentation or other forms of music. Some world-renowned composers and songwriters have scribbled down great songs and compositions for famous performers. This is an art that can be developed and prospective individuals formally trained on the principles underlying the art so that they can improve on their existing talents. Music composers and songwriters are on demand for school anthems, Diocesan anthems, choral works, funeral anthems, sports anthems, anniversary songs, commemoration and commendation songs, song recordings and collaborations etc.

The major problem with this art is that composers usually struggle to get royalties from their works even after formalizing royalty agreements. The composer of the Nigerian National Anthem, Ben Odiase, died in penury after several years of expecting royalties from the government in futility. Composers are advised to engage the services of a lawyer who can formalize the terms of reference for any composition requiring compensation.

Music Conducting

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

Choral Group management

Raising and managing a choral group is a challenging art but with so many financial accruals if the group is well nurtured and packaged. Accomplished choirs traverse geographical bounds for renditions in special events. This music business has the peculiar challenge of the complexity of human nature and its management. Some members are not steady, some come with various idiosyncrasies that can impinge on the progress of the unit, and some also disengage from the group to join other groups after training. It takes time and patience to build a formidable choral group and every prospective choral group manager should inculcate that principle.

Orchestral ensemble

An Orchestral ensemble is the instrumental version of a choral group that is preoccupied with purely instrumental performances or the occasional accompaniment of a choir. There are Western orchestral groups which consist of Western orchestral instruments like the strings (violins, viola, cello, and double bass), brasses (trumpets, cornets, tuba, trombone, etc.); and there are some African traditional orchestra groups made up of traditional instruments like the *ogene*, *ekwe*, *udu*, *oyo*, *okpokolo*, etc. with thrilling performances in societal events within the Nigerian society. This type of music is a viable area of engagement in the music business. Managing musical instruments and instrumentalists in an ensemble is a challenging task owing to the diverse nature of the instruments and the idiosyncrasies of the instrumentalists. Proper care

and maintenance are usually given to the instruments to sustain good tone quality and the instrumentalists should receive adequate incentives to retain them.

Stage designing and management

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

The business risk here is that stages are prone to accidents due to faulty props, lighting, power supply, and several other uncertainties that can mar the entire staging. One incident of stage flop can ruin a stage designer's career. It is advised that stage fittings, props, electrification, acoustics, lighting, be properly fixed before action. The stage fitness should also be double-checked using computer software in detecting errors, maladjustments, or malfunction.

Studio Recording

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

The obvious risk in this endeavour is the problem of marketability. It is always difficult to guarantee or predict music that would make a hit in the musical milieu. This problem usually creates problems between the musician, music producer, studio engineer, music promoter or marketer due to overflow or shortfalls in expected returns in a given album. There have been incidents of court cases, suits and countersuits in the music industry around the world regarding music albums. The way out is usually to engage the services of a law firm to oversee the negotiations and signing of the record deal before hitting the studio.

Sound engineering

One peculiar thing about most musical instruments (particularly Western musical instruments) is that they have to be amplified with sound amplification gadgets for former adequate sounding on stage. Musical instruments are usually plugged into sound amplifiers which are connected to external giant speakers for proper sound output. Amplifiers do not only amplify sounds but also regulate the sound of musical instruments and microphones on stage. This is very important regarding the nature of some musical instruments such as the trumpet which even though is the loudest musical instrument but usually passes through the amplifier that moderates its sound volume so that it does not go too high amongst other instruments on stage. Electric guitars are connected to the amplifier with cords for amplification along with a sound-enhancing gadget

known as Guitar Wah. The violins in the orchestra are amplified using special sensitive pin-up microphones attached to the body of the instrument and plugged into the amplifier for regulation. These are just a few of the technicalities involved in musical instrument amplification on stage and the sound engineer, who must be knowledgeable in the practice, subjects the entire system to meticulous wiring, adjustments, and balancing until he gets the required sound output from the entire unit. The implication is that the sound engineer is an indispensable part of stage performance. This obviously is a viable music business area worthy of study and specialization. Sound engineers always risk electric shocks, eardrum malfunction due to exposure to loudspeakers, radiation from electronic gadgets, short-circuiting in gadgets, and the general accidental malfunction of gadgets on stage. The solution to the risks is to always check and double-check gadgets before employing them.

Costuming

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

Costumiers are therefore in high demand for the costuming of various musical groups and this is a viable area of business entrepreneurship. The apparent risk in this business is the issue of material damage. Textiles are susceptible to weather, long or inadequate packing which can alter their colour, texture, and quality. Some people are also allergic to some fabrics and textile manufacturing chemicals with several reported cases of skin rashes, nausea, respiratory problems, etc. Some fabrics also generate electric charges during dry seasons and this can cause fire outbreak incidents if not taken into cognizance. It is therefore suggested that materials for costumes should be properly scrutinized before employing them for individuals in specified roles.

Music Promotion

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

Music promotion is fraught with similar risks mentioned in the studio recording. It is not always easy to factor which music or musician would make a hit and it is usually economically frustrating to invest in a non-marketable venture.

What experienced music promoters do is subject any prospective musician or music group to a series of auditions and performances to ascertain the level of ingenuity and marketability before accepting to sign the promotion deal.

Musical instrument Curator

Musical instruments require proper care, storage, and retrieval to ensure their durability and soundness and this is the job of a curator. If musical instruments are not properly stored away after use, deterioration sets in. Storing them is not just packing them away in containers and shelves but some of them require peculiar care such as the brasses and woodwinds that require that their valves and levers be regularly oiled even when in use and when not in use to avoid stiffening. Instruments such as the strings- violins, violas, cellos, and guitars are stored in places where drought does not affect them because dry weathers tend to bend the wooden fingerboards. Also, stringed instruments must be packed and stored with the strings loosened on the tuning pegs and fingerboard to reduce taut pressure which always damages the instrument over time. Also, the membranes of membranophones should also be loosened to reduce the effect of taut pressure. Membranophones (*igba, conga, etc.*) should also be stored in places of low humidity so that the animal skin used as a membrane does not moulder from the attack of fungi and bacteria. These and more are the intricacies of musical instrument curating which require carefulness and study.

Music Archiving

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

CD/Label production

The designing and mass production of Music CDs and the corresponding labels is a thriving aspect of the music business which demands attention. Some musicians regularly hit the top chart with every album release which can sell up to the tune of about one million to two million copies depending on market forces. Several companies have made fortunes just by winning the contract for the design of music labels for some popular musicians like Tuface, P-Square, Flavour, Pyno, etc. It is a wealth spinning music business that can sustain numerous interested Nigerian youths who can patiently learn and engage in it. The obvious risk involved in this engagement is the question of quantitation. How many CDs should be produced for a given album so that it would not be too small or too much? Another problem with this adventure is the emergence of online music streaming which is gradually rendering the CD business redundant.

Music Audio/Video online hosting/ Music streaming

Music marketing across the world has transcended beyond CD sales to online audio-visual hosting of music content. All a musician needs is to meet with an online music hosting company that negotiates with platforms such as youtube for space in uploading the music video and the music goes viral with just the tap of a button. Streaming currently represents one of the most popular modes of music consumption. Most people are familiar with companies like Spotify, Google, Apple, and TIDAL, which all have streaming platforms. The advantage of this system is that it guarantees visibility and curbs piracy which was the bane of the CD marketing system. But

the major drawback to the online hosting of musicians and their musical works is that people gradually lose interest in them due to overexposure. If a musician or music is so easily accessible to the public, it gradually loses flavour. Nonetheless, it is still a viable and lucrative form of the music business.

Music Software and Applications

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

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

Software and App developers are always shortchanged by the problem of piracy. Even with modern copyright and anti-piracy laws, people still pirate people's patents and even make more profit than the original owners of the software and applications.

General Challenges facing Music Businesses in Nigeria

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

Unstable Economy

The Nigerian economy has been struggling for decades, crippling businesses, education, investments, and virtually all human endeavours. The problems with the economy is traceable to several years of military misrule and fitful democratic leaderships that fancied wanton treasury looting more than human, economic, and infrastructural capacity building.

Nondescript Governmental policies

Nigerian governmental policies exist only on paper, there is hardly any effort towards the implementation of the lofty ideals of the policies. Virtually all policies, be it educational, agricultural, or economic policies are all in shambles. Viable trade, business, and entrepreneurial policies would help the economy and moreover place music business entrepreneurship in proper perspective in twenty-first Century Nigeria.

Insecurity

The growing level of insecurity in Nigeria is alarming and that has left the Nigerian milieu sterile for any business to blossom.

Economic Insecurity

Unfortunately, Nigerian society has become inundated with all kinds of fraudsters, scammers, and rogues who monitor every bank transaction, business deal, company, and every financial platform and agency. This has seriously shrivelled business dynamism in this clime because trust has become elusive.

Unsteady power supply

Electricity unarguably controls all human endeavours and there appears to be no hope in sight in

ameliorating Nigeria's electricity problem. It is very frustrating to students, youths, businesses and corporate ventures.

Apathy

These unresolved issues in the country have conditioned people towards apathy for the country, particularly the youths. The average Nigerian has lost hope in Nigeria; he believes it is a contraption that has long lost its value, and so with this pervading mindset, it is difficult to convince people on considering the idea of music entrepreneurship in the country.

Issues from Covid -19

Covid -19 has, as it were, shattered any ray of hope on resuscitating Nigeria's economy. Everyone is still reeling from the bouts and effects of the viral attack and no one knows how we are going to survive or how we are going to scale through the present devastations. It appears the music business is the worst hit going by the COVID protocols of social distancing and a limited number of people in social and religious gatherings which has drastically reduced the number of musical engagements and the pool of music fans per event.

Recommendations

Music entrepreneurship promises to be a viable business engagement in Nigeria despite the plethora of problems currently besieging the country. No business exists without peculiar risks and the successfulness of any business venture is a measure of its subtlety in maneuvering through risks and challenges. It is recommended that practising and prospective music entrepreneurs in Nigeria should study the various music business opportunities presented in this paper, the inherent risks involved, and the respective risk management strategies proffered.

Other forms of music business entrepreneurship should also be explored such as music networking which is a platform that allows musicians to connect with other musicians. Some people are looking for band members or jam mates, while others are looking to fill a position for a touring act. Whatever the case, connecting with other musicians is a value-adding service.

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