

MUSICAL ART EDUCATION: A STUDY OF ENTREPRENEURSHIP IN NIGERIA

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Abstract

This paper explores the intersection of music art education and entrepreneurship in Nigeria, highlighting the benefits of combining these two fields in the music industry. It also underscores the importance of collaboration and networking in music entrepreneurship, highlighting the value of partnerships and alliances in building a successful music career. This study relied solely on both published, unpublished library and archive materials, personal oral interviews with the music teachers, instructors, and principals of the selected schools, and experiential knowledge in its methodology. The study's findings indicate that music education is a vital aspect of producing well-rounded individual. It also corroborates that conventional music education in Nigeria has frequently been limited to classroom instruction, which restricts creativity and entrepreneurship. It is pertinent to note the significant role of music art education and entrepreneurship in developing a more complete approach to music education has grown in recent years. The outcome of the study also demonstrates how music art education can improve entrepreneurial abilities; creativity, critical thinking, self-expression, artistic growth, and problem-solving. It outlines how entrepreneurship may create opportunities for musicians to display their ability and attract a larger audience. It demonstrates how music art education and entrepreneurship can benefit diverse communities by allowing people from underrepresented groups to get into the music industry. The study concludes that music art education and entrepreneurship in Nigeria are complementary fields that can benefit musicians at all levels, from students to established professionals.

Keywords: Music, Education, Entrepreneurship, Development, and Musician.

Words: 250.

Introduction:

Music is created in different parts of the world for a variety of reasons, often reflecting the unique cultural, social, and historical contexts of each region. According to scholars, reasons for creating music in different parts of the world include, cultural expression; rituals and ceremonies; social cohesion;

storytelling and oral traditions; entertainment and leisure; innovation and experimentation; political and social activism among other reasons.

Music serves as a medium for cultural expression, allowing people to celebrate heritage, values, and traditions. It reflects the unique identity and aesthetics of a particular culture, conveying stories, emotions, and experiences that are deeply rooted in the community's history. In the same vein, many cultures use music as an integral part of their rituals, ceremonies, and religious practices. Music enhances the spiritual experience, sets the mood, and facilitates communal participation. Whether it's the sacred chants of Gregorian music in Christianity or the Sufi devotional music of Islam, music plays a significant role in connecting individuals with the divine.

With regards to social cohesion music brings people together, fostering a sense of unity and togetherness within communities. It often accompanies social gatherings, festivals, and events, providing a common language that transcends barriers of language or cultural differences. Dancing, singing, and playing instruments create a shared experience that promotes social bonding and harmony. Music as a tool in storytelling and oral traditions in many cultures, music serves as a means of passing down history, legends, and myths from one generation to another. Through songs, ballads, and folk music, important narratives are preserved and shared, ensuring that cultural knowledge and wisdom are transmitted through time.

Music as a source of entertainment and leisure in various parts of the world involves different genres and styles that cater to diverse tastes and preferences, providing enjoyment, relaxation, and escape from the pressures of daily life. Pop concerts and traditional performances, music offers recreational value and serves as a form of artistic enjoyment. In the same vein, music creation is not confined only to entertainment and leisure, it is also created to preserve traditions involves pushing boundaries and exploring new artistic frontiers. Artists and musicians in different parts of the world constantly innovate, fusing diverse musical styles, experimenting with new technologies and instruments, and creating novel sounds and compositions that challenge conventions and inspire others.

Music has played a crucial role in political and social movements throughout history. It can be used as a tool for protest, raising awareness about social injustices, advocating for change, and promoting solidarity. Artists often leverage their music and lyrics to address important issues, inspire activism, and mobilize communities. Given the foregoing highlights across the globe, music arts in Africa were developed for such purposes among others. The

process of westernization and modernization in Africa inevitably led to the institutionalization of music arts, Nigeria inclusive and since its inception Music Arts Education in Nigeria experienced a lot of transitions including creating innovative business opportunities in the music arts.

An Overview Musical Art Education in Nigeria

Since inception, art has been used to transmit knowledge skills from one generation to the next through the process of enculturation (Fafunwa, 1974; Mbahi, 1999). In the words of Ikponmwosa and Umar (2009), Arts is the process involving the use of people's creative ideas in doing anything. Art education is a process of training the mind to become creative, innovative and productive.

According to Campbell, Scott-Kassner, & Kassne (2017), Music art education, also known as music education or music pedagogy, refers to the systematic teaching and learning of music within formal educational settings. It encompasses a broad range of activities, including instruction in music theory, performance skills, composition, music history, and appreciation. Music art education aims to develop students' musical knowledge, skills, creativity, and critical thinking, fostering their overall musical literacy and understanding.

Clearly, music art education has been recognized for its numerous benefits in cognitive, emotional, and social development. Research has shown that music art education enhances cognitive skills, such as language and mathematical abilities, improves spatial-temporal skills, and enhances memory and concentration (Hallam, 2010). Additionally, music education promotes emotional well-being, self-confidence, and self-discipline among students, fostering positive attitudes and behaviors (Bowman, 2012). It also provides opportunities for social interaction, teamwork, and cultural exchange, promoting inclusivity and diversity (Miksza & Tan, 2015).

Music is a crucial aspect of Nigerian culture and heritage. It has played an essential role in the country's social, cultural, and political life. In traditional Nigerian society, music education primarily took place within the context of oral traditions and apprenticeships. Young people interested in music would learn from experienced musicians within their communities, acquiring knowledge and skills through observation, imitation, and practice. This informal system of education played a vital role in passing down musical traditions and preserving cultural heritage (Akinaso, 1992). Traditional music education in Nigeria is a veritable tool for cultural and social cohesion, and as a vehicle for promoting indigenous values, heritage, and national

development. The traditional apprenticeship system to the establishment of formal music institutions, Nigeria has made significant strides in promoting musical education and preserving its cultural heritage.

Musical art education in Nigeria is an intricate blend of indigenous and Western influences, as well as the continuous evolution. Its history in Nigeria can be traced back to traditional music practices. However, with the advent of colonialism, the educational system underwent significant changes, leading to the formalization of music education. The introduction of colonialism in Nigeria brought significant changes to the educational landscape, including the field of musical art education. Missionary schools established by European missionaries introduced Western-style education, which included the teaching of Western music theory and practice. This marked a pivotal shift in the music education system, as it introduced a formalized approach and European musical traditions to Nigerian students (Olusoga, 2005). Omibiyi-Obidike (2017), noted that the introduction of Western music to Nigeria's educational system opened up a new world of musical possibilities and exposed young Nigerians to a wider range of musical style

In the post-colonial era, Nigeria witnessed the emergence of formal music institutions dedicated to the education and training of musicians. The establishment of these institutions played a crucial role in further shaping the landscape of musical art education. Notable institutions such as the Nigerian College of Music (now the Department of Music, University of Lagos), the Musical Society of Nigeria (MUSON), and the National Institute for Nigerian Languages (NINLAN) have contributed significantly to the development and promotion of musical art education in the country (Adedeji, 2019). According to Omojola (2019), the establishment of these institutions marked a significant step towards the professionalization of music education in Nigeria.

Observably, as the recognition and appreciation of Nigerian traditional music increased, there was a growing emphasis on incorporating indigenous musical elements into the formal education system. This shift aimed at striking a balance between preserving Nigeria's diverse musical heritage and integrating it with Western music education. Various music institutions began offering programs and courses that focused on Nigerian traditional music, enabling students to explore and learn indigenous musical styles, instruments, and performance techniques (Akinlase, 1992). According to Adegbite (2014), "The incorporation of Nigerian traditional music into the music curriculum has helped to promote cultural diversity, identity, and creativity in music education."

It is imperative and fascinating to also note the significant role the Nigerian government has played in the development and promotion of musical art education in the country. The establishment of the National Troupe of Nigeria, National Institute for Cultural Orientation, and the National Council for Arts and Culture has helped to foster an environment conducive to the growth of music education. Government policies have also been instrumental in supporting music institutions, facilitating collaborations, and providing funding opportunities for music education initiatives (Omojola, 2019). According to Adewumi (2017), "The government's support and policies have helped to promote the growth and development of music education in Nigeria.

Highlight of Entrepreneurship in Nigeria:

Considering the scope of this work, which is directed at exploring the music art education and entrepreneurship in Nigeria, it is requisite to briefly examine the import of entrepreneurship in Nigeria. Entrepreneurship in Nigeria has experienced significant growth and has become a vital driver of economic development in recent years. According to the Global Entrepreneurship Monitor (GEM) report, Nigeria ranks among the top countries in Sub-Saharan Africa with high levels of entrepreneurial activity (Global Entrepreneurship Monitor, 2019).

The Global Entrepreneurship Monitor (GEM) report provides an authoritative assessment of entrepreneurship across countries. The report indicates that Nigeria demonstrates a vibrant entrepreneurial ecosystem with a high number of individuals engaged in entrepreneurial activities. This highlights the active participation and potential for entrepreneurship in Nigeria's economy.

Several authors have described Entrepreneurship in diverse ways. For example, Peter Drucker (1985), a renowned management theorist, introduced the concept of entrepreneurship and its significance in his book "Innovation and Entrepreneurship: Practice and Principles." He defined Entrepreneurship as the process of identifying, creating, and pursuing opportunities to develop innovative solutions, products, or services, while taking on financial and social risks, with the goal of generating profit and creating value for stakeholders (Drucker, 1985). Entrepreneurship can be further seen as the process of identifying and creating innovative business opportunities, taking risks, and organizing resources to start and operate a new venture or initiate change within an existing organization. It involves the ability to recognize market gaps, develop novel ideas, mobilize resources, and navigate through uncertainty and challenges to create value and achieve sustainable growth.

Ajayi and Dada (2020) explored the relationship between entrepreneurship and economic development in Nigeria. The authors posited that

entrepreneurship has had a positive impact of on poverty reduction and job creation in Nigeria. In the context of the music industry, there is proliferation of music artists, music producers and engineers despite the key challenges faced by entrepreneurs in the country. Adeniyi and Olufemi (2018), stated that the importance of entrepreneurship in creating wealth, enhancing innovation, and fostering economic growth in Nigeria cannot be gleaned through superficially.

The intersection of music art education and entrepreneurship in Nigeria

In the context of exploring music art education and entrepreneurship in Nigeria, the changing dynamics of the music industry and the emphasis on the importance of entrepreneurial skills for aspiring musicians cannot be ignored. Navigating the evolving music landscape, such as digital disruption, piracy, and limited access to resources equally poses difficulties to musicians.

Over the years, several researchers have examined the subject of music art education in Nigeria and that of Entrepreneurship in Nigeria as separate and independent entities. Very few have actually explored the intersection of music art education and entrepreneurship in Nigeria, therefore underscores the need for this paper.

Therefore, a functional consideration of the potential strategies and approaches for integrating entrepreneurship into musical art education is of utmost importance in the music development of the nation. In the past, most musicians learn how to market themselves on their own, and a lot of the time, they don't necessarily depend on a structured prerequisite skill to run music arts as a business. This agrees with the statement by Alyson Smith (2022) that musicians are natural entrepreneurs through lots of networking, hustling, and learning as they go. Smith commented on the intersection of music and entrepreneurship that Musicians are “natural entrepreneurs,” according to Berklee College of Music. The skills needed to become a successful musician can easily be applied to entrepreneurship. Creativity, for example, is essential to both disciplines, and both utilize creativity to bring an idea to life.

Smith's perspective above is an excerpt from a 2022 article, published in a Cal Poly Center for Innovation & Entrepreneurship publication. In this rather descriptive narrative, Alyson Smith valorized the concept of music art education and entrepreneurship as he further submits that basic business skills can be extremely useful for musicians — and entrepreneurship is particularly applicable because it teaches the processes and principles behind monetizing an idea. Many institutions have begun to offer courses in Music Entrepreneurship, in which students learn to apply the skills and

mindset of an entrepreneur to music in order to create work that is oriented to community and market need. Music Entrepreneurship courses often teach students to promote their music, book performances and build their audience.

The role of music institutions, both formal and informal, is gradually becoming more pronounced in fostering entrepreneurial skills among music students and performers in Nigeria. For example, the Nigeria music institution has witnessed some of the musicians enrolling for certificate courses and degree programs to further enhance their music career.

Another significant concept that is gradually building up is the interdisciplinary collaborations between music schools and business schools to provide a holistic education that combines artistic and entrepreneurial competencies.

Music, art education, and entrepreneurship are three fields that intersect in various ways within the Nigerian music industry. By combining these fields, artists can benefit from a holistic approach that enables them to create music that resonates with their audience while building a sustainable business around their art. This approach offers numerous benefits for artists, including increased visibility, greater financial stability, and a more diverse range of skills.

Successful Entrepreneurial Models in Nigerian Music:

Case studies of successful Nigerian musicians who have effectively employed entrepreneurial skills to establish thriving careers are abundant. The existence of these case studies underpinned the need for analysis of selected Nigerian artists and their strategies; on branding, marketing, and self-promotion, shedding light on the practical applications of entrepreneurship in the music industry.

One key benefit of combining music, art education, and entrepreneurship in Nigeria is the potential to develop a strong personal brand. By understanding the principles of branding and marketing, musicians can create a distinct identity that sets them apart from their competitors. This can lead to increased visibility and recognition, which in turn can lead to greater opportunities for collaborations, sponsorships, and performance bookings. For example, Nigerian artist Burna Boy has successfully built a brand around his unique sound and style, which has helped him gain international acclaim and collaborations with major brands such as Pepsi and Nike.

In addition, the intersection of music, art education, and entrepreneurship can also provide artists with greater financial stability. By learning about business principles such as budgeting, financial planning, and fundraising, musicians can create a sustainable income stream that allows them to focus on their craft without worrying about financial instability. For example, Nigerian artist Davido who went back for a degree in the university, has diversified his income streams through various entrepreneurial ventures, including record label ownership, real estate investments, and brand partnerships.

Furthermore, combining music, art education, and entrepreneurship can also lead to a more diverse range of skills for musicians. By learning about visual arts, graphic design, and multimedia production, artists can create a more immersive experience for their audience through album artwork, music videos, and other multimedia content. For example, Nigerian artist Tiwa Savage leveraged her background in visual arts to create stunning music videos that complement her music and enhance the overall experience for her fans.

It can be therefore observed that the intersection of music, art education, and entrepreneurship offers numerous benefits for musicians in Nigeria. By combining these fields, artists can create a strong personal brand, achieve greater financial stability, and develop a more diverse range of skills that enhances the overall music experience for their audience.

The crucial role that collaboration and networking play as a viable model for success in music entrepreneurship in Nigeria underscore the need for an examination of the entire processes. The value of partnerships and alliances cannot be overstated when it comes to building a successful music career. Some key points highlighting their importance are presented as part of this study's findings.

Access to Resources: Collaboration and networking provide access to a wide range of resources that can benefit music entrepreneurs. Through partnerships and alliances, artists can gain access to recording studios, production equipment, marketing expertise, funding opportunities, and industry connections. This access can significantly enhance their chances of success in the competitive music industry (Stanford & Pongratz, 2020).

Learning and Skill Development: Collaborating with other musicians and industry professionals exposes music entrepreneurs to new ideas, perspectives, and skills. By working together on projects, artists can learn from each other's expertise, develop their creative and technical abilities, and gain insights into different aspects of the music business. This continuous

learning and skill development contribute to their overall growth and success (Hracs, 2018).

Increased Visibility and Audience Reach: Partnering with other musicians, producers, promoters, or brands can lead to increased visibility and exposure for music entrepreneurs. Collaborative projects, joint performances, and cross-promotions can attract new audiences and expand the reach of their music. This broader exposure can open doors to new opportunities, such as concert bookings, media coverage, and fan engagement (Stevenson, 2019).

Support and Mentorship: Building partnerships and alliances in the music industry can provide music entrepreneurs with valuable support and mentorship. Establishing connections with experienced professionals can offer guidance, advice, and industry insights. Mentors can help artists navigate challenges, make informed decisions, and accelerate their career growth by sharing their knowledge and experience which will in turn increase their music business opportunities. (Cope & Pekkan, 2014)

By actively engaging in collaboration and networking, music entrepreneurs can tap into a wide range of benefits, including access to resources, skill development, increased visibility, innovation, and mentorship. These partnerships and alliances can significantly contribute to their long-term success in the music industry.

Challenges and Opportunities:

This study observes that music students and educators in Nigeria face specific challenges when it comes to entrepreneurial education. Some of these challenges include:

Limited access to entrepreneurial education: Music students and educators often have limited access to formal entrepreneurial education programs in Nigeria. The existing curriculum in music schools and institutions may focus primarily on technical and artistic skills, neglecting business and entrepreneurship aspects.

Lack of awareness: Many music students and educators in Nigeria may not be aware of the importance of entrepreneurial education or its potential benefits. There is a need for increased awareness and advocacy to emphasize the value of entrepreneurial skills in the music industry.

Insufficient integration in the curriculum: Even when entrepreneurial

education is available, it may not be adequately integrated into the music curriculum. This lack of integration makes it challenging for students to acquire practical skills and knowledge related to entrepreneurship while pursuing their musical studies.

Limited resources and funding: Music students and educators often struggle with limited resources and funding to develop entrepreneurial initiatives. Starting a music-related business or project requires financial investment, and the lack of access to capital hinders entrepreneurial endeavors

Limited infrastructure and technology: Adequate infrastructure, including rehearsal spaces, recording studios, and access to modern technology are essential for music students and educators to develop entrepreneurial ventures. However, inadequate infrastructure and limited access to up-to-date technology are significant challenges in the Nigerian climate.

Cultural biases and societal pressures: In some cases, cultural biases and societal pressures may discourage students from pursuing entrepreneurial ventures in music. Traditional beliefs that prioritize conventional career paths over artistic pursuits create barriers for those interested in pursuing entrepreneurship in the music industry.

Addressing these challenges requires a comprehensive approach that involves integrating entrepreneurial education into the music curriculum, providing access to resources and funding, investing in infrastructure and technology, and promoting a cultural shift that recognizes and supports entrepreneurial endeavors in the music sector.

Recommendations for Enhancing Musical Art Entrepreneurship in Nigeria:

To address the challenges faced by music students and educators in Nigeria concerning entrepreneurial education, collaboration between music institutions, government bodies, and private enterprises can create significant opportunities. The following recommendations are vital:

Curriculum development: Music institutions should collaborate with government bodies and private enterprises to develop and update the curriculum to include entrepreneurial education. This collaboration will ensure that students receive comprehensive training in both artistic and business aspects, equipping them with the necessary skills to succeed in the music industry.

Funding and sponsorship: Government bodies and private enterprises should

provide financial support through scholarships, grants, and sponsorships specifically targeting music students pursuing entrepreneurial ventures. This funding can help students launch their businesses, invest in technology and equipment, and participate in entrepreneurial training programs.

Entrepreneurship training and workshops: Government bodies should partner with music institutions and private enterprises to organize entrepreneurship training programs and workshops. These initiatives can be led by industry experts and experienced entrepreneurs who can share practical knowledge and insights. Additionally, private enterprises can sponsor or host such programs, providing students with real-world exposure and networking opportunities.

Mentorship programs: Collaborations between music institutions, government bodies, and private enterprises can establish mentorship programs where industry professionals, successful entrepreneurs, and experienced educators can guide and mentor music students interested in entrepreneurship. This mentorship can provide invaluable guidance, advice, and networking opportunities to aspiring music entrepreneurs.

Infrastructure development: Private enterprises, in collaboration with government bodies and music institutions, should invest in the development of music infrastructure. This includes building state-of-the-art recording studios, rehearsal spaces, and performance venues, which are essential for music students and educators to practice, produce quality work, and showcase their talent.

Networking platforms and events: Music institutions, government bodies, and private enterprises should collaborate to create networking platforms and events that bring together music students, educators, industry professionals, and potential investors. These platforms can facilitate connections, collaborations, and partnerships, fostering a supportive ecosystem for music entrepreneurship.

Policy advocacy: Music institutions should work in collaboration with government bodies to advocate for policies that support entrepreneurial education in the music sector. This includes initiatives such as recognizing and accrediting music entrepreneurship programs, providing tax incentives for music-related startups, and creating funding opportunities specifically for music entrepreneurs.

By leveraging the expertise, resources, and networks of music institutions,

government bodies, and private enterprises, these collaborations can effectively address the challenges faced by music students and educators in Nigeria concerning entrepreneurial education. They can create a supportive ecosystem that empowers aspiring music entrepreneurs, fosters innovation, and contributes to the growth and development of the music industry in the country.

Conclusion:

The paper examined the importance of integrating entrepreneurship into musical art education in Nigeria. It underscored the role of entrepreneurial skills in equipping music students with the tools and knowledge needed to thrive in the evolving music industry. It also noted the importance of collaboration and networking in music entrepreneurship, while it also noted the importance of collaboration and networking in music entrepreneurship, highlighting the value of partnerships and alliances in building a successful music career highlighted the value of partnerships and alliances in building a successful music career. It argued that music artists should place priority on entrepreneurship to further increase the success of music art education in Nigeria. Music art performers with skills or knowledge acquired either formally or informally, are expected to develop their business instinct so as to maximize the gains of the industry. By adopting a proactive approach and implementing the suggested recommendations, Nigeria can create conducive environment for the growth of entrepreneurial musicians, thus contributing to the overall development of the country's music ecosystem.

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MUSIC REALITY TV SHOWS IN NIGERIA: A PEDAGOGICAL TOOL IN MUSIC CLASSROOMS

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Abstract

This paper examines the possibility of introducing Music Reality TV shows into music classrooms as a pedagogical tool to create a more relatable approach to music education. It highlights the different musical elements in Western Classical music which can be taught as relates to the performances being examined by the students. It also examines the different technological tools which can be introduced into the classroom to aid this teaching method. It furthermore examines hindrances to including Music Reality TV shows as a teaching tool in classrooms. This study relied solely on oral tradition, written documents, and experiential knowledge in its methodology. Published and unpublished library and archives materials provided secondary source of data. The outcome of study reveals that music Reality TV shows are a phenomenon which has become an integral part of our entertainment space in Nigeria, resonating especially with the youth and young aspiring musicians. However, there is a lacuna between what is being taught in music classrooms and what is seen on TV screens. Studies have shown that the music curriculum in Nigerian classrooms, be it in primary, secondary and tertiary institutions is rooted deeply in Western Classical music and teaching styles, and therefore, does not reflect our culture as a people. This is a major concern, as interest in learning music in classrooms is dwindling as a result of this. Lastly, the study concludes that Music Reality TV shows will do more for the morale of the students in acquiring music knowledge in classrooms, as they will be learning based on what they are already used to. This will also prepare them to be well-rounded musicians.

Keywords: Music, Reality TV Shows, Curriculum, Teaching, Styles, Pedagogy.

Introduction:

Music reality TV shows have revolutionized the Nigerian music industry, providing a platform for aspiring musicians to showcase their talents and gain exposure. They emerged and grew in Nigeria as a result of a combination of factors, including the global popularity of reality TV formats, the influence of Western music and entertainment industries, and the desire for new avenues to discover and promote musical talents. These shows have become popular

among young people, due to the fact that they see ordinary people like themselves showcase their skills, improve, and emerge superstars.

However, there has been a declining interest of music education in senior secondary schools in Nigeria. According to Ogunrinade's (2012) study, it was observed that music was the least registered for subject in the May/June 2002 West African Examination Council (WAEC) examinations in comparison with 15 other subjects (p, 397). In addition, most students prefer to drop music as a subject on completion of their Junior WAEC examinations (p 401). A number of factors are responsible for this decline in interest, and the prevailing factor, which numerous music scholars and researchers agree on, is the Music curriculum, which is predominantly Western based, and hence does not reflect the African culture and society.

Ajewole (2014, 191) opines that there is 'a very clear preponderance of Western musical history, literature, theory and harmonic concepts' when the music curriculum used in Nigeria's primary, secondary and tertiary institutions are critically looked into. Other factors which have been highlighted are lack of appropriate musical instruments (especially African), lack of qualified teachers and lack of adequate textbooks. Ogunrinade continues:

Consequently, the interview conducted to the students, it was observed that students have positive impression for the subject and if properly taught it will compete with other subjects. Classes only met for maximum of two periods of forty-minute (40) per week and the ratio between the teacher and students in state public schools was extremely displeasing, a music teacher to 45 students, incredible. This indeed is too large which eventually makes thorough and methodical teaching, class control, assessment and evaluation more difficult with ineffective class management, while that of Federal Government colleges and private schools was commendable - a teacher to 25 students (p. 402).

Another factor which contributes to the decline of music learning in Nigerian schools is the lack of usage of Nigerian popular music and musicians as a medium of music instructions in classrooms (Ogunrinade, 2012, 400). This presents a huge problem because children are inundated with Nigerian Popular music through the abundant technology and social media platforms. Ojukwu and Unoma (2022) corroborate this, as they agree that, 'The

preponderance of Nigerian pop music makes it easier to relate to. This is because children are more influenced by what they encounter more often. Hence, Nigerian pop music will sustain their attention more (p. 453)'.

Concept of Music Reality TV Shows

Music reality TV shows are a sub-genre of Reality TV shows or programming, in which, according to Weiland and Dunbar (2016), the real lives of people are recorded by video cameras. The first Reality TV programme was Candid Camera (originally Candid Microphone) by Allen Funt in 1948, which 'proved itself to be one of US TV's most memorable, enduring and popular shows' (Clissold, 2004,33).

The first music reality TV show in Nigeria was Star Quest which premiered in 2002. It was a competition-based show that focused on discovering and promoting musical talents in Nigeria. Organized by Nigerian Breweries PLC, it featured aspiring musical groups competing against each other for a chance to win a recording contract and monetary prize. Star Quest played a significant role in popularizing the concept of music reality TV shows in Nigeria and paved the way for subsequent shows like Nigerian Idol, Project Fame West Africa, and The Voice Nigeria. These shows adapted internationally successful formats, such as American Idol and X Factor, to suit the Nigerian context. They provided aspiring musicians with an opportunity to showcase their skills to a wider audience and compete for recognition and career opportunities. Some of the success stories which have been birthed from music reality TV shows in Nigeria include Dare Art Alade, Omawunmi, Timi Dakolo, Praiz, Chike, Niniola, Chidinma and Johnny Drille. They serve as inspirational role models for aspiring musicians. Their stories of perseverance, talent, and achievement motivate and encourage others to follow their dreams and pursue careers in the music industry.

A number of musical genres are used in Music Reality TV shows, depending on the nature and objective of the shows. For example, Hymnodia, a music reality TV show based on the art of hymn-singing, featured the Western Classical music genre. However, the most featured music genre in Music Reality TV shows is Contemporary Popular Music, both Western and Nigerian. The online dictionary Britannica.com defines this genre as,

"...any commercially oriented music principally intended to be received and appreciated by a wide audience, generally in literate, technologically advanced societies dominated by urban culture. Unlike traditional folk music, popular music is written by known individuals, usually professionals, and does

not evolve through the process of oral transmission.”

Okoli & Atelhe, G. (2018) defined popular music as “the genre of music that appeals to a mass audience within a contemporaneous time and space.” According to Ogunrinade,

“(Nigerian Popular music) reflects the country's multi-ethnic population as well as the pervasive influence of the Western culture in the society through a diverse assortment of styles such as juju, highlife, Fuji, apala, reggae, makosa, hip-hop, afro-beat, country, waka, to mention but a few. As a result of its typically urgent appeal and simplicity (people can easily understand and participate without prior training) which goes beyond ethnicity, religion, geography, gender, age and socio-economic considerations. Therefore, it ranks high within the entertainment sectors.” (p. 57).

The above definitions give credence to why Nigerian Popular music is mostly used in Music reality TV shows in Nigeria. It is a genre of music which is popular amongst the society and needs little or no prior training to understand and appreciate it. Music reality TV shows provide a structured and competitive environment where contestants undergo rigorous auditions, performances, and mentorship programs. Through these processes, contestants receive valuable feedback from industry professionals, refine their skills, and gain experience in various aspects of the music industry, including stage presence, vocal techniques, song arrangement, and more (Lalchev and Oliver, 2021).

Concept of Pedagogy

The online dictionary Britannica.com defines pedagogy as 'the study of teaching methods, including the aims of education and the ways in which such goals may be achieved'. In the light of this definition, we can define music pedagogy as the study of music teaching methods, the aims of music education and the ways to achieve these aims. Idolor and Ogbeide (2020) opined that,

“Generally, teaching methods in education refer to the procedures teachers employ in the delivery of contents to learners. These procedures are applied in varying degrees considering the psychological development of the learner, the nature of the subject matter, the ability of the teacher and

the learning environment including availability of instructional materials.” (p. 1).

There are various teaching methods employed in classrooms today, which are either teacher-centered or student centered. They include, but are not limited to play way, lecture, discovery, discussion, project, dramatic, excursion, inductive and deductive (i.e. general teaching methods); the African music teaching method, Kodaly method, the Orff approach, the Dalcroze Eurhythmic method, Carabo-cone method and Suzuki method (i.e. music teaching methods).

Educational Benefits of Music Reality TV Shows

Music reality TV shows offer several educational benefits. In this vein, Olley and Nwagbara in their research on the Analysis of Cultural, Educational and Value Contents of selected Reality TV Programmes in 2017 observed that results indicate that MTN Project Fame West Africa had more educational content to offer compared to Big Brother Africa and Gulder Ultimate Search (p. 56).

Five (5) obtainable benefits from Music reality TV shows are listed as follows:

a) **Exposure to Diverse Music Genres:** These shows expose students to various music genres, broadening their musical horizons and encouraging them to explore different styles.

b) **Performance and Stage Presence:** Contestants on music reality TV shows undergo rigorous training to improve their stage presence and performance skills. Students can learn from these experiences and develop their own stage presence.

c) **Feedback and Critique:** The feedback and critique provided by judges and mentors on these shows can serve as valuable learning tools. Students can learn to accept constructive criticism, improve their musical abilities, and develop resilience.

d) **Collaborative Learning:** Music reality TV shows often incorporate group performances and collaborations. Students can observe and learn from the dynamics of working together in a team, enhancing their collaborative skills.

e) **Music Industry Insights:** These shows provide insights into the workings of the music industry, including music production, marketing, and promotion. Students can gain a better understanding of the industry and its career opportunities.

Integration of Music Reality TV Shows into Music Classrooms:

Effective integration of music reality TV shows into music classrooms are provided as practical recommendations for educators:

- a) **Selecting Appropriate Content:** Educators should carefully curate and select segments from music reality TV shows that align with the learning objectives of their music classes.
- b) **Structured Analysis and Discussion:** Students should engage in structured analysis and discussion of performances, focusing on musical elements, stage presence, and overall impact.
- c) **Performance Opportunities:** Educators can organize music competitions or talent shows within the classroom, emulating the format of music reality TV shows. This provides students with performance opportunities and encourages healthy competition.
- d) **Guest Mentors and Judges:** Inviting local musicians or industry professionals as guest mentors or judges can provide valuable insights and expert feedback to students. This also boosts the morale of the students, as they are able to get “up close and personal” with their musical mentors and idols.

Teaching elements of Western classical music in Nigerian music classrooms using music reality TV shows

This can be a creative and engaging approach. While classical music may not be the primary focus of these shows, certain elements can still be explored. Some elements of Western classical music that can be taught:

1. Musical Forms:

Classical music is known for its structured forms, such as sonata form, rondo form, and theme and variations. Students can analyze performances on music reality TV shows to identify elements of these forms. They can observe how contestants develop and vary musical themes within a composition, providing them with insights into classical composition techniques.

2. Orchestration and Instrumentation:

Classical music often features elaborate orchestrations and diverse instrument combinations. Students can learn about different orchestral instruments and their roles within a composition. By analyzing performances on the shows, students can observe how contestants utilize various

instruments to create different timbres and textures.

3. Dynamics and Expressive Techniques:

Classical music places a strong emphasis on dynamics and expressive techniques to convey emotions and musical nuances. Students can study how contestants on music reality TV shows employ dynamics, articulation, and phrasing to enhance their performances. They can learn about the use of crescendos, decrescendos, and subtle changes in expression to evoke different moods.

4. Composition and Counterpoint:

Music reality TV shows often feature original compositions by contestants. Students can analyze these compositions to understand the principles of composition and counterpoint found in classical music. They can explore concepts such as melody writing, harmonic progressions, voice leading, and the art of polyphonic writing.

5. Vocal Techniques:

Classical vocal techniques, such as proper breath control, vowel formation, diction, and vocal ornamentation, can be observed in some performances on music reality TV shows. Students can learn about these techniques through analysis and discussions, applying them to their own vocal performances.

6. Historical Context:

Classical music is deeply rooted in historical periods, such as the Baroque, Classical, Romantic, and Contemporary eras. While music reality TV shows may not directly focus on historical context, educators can provide background information about the composers and musical styles associated with classical music. Students can then explore how these influences manifest in contemporary performances on the shows. Also, students can be encouraged to discover the rich historical background of the various genres of music encountered on the shows.

7. Music Theory Concepts:

Classical music theory concepts, such as key signatures, scales, intervals, and chord progressions, form the foundation of Western music theory. Educators can use performances on music reality TV shows as examples to illustrate these concepts in practice. Students can analyze the harmonic structure, identify tonal centers, and recognize the use of diatonic and chromatic elements.

Technological tools that can enhance music learning in classrooms via

Music Reality TV shows

According to Idolor and Ogbeide (2020, 2),

Teaching aids, instructional materials or equipments for music teaching are resources which, according to Idolor (1998), are “objects or sounds that the learner can feel, hear, touch, handle, move or see to enhance teaching and learning activities”. He further states that “these materials appeal to several senses through physical involvement of students in an active learning situation. Instructional materials go beyond the boundaries of musical instruments to include electronic gadgets of all sorts, aural recordings video tapes and pictures whose primarily concern is to facilitate concept formation and skill development.

In a technology-driven age, introducing low-budget technological tools in music classrooms in Nigeria is of paramount importance, as they provide valuable support for learning and engagement in music classrooms from music reality TV shows. The focus should be on creativity, critical thinking, and leveraging available resources to enhance the learning experience. Some options that can be considered:

1. Mobile Devices:

Students can use their smart phones or tablets to access music reality TV show performances, research information about artists, and engage in online discussions. Mobile devices can also be used for audio-visual recording, allowing students to capture their own performances or analyze and review their progress.

2. Computer/Laptop:

A computer or laptop with internet access can serve as a versatile tool for accessing music reality TV show performances, exploring digital music libraries, and utilizing online learning platforms or educational resources. It can also be used for music composition and notation using free or low-cost software.

3. Portable Speakers:

Portable speakers can enhance the audio quality of music reality TV show performances, making it easier for students to analyze and discuss various musical elements. They can also be used during classroom performances or rehearsals, providing better sound reinforcement.

3. USB Drive:

A USB drive can be used to store and share music files, performances, or compositions. Students can save their work or exchange files with peers and teachers, facilitating collaboration and feedback.

4. Online Music Platforms:

Utilize free or low-cost online music platforms like YouTube, SoundCloud, or Bandcamp to access a wide range of music, including performances from music reality TV shows. These platforms allow students to explore different genres, study various interpretations, and engage with the music community.

5. Music Apps:

There are numerous free or affordable music apps available for mobile devices or computers that can aid in music learning. These apps can provide tools for music theory, ear training, rhythm practice, and even basic music production. Students can use them to reinforce concepts and skills learned from music reality TV shows.

6. Social Media Groups:

Encourage students to join music-related social media groups or communities focused on music reality TV shows. These groups provide opportunities for students to discuss performances, ask questions, and share insights with a wider audience.

7. Open-Source Software:

Exploring open-source (free) software options for music composition, notation, and recording like MuseScore (for notation) or Audacity (for audio editing) can be used for basic music-related tasks.

8. Classroom Projection:

If a multimedia projector is not available, low-budget alternatives such as a large TV screen or a projector attachment for a smart phone can be used to display music reality TV show performances to the class.

9. Online Forums and Discussion Boards:

Engaging students in online forums and discussion boards dedicated to music education or music reality TV shows will create opportunities for students to connect with others who share similar interests, ask questions, and exchange ideas.

Hindrances to using Music Reality TV shows as Pedagogical tool in Nigerian Music classrooms

Using music reality TV shows as a pedagogical tool often present several challenges and limitations. Some potential challenges and limitations to consider are as follows:

1. Limited Access to Technology and Resources:

Research has shown that not all schools in Nigeria have access to the necessary technology and resources, such as multimedia equipment, internet connectivity, or computers. This hinders effective use of music reality TV shows as a pedagogical tool, as students may not be able to access or analyze the content adequately.

2. Lack of Interest from Teacher:

It is important that teachers are motivated to use suitable or appropriate teaching method or tool is at their disposal, which will in turn motivate students to learn. However, not all music teachers may be willing to introduce this teaching aid into their classrooms.

3. Lack of Structured Curriculum Integration:

Integrating music reality TV shows into a structured curriculum can be challenging. The shows are typically designed for entertainment purposes rather than formal education. Aligning the content with specific learning objectives and ensuring a coherent progression of skills and knowledge can require additional planning and adaptation.

4. Superficial Emphasis on Performance:

Music reality TV shows often prioritize flashy performances and entertainment value over in-depth musical understanding and skill development. This can lead to a superficial focus on appearance, stage presence, and showmanship, rather than on the technical and artistic aspects of music.

5. Limited Scope of Musical Genres:

Music reality TV shows typically feature popular or commercially successful music genres, which may not encompass the full breadth of musical styles and traditions. This limits students' exposure to diverse genres and hampers their understanding and appreciation of different musical cultures. For instance, focusing more on the popular music genre may not adequately represent traditional or local Nigerian music. This can limit the exposure and appreciation of indigenous musical traditions and cultural diversity among students.

6. Limited Focus on Music Theory and Analysis:

Music reality TV shows tend to prioritize vocal or instrumental performances, relegating music theory and analysis to the background. While performance skills are important, a comprehensive music education should also include theoretical knowledge, critical listening, and analytical skills, which may not receive sufficient attention in these shows.

7. Overemphasis on Competition:

While healthy competition can be motivational, an overemphasis on competition in music reality TV shows may overshadow the educational aspects and create a competitive environment that discourages collaboration and a supportive learning atmosphere.

8. Influence of Media Manipulation:

Music reality TV shows are produced for entertainment purposes and often employ editing techniques, narrative manipulation, and dramatic elements to engage audiences. This can distort the reality of the music industry and create unrealistic expectations about the process of becoming a successful musician.

9. Ethical Considerations:

Music reality TV shows sometimes emphasize competition, criticism, and public scrutiny of participants. Educators must consider the potential impact on students' self-esteem, mental health, and musical development. Balancing healthy competition with a supportive and nurturing learning environment is crucial.

Recommendations

To make music reality TV shows more culturally relevant for Nigerian students, educators can implement the following adaptations:

1. Select Diverse Music Genres:

Choose music reality TV shows that feature a diverse range of music genres, including traditional Nigerian music styles such as highlife, juju, afrobeat, fuji, or traditional folk music. This exposes students to their own cultural heritage and promotes a deeper understanding and appreciation of Nigerian music traditions.

2. Incorporate Local Artists and Performances:

Look for music reality TV shows that highlight local Nigerian artists, bands, or performers. This not only showcases homegrown talent but also provides students with role models and examples of musical excellence within their

own cultural context. They can provide guest lectures, demonstrations, or workshops to share their experiences, insights, and expertise. This brings a real-world perspective to the classroom and enhances cultural relevance.

3. Analyze Lyrics and Themes:

Encourage students to analyze the lyrics and themes of the songs performed on music reality TV shows. Discuss the cultural, social, or historical significance behind the lyrics, and explore how they reflect Nigerian identity, values, or experiences. This helps students connect with the content on a deeper level.

4. Explore Traditional Instruments:

Introduce students to traditional Nigerian musical instruments and their roles in different music genres. If the music reality TV shows incorporate these instruments, emphasize their significance and unique sounds. Consider inviting local musicians or experts to demonstrate traditional instruments and their cultural importance.

5. Discuss Cultural Context:

Provide background information about the cultural context surrounding the music reality TV shows. Discuss the history, traditions, and social dynamics that shape the music industry in Nigeria. This helps students understand the broader cultural significance of the shows and their impact on Nigerian society.

6. Compare and Contrast with Local Traditions:

Encourage students to compare and contrast the performances on music reality TV shows with traditional Nigerian music traditions. Discuss similarities and differences in terms of musical elements, performance styles, instrumentation, or cultural contexts. This fosters critical thinking and a deeper understanding of both local and contemporary music practices.

7. Incorporate Local Languages:

Search for music reality TV shows that include performances in local Nigerian languages. This helps students connect with the content on a linguistic and cultural level, promoting a sense of pride in their native languages and expanding their linguistic skills.

8. Encourage Student Participation:

Provide opportunities for students to actively participate in performances inspired by music reality TV shows. They can create their own interpretations of songs, compose original music, or arrange traditional Nigerian tunes in contemporary styles. This allows students to engage with the content, express their creativity, and contribute to the cultural dialogue.

Conclusion:

Music reality TV shows have the potential to be a valuable pedagogical tool in music classrooms in Nigeria. By leveraging on their educational benefits, educators can enhance music education, inspire students, and foster musical growth. However, it is crucial to approach their integration with careful consideration, ensuring a balanced and well-rounded music curriculum that encompasses a range of musical experiences and styles. By implementing the suggestions and recommendations above, educators can make music reality TV shows more culturally relevant for Nigerian students. This fosters a deeper connection between the content and students' own cultural identities, promoting a richer and more meaningful learning experience.

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