

IMPROVING MUSICAL ARTS EDUCATION IN NIGERIA THROUGH 21ST CENTURY SKILLS

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Abstract

Improvement on musical arts education in Nigeria necessitates definite information and considerate expertise essential for success on the advancement of music in the 21st century. The concern is by what means scholars within the discipline are expected to build a novel music knowledge culture atmosphere that is dependable with the thinking and dramatic demands of the century. Bibliographic and interview methods adopted for the study reveal that communication, partnership, acute philosophical reasoning, and originality are prerequisite to this development. The study concludes that inclusive or all-encompassing concentration on 21st century demand in music is a necessity. Enterprise or integrated corporation for 21st century music services is also connected to the enlargement of the scope of music practice in Nigeria. Fundamental substance or outline for the 21st century music service area must be reconstructed to suits the need for proficiency in Nigeria. Music, if seen as a proper means of existence as livelihood abilities will draw many students to the discipline. The study recommends that the cultural aspect of music should be approached with novelty expertise to produce ground-breaking results. The fact about the relevance of the music media technology can no longer be ignored.

Key Words: Improvement, musical-arts, education, advancement and skills

Introduction

The 21st century features ground-breaking and originality driven abilities through a diversity of collaborative ideas kindled precisely by exposure to musical practices and studies at formal settings, against the traditional background of musical creativity (and its transmission) at indigenous settings where apprentices are trained until proficiency is evidenced at performance. In the course of exploring musical acts as a form of training, genre expertise and novelty in musical direction among others, have compelled scholars to come to terms with the prerequisite that facilitates the comprehension of music arts education that embraces sight reading and performance of classical genres, popular genre, sacred and traditional music, as proof for a progressive music productivity inspired by Western orientation and education.

In the 21st century, communication possibilities have become so varied, with numerous and intensified, simultaneously manipulated devices that

connects cultures, through the dialogues on the changing purposes of human communication modalities that are expedient in representing procedural opportunities with communication actualities. The century has advanced the possibility of communication as a vital tool for sound health, productive and social interactions. The use of video conferencing for example has brought corporate, family and individuals together with the purpose of building and reaching an academic understanding that is closer to physical meetings. Scholarly communications have minimized potential misunderstanding and have neutralized barriers caused by distant relationships. It has also provide descriptive adaptable explanation to human relationships problems and also a variety of problem solving through exposure to conferences, seminars, workshops, and other interactive sections where scholars meets and exchange ideas that are related to their field of studies.

In the 21st century, the expertise use of computer-based technology has become mandatory to the completion of different task in almost all the work sectors. According to Stebbins Hope (*The Most Important Technology Skills with Examples*) the modern most important technology skills to have are computer literacy, database management, website development, digital marketing, project management, and cyber security skills. Applicable books are now available online and in prints to improve one's technological skills, there are also practising outlets, magazines and workshops organised that enables practical skills. The computer skills have facilitated the hibernation of compound nationality for computer experts. This has added value to their credibility in terms of need, professionalism and earning of workers significantly, discriminations among workers within the globe have also minimised and has encouraged easy migration among nation. Change of nationality is not as complex as it was before the 21st century. Computer experts, athletes, teachers, skill workers, doctors, nurses, and other professionals now secure visa that eventually leads to dual nationality for adventurous scholars with full citizenship rights.

Alliances in the 21st Century has political undertone that may be linked to the reality of music studies in Nigeria. A working alliance with politicians at the university, local government, state and federal levels of governments ensures inherent benefits for the subject, discipline and practitioners. Course-plotting an effective way of advancing musical arts education is the focus of this paper.

Musical Arts Education in Nigeria

Musical arts education in Nigeria was nurtured by imperialism, implemented and advanced under the sponsorships of the colonial masters who disguised missionaries to displaced African cultures while promoting Western cultures.

The camouflaged originated from churches that set up schools that compelled converts to see their cultures as pianistic. These were eventually educated through the teaching of fundamentals of music, which include musicianship, voice training, and keyboard studies among others to promote their original intentions. The missionaries because of their concrete intention needed more experts in music to facilitate the displacement of African cultures needed to train Africans western sacred music. This led to the inclusion music in all the mission school's curriculum that was established in Nigeria around 1912 (Adegbite: 2001). The forerunners of music education in the South according to Omojola (1995) include the following: Robert Coker, who studied music in Germany in 1871, and T.K.E. Phillips who was educated in England and graduated from the school of Music in 1914. Nketia (2001) also writes about by distinguishing Sowande Fela (who studied music in London in 1934 as one of the most significant and cherished sages of music in Africa.

The second generation of scholars and composers in Nigeria includes Akin Euba, (A Professor Emeritus and the Initiator of African Pianism) Ayo Bankole, Laz Nnanyelu Ekwueme, Sam Ojukwu, and W.W. Echezona, Mosunmola Omibiyi-Obidike, (Former President, Association of Nigerian Musicologists) Ademola Adegbite, Tunji Vidal, Meki Nzewi, Dan C. C. Agu, (Former Dean of Arts, Nnamdi Azikiwe University, Awka), Richard Chijioke Okafor, Achinivu, Olumoloye Bateye, Lucy Ekwueme, Col. Olubobokun, Samuel Akpabot and Joshua Uzoigwe.

Others are Yemi Olaniyan, Chuwuemeka Eleazar Mbanugo, Anthony Mereni, Ngozi Okonkwo, (Former Vice President, Association of Nigerian Musicologists) Bode Omojola, (Former Vice Chairman, ASUU, University of Ilorin, presently a Professor in an American University), Arugha Ogisi, Emurobome Idolor, (Former Editor, ANIM), Onyee Nwakpa, (Immediate past editor, ANIM), Femi Faseun, (A mentor of many practicing music educators) Young-Sook Oyuinke, (A creative and versatile violinist) Aghatha Onwuekwe, Josephine Mokwunyei, (Former Director, Institute of Gender Studies, University of Benin), and Joyce Lo-Bamijoko to mention but a few. These scholars have made sustainable impact on music that cannot be underrated.

Scholars, composers and performers of the third generation include generation of composers, performers and music educators that graduated before 1990 include Femi Adedeji, (Former President, Association of Nigerian Musicologists) Ifeoluwa Olorunsogo (Former Dean, Federal College of Education, Abeokuta), Adetutu Olorunsogo, Tokunbo Talabi, Ayo Bankole Junior, Godwin Sadoh, Emeka Nwokedi, Cordis-Mariae Achikeh, Ebenezer

Omole, Adebowale Adeogun, (Former President, Society for Music Educators) Solomon Ikibe, Femi Abiodun, (Immediate past Vice President, ANIM), Anthony Ekpankpa, and Tolu Owoaje to mention but a few.

The forth are those who graduated in 1990, they encompass Yomi Daramola (Deputy Vice Chancellor Academic, Obafemi Awolowo University, Ile-Ife), Charles Onamudo Aluede, Christian Onyeji (Former Dean of Arts, University of Nigeria, Nsukka and the President, ANIM), Atinuke Adenike Layade-Popoola (Vice President, ANIM), Adeoluwa Okunade, Albert Oikelome, Stephen Olusoji, Adeola Funmi Odunuga (Dean of Arts, Adeyemi University of Education, Ondo. Bruno Odafe Ekwenu, Emmanuel Adeleke, Sunday Akinfolarin Makinde, Kola (Oyadiran) Olawale, Seun Owoaje (A virtuoso Pianist), Bayo Ogunyemi, Emmanuel Adeleke, Ikenna Onwuegbue (University Orator, University of Nigeria, Nsukka), and Sunday Abegunde. Others are Robinson Osayande, Aideloje John Abolagba, Autin Emielu, Postgraduate Coordinator, University of Ghana, Legon) Grace Ekong, and Peter Odogbor to mention but a few.

Notable among those who graduated from 1991 to 1993 are as follows; The fifth generation of musicologists are too numerous for this documentation, they are however, classified as those who graduated between 1991 till 1995, notable amongst them was the immediate past President of the Association of Nigerian Musicologists, Professor Ovaborhene Idamoyibo (Immediate past President, Association of Nigerian Musicologists), who died on Easter Monday in 2022. Mike Olatunji, Alvan-Ikoku Nwamara, (Dean of Arts, Nnamdi Azikiwe University, Awka) Nnamdi Onuora-Oguno, Eunice Ibekwe, Issac Udoh, Olugbenga Loko, Olaumbo Loko, (Immediate President, Society for Music Educators and the Dean of Arts, Lagos State University of Education, Otto/Ijanikin), Stephen Olusoji, Yekini-Ajenifuja Isaac Adeniyi, Kayode Samuel, Godwin Ejembe Ogli, Abayomi Bello, Segun Ojuola, Issac Ibude, Stella Nwobu, Mabel Modeme, Mabel Ugochi Okpara, Monica Modebe, David Aina, Shola Jinadu, among others.

While the last and sixth generation in the discourse are those who were certified between 1995 and 2000 include Olusegun Titus and many more whose names are too numerous to be included in this article. Solid foundation for music scholarship in Nigeria was jointly laid by these generations of scholars.

The year 2000 to 2022 witnessed an expansion of the inclusion of music as a discipline in tertiary institutions. University of Port Harcourt, University of Jos, Lagos State University, Ojoo, Kwara State University, Babcock University, Ilisan-Remo, Ogun State, Bowen University, Iwo, Osun State, Emmanuel

Alayande University, Oyo, Oyo State, Molete, Federal University, Lokoja, University of Education, Agbor, Delta State, Dennis Osadebe University, Asaba, Delta State, Lagos State University of Education, Otto/Ijanikin, Adeyemi University of Education, Ondo, Ondo State and many Polytechnics and Colleges of Education established Departments of Music with qualified personnel and modern infrastructure. University of Nigeria Nsukka in 1960 pioneered the establishment of a Department of Music in Nigeria at the undergraduate level while University of Ibadan, Ibadan pioneered the establishment of the study of music at the postgraduate level and since then, other institutions have decided in favour of music as a discipline with a growing number of students.

Statement of Problem

The apprehension of the study regulates the contributing factor or techniques of intellectualism within the discipline that forms an unusually productive music awareness culture environment that is reliable with the intelligent and intense demands of the 21st century. The accustomed music arts interaction that previously existed have become ineffective and its influences have dwindled considerably; hence the need for new representations of musical arts education that is original, collaborative and efficiency driven. Consequently, the music network needs improvement on the connectivity between artistes, their intended audience and their engagement or access to music products for notable enrichment.

Objectives of the Study

The main objective of the study is to create an enabling environment for the improvement of musical arts education in Nigeria through the 21st century skills.

The specific objectives of the study are to:

1. identify definite information and considerate expertise essential for success in the advancement of music in the 21st century:
2. suggest ways through which the apprehension for the construction of a novel music knowledge culture atmosphere can be built through dependable and dramatic music journalism:
3. enhance music communication and partnership by teaching, learning and innovative ensemble organization:
4. encourage acute philosophical reasoning, originality of research composition and creative composition:
5. inaugurates distinctive procedure for the teaching of rudiments of music and integrated musicianship:
6. examine the digital knowledge expansively influenced on music dialogue, its invention, and sharing procedures of music to the audience;

7. scrutinizes the content creation structures of the streaming platform, especially the YouTube and the Drop box:

Research Questions

1. How can definite information and considerate expertise essential for success in the advancement of music in the 21st century be identified?
2. What ways can promote the construction of a novel music knowledge culture atmosphere through dependable and dramatic music journalism?
3. Why is the enhancement of music communication and partnership by teaching, learning and innovative ensemble organization necessary?
4. When and how should the encouragement of acute philosophical reasoning and originality of research and creative composition commenced at school?
5. Why is the inauguration of distinctive procedure for the teaching of rudiments of music and integrated musicianship significant to proficiency of the music practice?
6. How has the examination of the digital knowledge expansively influenced on music dialogue, its invention, and sharing procedures of music to the audience?
7. Why does the inflow of music through the net functions and inaugurated into a distinctive procedure of online media networking practice in Nigeria?
8. Where should the scrutinizing of the content creation structures of the streaming platform, especially the YouTube and the Drop box starts and ends?

Methodology

In-depth interviewing method, bibliographic method and Content creation and Bitrate encoding methods were used for the study. The in-depth interviewing data collection method involves 100 to 400 level students of the Department of Music, Delta State University, Abraka and the Mountain Top University, Prayer-City, Ogun State. The staffs of both departments were also interviewed. Relevant books significant to the study were thoroughly read in preparation for the study. Veteran sound streaming engineers and musicians were consulted and interviewed in separate semi-structured dialogues.

Explicitly, information regarding the digital sound recording technicalities and the postage on specifically the YouTube platform was accessed via interviews with Doyin, a Music Technologist at the Mountain Top University in Ogun State and revenue registered, agent with the YouTube. He explained specifically the procedure for revenue registration and collection with the YouTube platform. He discussed extensively the need for an artiste or a YouTube enthusiast to

depend on an agent for his revenue collection than to apply directly to the paying body.

Information on the streaming industry was collected from Adigun, a Nigerian Popular music artist with concentration on Hip-Hop music genre. He is an established studio artist and a producer. He provided tangible material on strategies and step to step procedures on music editing on a digital platform, of uploading material on the YouTube, the registration charges and the returns. Busayo Oninla, was interviewed in July, 2022, he also provided information relating to the nurturing digital music business were retrieved by interviewing Olusegun Adigun, a veteran Nigerian show business enthusiastic person and a graduate of (MTU) who has made so much money.

Musical Arts Education

Musical arts education in the context of the 21st century, precisely, refers to the study of music at formal settings, against the traditional background of musical creativity (and its transmission) at indigenous settings where apprentices are trained until proficiency is evidenced at performance. In the course of exploring musical acts as a genre, scholarship has been realized as a prerequisite that facilitates the practitioners to sight read and to perform classical music, the products of Western orientation and education. The word classical is used in association with the product of musical arts education because of its respectable status and the strict rules that guided its creativity and practice vis- a- vis the ethics of the settings of its construction. Education generally, reforms an individual, so musical art studies are aided by some technical rules that ultimately put its practice on a platform of academic discipline that is studied at all levels of education. This is the justification for the performances of the product at designated concert halls or any other enclosure where the music can be recited without distractions. Musical expression within the framework of classism is guided by thoroughness and precision. The scope of studies with reference to music is multidimensional and the medium diversified.

In art music, language is not a barrier, musical notation, the basis of compositional documentation goes beyond words. An individual who has studied rudiments and theory to a certain standard can relate effectively and efficiently with score reading. Adeogun (2000) argues that the West African Examinations Council (WAEC) syllabus for the year 1998-2000 states that Senior Secondary School Music is designed to enable students to develop competencies in order to combine general education with musical knowledge which to an extent will prepare them for a musical career. He

further stresses that,

“The syllabus goes on to state that provision has been made therein to equip those students who may not study music beyond the secondary school level to acquire knowledge and skill that could lead to vocation in music and thus become self-reliant” But in reality, the fulfilment of this role has rarely been enhanced, as music instructions in schools have tended to pay less emphasis on social issues' (Adeogun, 2000: 73).

The foundation of music set by the Colleges of Education is faced with many challenges, one of which is the problem of students' forceful admission into the Department of Music because they were not qualified for any other discipline. Students whose interest in music is divided, who are neither proud of their discipline nor ready to make conscious effort to develop themselves musically will not be able to make significant impact in the music industry. The foundation of music in the University was strengthened by the University of Ibadan, Ibadan, University of Nigeria, Nsukka, Obafemi Awolowo University, Ile-Ife and the University of Lagos among others. These institutions have helped to salvage musical arts education in Nigeria from collapsing and have helped to sustain the genres by improving and increasing repertoires for performances and methodology for teaching. The opportunities available for entrepreneurship in Nigeria abound, the following is a discourse on such possibilities for economic recovery:

Music Journalism

Music media is one of the areas of specialization in music where journalism with reference to music is the focus of study and also a project concentration. Media devices for dissimulation of music have become so sophisticated that it requires thorough understanding of its manipulations to guarantee effective results. The incorporation of musical knowledge into the media is an advantage that facilitates the distribution/circulation of music electronically and with ease. Though journalism is essentially a mass communication affair; notwithstanding, the covering of professional events as it relates to music, if covered by a specialist will make greater impact. Music graduates in media should seek employment with the electronic and the print media where issues relating to music can be developed to reflect current occurrences, prospects and challenges. There are a number of articles on the print media where scholarly inventive reports were presented literarily with little or no reference to the creative relevance of the events.

Cathering Grant and Chhuon Sarin (2016) explain Music Vitality and Viability with reference to innovation and creativity in the media. A music

graduate can serve as analyst and reporter (with in-depth understanding of the discipline) to both media and in such situation the musical and extra musical importance of a performance at a concert hall, city square or other designated venues will be properly presented. A graduate of music is sometimes more relevant to media houses in collecting and packaging procedures for regular presentation and documentation of artistic related program than any other personnel.

Creative mobility and warmth are essential prerequisite for success in the broadcast industry. Having good musical background is not sufficient criterion for broadcasting; amiability and sociability are added advantages. Good initiative on how to run a program with satisfactory information is needed for optimal performance. Anchoring a talk show generally requires self-confidence but anchoring music program on television showcases knowledge, interest and poise, Classical music for example is usually void of sentiments and irrelevant information on the composition and the composers. It is generally a straight forward presentation that is a combination of video and audio recordings of the contributions of the masters to scholarship. Thoroughness and strictness is often enforced in music broadcasting to substantiate the ethics of the profession, so discipline is a virtue for placement and success in the media industry that graduates in music should absorb.

Ensemble Organization

A young graduate may choose to start an ensemble instead of being idle. All he needs do is to be acquainted with the requirements for its establishment. Ensemble organization in Nigeria is of great diversities of sizes, kind, class and genre, depending on the grouping, functions, settings and the practitioners involved in its organization. There are orchestral, band, dance, African instrumental ensemble, choral and operatic ensemble among others. The orchestral ensemble comprises four major classifications of instruments namely, strings, woodwind, brass and percussion. The ensemble leader may not be skilful in all the instruments before embarking on the project. If he is skilful to play an instrument or two, he can seek the cooperation of other skilful instrumentalists to form a group. However, getting to know the musical and acoustic properties of the band or orchestral instruments is important in role allocation. Being acquainted with the multiple roles the instrument plays is necessary, the changing construction that enhances quality sound effect and the construction company is also important in order to be guided in purchasing the best quality.

Meeting the demand of musical practice requires an ensemble leader that is

exposed to occurrences at other performance places beyond the artiste's settings. The most desirable quality required for band leadership is good team spirit. A good leader should be versatile, innovative, and diligent in taking corrections. He should not be too difficult to convince or be too rigid at enforcing his opinion on his group, if he fails, his band will soon disband. A notable thing about band or orchestral ensemble is that it takes more than one person that is willing to agree in perception to make the music come alive. Every member of the band pays attention to what one another does, making critical comments sometimes to put the performance in a logical direction. Thinking about the music is always very useful at working out a performance interpretation that can be appraised and adjusted to contemporary expectations of audience. Inviting a neutral none member to critic the rehearsals is usually very useful, he can hear the faults easily and make adequate suggestion that may improve the quality of their recital. Every musical genre has specific techniques of playing and style of presentation. Music is enjoyable when the artistes explore and perform within the expectations of the genre. A good concert should win the affection, respect and commendation of the audience who serve as critics, determining and justifying the suitability of the group.

A measure by measure survey is important in rehearsals; a group may choose to move from item to item as it is convenient. However, the treatment and emphasis that ought to guide a good ensemble must never be compromised. Insistence on regularity and punctuality at rehearsals must also be enforced. Sometimes the issues of tempo is taken for granted, this is not right. The challenges of tempo, tone colour, dynamic regulation and voice balancing are obliged to attention during rehearsals. The familiarity and intuition of an ensemble leader always guide the band into maturity. Attention must be paid to the individual skills of the instrumentalists and vocalists during recruitment and biases should to be eliminated. The spectrum of skills of the individual instrumentalists forming the group is prerequisite to excellent performance. At rehearsals, there should be discussions; members may argue on issues that they find threatening to their membership of the band, sharing formula should also be made available at such meeting. Suggestions on how to improve on the present status of the band and output are also supposed to be tolerated. Impressive solo performances that are not originally part of the rehearsals may be incorporated into the work if it blends into the planned structure. Musical curiosity that is intriguing ought to be welcomed from inquisitive vocalists or instrumentalists.

Creating Composition

Music composition is another avenue through which young graduates can

make an impact in the world of virtuoso creativity. The range is from giggles to lullabies, pop to classical, cantata to sonata, oratorio to hymn writings among others. Compositions can also be created for celebrities' (Pop artist), this can be very exciting. If the created work is of good standard, the music can be digitally recorded and uploaded on the YouTube or sold to recording studio managers who find great delight in seeking for potential superstars. By hitting such standard of creativity one may become a regular composer of commercial music.

It does not cost much to write music, it is either one writes directly on the computer using any of the available software or one creates manually on the manuscript. Whichever way one chooses to write, the most important is to know specifically what to do and who to write for. First and foremost, the genre must be decided, it may be pop, reggae, gospel, jazz, rock and classical to mention but a few. Composition is a creative endeavour that requires proficiency on the part of the scholar who chooses to embark on the exercise. She/he is expected to decide on the title of the work, this has a lot to do with the mood as he is expected to weave the work around the title.

Thereafter, the medium is determined if the composition will be vocal, instrumental or both. Solo, duet, trio, quartet, chamber, choral and band/orchestral to mention but a few, should be recognized in order to give the work a focus. The scale is then decided to be either diatonic or chromatic. Under diatonic he may use heptatonic, hezatonc or pentatonic reveal important cultural identity of African and Western music depending on the characteristic quality of pitches and intervals that a composer intends to achieve, this is also referred to as major scale. Chromatic or twelve tones or minor scale is common with the 21st century electronic music which can also form the basis of the composition.

The metric pattern or time signature is the next in the line of importance closely followed by the tempo that regulates or deregulates the timing of the piece. The key signature may now be decided to reflect either sharp or flat series. The form which is the visible structure of a composition may then be selected from the long lists of forms available in music that include unitary, binary, ternary, rondo, episodal, theme and variation, call and response, minuet and trio and the symphonic form among others. The texture is also an important musical component that must be considered before writing a piece of music; it should be established if the music will be homophonic or polyphonic.

The next focus is the sound, harmony, melody, rhythm, musical growth and

text influence to mention but a few. Under sound for example attention ought to be paid to the degree of contrast of instruments and voices depending on the nature of creativity. Others are range, exploitation of idioms, doubling, and dynamics/terraced to mention but a few. A composer may not be able to give specific directive on how the terms above should be approached, it depend solely on the inspiration of the composer. Under harmony, attention may be paid to the following; stages of tonality, tonal or atonal, movement relationship, interior key scheme, modulations, part exchange, alterations, imitation, and augmentation among others. Melodic writing is very important in composition; it includes motion, stepwise, leaping, chromatic, passive movements, active movements, motif, and theme, with diverse patterns that occur in rising and falling style.

Rhythm is another very important component of a composition which includes the following; frequency of duration or patterns, regular, irregular, additive, divisive, syncopated, interaction, transition, and other rhythmic fabric. This is usually a mark of sophistication and distinction in African and other world music constructions. A dimension of musical growth is another useful mark of well-constructed composition that includes: large-dimension considerations, differentiation, specialization, anticipation and truncation. Options for continuation, directional motion, and ornamentation to mention but a few are pattern of expansion in composition. The last in this category is text influence that includes exploitation and influence of word and sentence intonation.

Teaching Rudiments, Theory of Music and Musical Instruments in Creative and Productive Ways

Music as a subject is not as popular in Nigeria as it is in Ghana where music is compulsory for every child at the primary school and for every student at the secondary school. Music as a subject can only be found at private primary schools, unity secondary schools, private secondary schools and few government secondary schools. This makes the idea of initiating private, music schools where the subject will be taught, a necessity. Finding a venue for the lesson is sometimes an issue, nevertheless, a room at a private home or a rented apartment is sufficient for a start. If the number of students multiplies, a better and bigger venue may be sought. The lessons may be taught on Saturdays or on Wednesdays, at least once in a week. Graduates in music can come together to start a music school where rudiments and theory will be diligently taught to pupils and students alike. Thorough understanding of rudiments will ginger, in the learners the desire to play an instrument or two. They will eventually be useful as needed instrumentalists

at schools' assembly, church and their respective homes. Caution should apply when recruiting staff for the school, management should employ a staff to teach saxophone and clarinet. They should employ a staff to teach brags and possibly another to teach strings. They may even set out to teach few instruments for a start and latter increase the scope of the instrumental instruction.

The Music Media Technology

The linkage between performance and reception of music sometimes appears effortless due to the streaming efforts of the new digital technology, artistes, producers and the online participants. Since the mediation of digital skill used in music transmission, promotion, sales and revenue generation have become consequences of the contemporary digitally embroiled music business scenery in the globe, Nigeria inclusive. The study provides a rationale for the understanding of the extensive music industry and its implication for old and upcoming artistes in Nigeria. The cross-examination of the digital philosophy necessitates the adaptation of Nigerian artistes to the artistic terminologies intrinsic in digital industry influence on music production. The construction of the music business is now so diversified for the assessment of social media for digital novelty and strategic expertise in music transmission and viewer's consumption. Music digital technology is on the rise and its effect is so overwhelming in respect to the approach music is created and dispersed with a precise emphasis on the varying structure of affiliation between music industry partners', the audiences and their favourable artistes.

The Streaming System

Thorley (2017) posits that:

The industrialization of music is an overwhelming just what happens to music but a process which fuses, capital, technological innovations and approaches,

The streaming system is a new avenue of interactions between the music artistes and the intended viewers or subsequent subscribers. The Online uploading of music and scholarly papers among others gives new opportunity to the artistes and their followers to engage more dynamically than before. These connections are in respects of the multifaceted inspiration available to artistes and their intended artistes from the streaming platform to the direct and indirect viewers. Material uploaded online is viewed by prospective viewers who if interested in the uploaded file may watch the video to the end or disconnects at a points based on likes or dislike of track, may also subscribe or unsubscribe as the case may be.

“Narrative of the struggling musicians who carries on despite continued rejection lends significant credibility to how they are viewed by fans and consumer

The centre attraction on this platform is based on originality, reconstructive innovations, analytical resourcefulness and viewers' attractions strategies that include the captures of the posted items. The benefits of engagements on these platforms are numerous and the subscribers are numerous too, they connect for different reasons that may not be proximately clear. Regardless of the qualities of the uploaded items success in this trade is depended on the participatory audience who exercise control to a reasonable extent because revenue is based on the numbers of viewers/subscribers and not necessarily on the quality of the uploaded items. Besides, the online products make valuing and critical assessments of the items possible and these outlets may be subjects to litigations in the case of copyrights infringements.

Fundamentals of Customer Motivation on the Streaming Business

The perception of music by viewers is undoubtedly very problematic in its expectations; nevertheless, the music business's differing strategies of recording artistes who have uploaded their music with great successes and speculations confirm this assertion. Subscribers or participants influence the revenue of online artistes indisputably. Thoughtful consideration for the stimulation of the viewer's choice of a music item is apparently vital in the descriptions of their attitude towards the streaming market. Thorley (2017) advances thus:

The viewer's assistance in the narrative of motivational support empowers an aspirant musician who through hard work and ingenuity finds consolation in their active participants.

The chances of an artist's breakthrough in the industry are still debatable because the direction of purchase of music through downloading and subscription is still unpredictable. Adigun, (oral interview) an upcoming Nigerian artist affirm that subscriber's choice of purchase may be due to the artist's personality, the controversies surrounding his person, his styles of dressings, the allegation surrounding his baby mamas or sets of cars on display in his videos among others. He explain further that sometimes the artist's music may not even be intelligible but fans may fall for it just because the artiste is known, that the downturn of the incomprehensible music may affect subsequent ones but doubted his release after a successful upload. Based on the arguments of Oninla, (Oral interview) a Lagos based sound

Engineer, deceptive capture of music brand is sometimes a complex scheme for great sales. When viewers subscribe, view or download music video they look forward to a realistic profit in terms of hair style, new dress code/fashion, new slang and new walking style among others. Oninla further discusses the fan's club where subscribers are acknowledged and supported with tangible rewards like free tickets to live shows; others even get the opportunity to take photographs with their star idols that are published on the Star's social platform as a form of appreciation. Viewers also participate actively in subscribing and viewing music to follow the comments on the uploaded music platform of their favourite's artistes as a form of boost for boasting and surveillance.

Contemporarily, digital knowledge have expansively influenced on music dialogue, its invention, and sharing procedures of music to the audience. This digital practice has increased audience immediate linking with their music preferences and has reduced significantly the outdated mechanism of local label ownerships.

Conclusion: Musical arts education is knowledge based with apparent cultural relevance, efficiency in teaching with cultural examples is the catalyst to achieving these heights. Compliance with advancement is a necessity for lasting inventive results in the study of music to enables technical growth. Musical arts education is also aptitude inclined for communal modification of the already existing genres for global treats. A skillful music educator must possess infinite reasoning on music creation, African music, genre organization, music training, music scholarship, music business and music media among others. Consideration for communal services should be reinforced in music scholarship for dissociation from it has distant the discipline from the society. Resourcefulness in music curriculum teaching and absorption will change the impression society has on the study of music. Above all music must be generously managed to bring up the true ability of learners from childhood in order to resituate music as a cognitive discipline that enables their perceptive or reasoning ability.

Inclusive or all-encompassing concentration on 21st century demand in music is germane to the study. Enterprise or integrated corporation for 21st century music services is also connected to the enlargement of the scope of music practice in Nigeria. Fundamental substance or outline for the 21st century music service area must be reconstructed to suits the need for proficiency in Nigeria. Music, if seen as a proper means of existence as livelihood abilities will draw many students to the discipline. The cultural aspect of music when approached with novelty expertise if inclusive

produces positive results. The fact about the relevance of the music media technology can no longer be ignored.

Musical arts education is a gold mine that is waiting for quarry. The terrain is relatively new with bobbling prospects and the practitioners are few, getting enlisted into the profession guarantees creativity, which is the bedrock of private enterprise. Creativity encourages self-reliance and therefore, reduces unemployment. Many graduates are idle because they have no gainful employment, the reality of the economic pressure of the 21st century demands swift and positive reaction that will stabilize the economic status of the Nigerian youths that have been portrayed globally has been eventful. The recession is a truth that is difficult to accept, individuals must begin to acquire skills that will bail them out of the present economic predicaments. The incorporation of the proficiency or capability for the advancement of music in the curriculum in Nigeria

To be fore warned is to be fore armed.

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