

AN APPRAISAL OF THE STATE OF PROFESSIONAL SONGWRITING ON THE NIGERIAN MUSIC INDUSTRY

CHAPTER ONE

INTRODUCTION

1.0 Introduction

Nelson (2010), making reference to a Music quote by Henry Giles, mentioned that “A song will outlive all sermons in the memory”. “Every song is like a painting”, Dale (2013) and every picture tells a story. Also, “Great music is that which penetrates the ear with facility and leaves the memory with difficulty because Magical music never leaves the memory”, Beecham (2015). Songwriting may mean different things to different songwriters and at different times. Songwriting, like any other creative endeavor, can be meaningful in a variety of ways. So while there are some objective ways to determine “good” or “bad” when it comes to songwriting, it is also a creative space open to a myriad of options. “A Creative mind has the ability to make discoveries and create innovations”, Rivera, (2014).

1.1 Background to the Study

The American Heritage Dictionary of English language, 5th Edition, (2013) defines a songwriter as one who writes lyrics or tunes (or both). They are often referred to as ballad makers, tunesmiths, composers - someone who writes the lyrics and usually the Music of Songs. To some extent a songwriter is much like a storyteller and the listeners are his captive audience. Most songs revolve around a central theme such as love, friendship, struggle, triumph, or other forms of experiences, etc. Every song tells a different story while each song usually contains an atom or

atoms of uniqueness which makes them differ from the works of other composers and songwriters.

However, Songwriting refers to the art of writing the music and words of song and/or with the aid of a musical instrument (usually a Guitar or Piano) to create a new idea in the form of a song. Cobb (2016) opined that Songwriting can be understood as a form of sensual reflection and enquiry, one that synthesizes the emotional and evocative properties of both Music and Language. Songwriters perceive Songwriting as a creative process that serves as an embodied vehicle through which we can assign meaning to physical and emotional experiences. The Songwriters engage the intellectual, physical and the emotional faculties in the songs created and that explains why people can relate intimately with the creative songs, based on the fact that they may also have had similar experiences.

The business of songwriting has been in existence within times and climes. It appears to be lucrative for those who got involved in the business. Some of the key players that are involved in songwriting business are the Songwriter, the Recording Artist and the Music Publisher. “In order for one to be successful in the music business, it all begins with a song”, BMI web, (2016). However, the question is “what role does the songwriter play in that process”? This remains part of the concerns raised by this study.

While Songwriting business remains a very lucrative business in a properly functioning musical society such as the United States and other developed societies as observed by Holman, (2016), this may not be true with regards to the Nigerian entertainment industry where the Record Labels seems to be everything in artiste management, ranging from the role of Artist manager to the

publicist, the songwriter, the media personnel, among others. Hence the songwriter is left with no opportunity to thrive within such a society like Nigeria.

1.2 Statement of the Problem

The importance of recognizing the creative art of Songwriting and its attendant roles in ensuring the establishment, growth, success and sustainability of the Nigerian Music Artiste cannot be overemphasized. However, Songwriting as a career path in Nigeria is still plagued by numerous constraints. On the one hand, is the attitude of many Record Labels that play seemingly omnibus roles for the artiste signed to their Label instead of acknowledging the existence of other professional departments that relate directly to the recording processes and engaging such for the overall success of the recording and the Artiste's make up. On the other hand, is the Artiste who may choose to be everything for himself, ranging from being the Record Label Chief Executive, to the producer, the studio engineer, the publicist and the marketer, among others. Another observable factor is the cultural environment of the Nigerian Music industry which does not encourage such a career path to thrive. However, if the Songwriting business as a very lucrative aspect of the Entertainment industry is not properly identified and harnessed, it may undermine professionalism and the overall growth and sustainability of the industry. The foregoing has constituted a major concern of this study, hence, the need for an appraisal of Professional Songwriting in the Nigerian Music Industry.

1.3 Objectives of the Study

The general objective of this study is to examine the effects of professional songwriting on the Nigerian Music Industry. Its specific objectives are to:

- i. Examine the challenges of songwriting as a career in the Nigerian Music society
- ii. Identify the prospects of songwriting as a professional career in Nigeria
- iii. Review the influence of the existing songwriters on the growth and development of the Nigerian Music industry.
- iv. Underscore the continued relevance of Songwriting to the Nigerian Music Industry.

1.4 Research Question

This study's research Questions are as follows:

- i. What are the challenges of Songwriting as a career in the Nigerian society?
- ii. Are there any prospects in Songwriting as a professional career in Nigeria?
- iii. What influence have the existing Songwriters made on the growth and development of the Nigerian Music Industry?
- iv. Of what continued relevance is Songwriting to the Nigerian Music industry?

1.5 Significance of the Study

This study is significant in ways that are beneficial to both the artiste and record label in that the songs written could determine if the artiste and label will grow and last in the industry, depending on the effects the songs created make. Also, the Nigerian Music industry can improve greatly in terms of growth, dynamism and variety in their wealth of creativity and in quality

production as well as creation of songs that will be evergreen whenever they are played or heard. Examining the State of Professional Songwriting is a significant aspect of this study as it will look at the nature and current practices of the Nigerian Music industry, the challenges faced by the songwriter, the benefits accrued to the career and the various personal traits/skills that ensure success in the career. It will identify some ways in which songwriters can improve the Nigerian Music industry and themselves too. It is also significant to the songwriter as the study will explore some of the ways that songwriters can earn royalties for their work and at the same time, be professional while at it.

1.6 Scope of the Study

The scope of this study is on the teeming youths that constitute the majority of music enthusiasts, music consumers and music collectors, and a marked section of the working class residing in the South-West part of Nigeria. It also focused on some of the challenges of Songwriting as a career, the prospects and continued relevance of Songwriting to the Nigerian Music Industry as well as some Notable Nigerian Songwriters and their contributions to the growth of the Music Industry of Nigeria.

CHAPTER TWO

REVIEW OF LITERATURE

2.0 Introduction

Nigeria is very blessed with many Professional songwriters, some of whom are also musicians or producers. These include Cohbams Asuquo, Timi Dakolo, Harrysong, Flavor, Don Jazzy, Simi, Tiwa Savage, Wande coal, Sinach, Banky W, Faze, Tuface Idibia, Darey ‘Art’ Alade and a host of others. Also, some of these songwriters are international songwriters, writing songs for artistes internationally. For instance, in 2009, Sony/ATV Music publishing signed Tiwa Savage to a Music deal which solidified her to write for Baby Face, Kat Deluna, Fantasia Barrino, Monica and Mya, Wikipedia, (2016). Savage has received credits for her contribution to Monica’s soul-tinged ballad, ‘Catch Me’. Besides, her collaboration with Fantasia on her song, earned the American recording artist a Grammy nomination in 2010. She also wrote Jackio’s ‘Oh Yeah’ featuring Snoop dog, and Kat Deluna’s ‘Push push’ featuring Akon and David Guetta. Even though Savage enjoys writing songs for other artists, she finds writing for herself, more rewarding.

Innocent ‘Tuface’ Idibia popularly known as Tuface or 2baba has his song, ‘African Queen’ as the soundtrack for the trailer in the popular Hollywood Movie, ‘Phat Girls’ initially released in April 7, 2006, Wikipedia, (2016). Also, Cohbams Asuquo who is a certified songwriter is signed

onto Sony ATV (Sony publishing) London as a songwriter and has won many awards in Music as well as his other fields of Interest.

It is observed that some articles has been written with regards to the Nigerian Music industry as well as some of the trends, practices, status, etc associated with its existence. One study has shown that songwriting is a pretty lucrative business in a properly functioning society, Holman, (2016). It may not be as lucrative in Nigeria considering the current operating model in the Nigerian entertainment industry. But a songwriter in Nigeria stands a chance of making money outside the shores of Nigeria by joining social communities such as Spotify and Pandora. Another study is on the viability of Songwriting as a profession in Nigeria, Ayinoluwa, (2015). According to this study, while most record producers double up as Songwriters by virtue of the composition they provide to musical works, some questions still lingers, such as:

What is the lot of a songwriter who is only adept in the art form of providing the lyrics to a song?

How can he earn a decent remuneration off his songs? How can he thrive in a burgeoning music industry? How can he position himself for a fulfilling career?

In countries with a workable Music industry and a well-established collective, management organizations of copyrights and related rights, these questions have been answered. In such places, songwriters license Music and earn revenue such as print income, mechanical income, performance income and synchronization income. However, in a country like Nigeria, it is still a sad reality that very few people are self-confident as songwriters and very few individuals consider songwriting as a career or mechanism to bequeath the Music industry. Consequently, a lot of enthusiastic individuals have given up on the prospect of being successful lyricists; they cite the lack of patronage as a defeasance to their prosperity as songwriters, Alawode, (2015).

2.1 The Business of Songwriting

Songwriting and composition are two different terms, each having its own unique meaning, even though some people often refer to both terms as meaning the same thing. Composition can refer to an original piece of Music, (either a song or instrumental Music piece), the structure of a Musical piece or the process of creating or writing a new song or piece of Music, Wikipedia, (2017). In Classical Music, People who create new compositions are called composers. Also, in popular Music and Traditional Music, those who create new Songs are called songwriters while those who write new words for a song are called Lyricists. Composition is the act or practice of creating a song or other pieces of Music and it consists in two main things: first is the ordering and disposing of several sounds in such a manner that their succession pleases the ear. This is what is called the melody. The second is the rendering audible of two or more simultaneous sounds in such a manner that their succession sounds pleasing to the ear. This aspect is called the harmony, Wikipedia, (2017). But this study will focus only on songwriting.

Harper Collins dictionary, 12th edition, defines Songwriting as the work of writing songs. Songwriting is the work of a person who writes songs. Many leading singers are also songwriters and as such they are also called singer-songwriters. When a song is written by more than one person, it is co-written or written in collaboration with another author, Wikipedia, (2015). Songs can be co-written and created in different ways, such as using a ‘technique of being aesthetic’ in throwing out every single line, word or rhyme that comes to the mind. When Songwriters allow

their ideas to flow freely, conceivable lyrics and song designs are spawned in a more impressive way rather than trying to write a song by deliberating choices, etc. Co-writing can help two creators with different talents and strengths to create a great new song that perhaps, neither of them could have been able to devise if they were working alone. The main focus is to find people with complementary skills, build relationships, be open-minded and create ample time to co-write with others, DIY Musician Blog, (2013).

2.2 The Songwriter in the Nigerian Music Industry

People love to walk into those arenas where the Music is so overwhelming that they start to bounce around or dance just to keep the mood between their brains and consciousness, Kirby, (2013). But here's the thing; how many of the songs people walk in and bounce to remain with them for the longest of times? How many of these songs are simply temporary? Also, how many songs can people look back on and it'll invoke endless memories that they can cherish and hold dearly to the heart? Artistes often believe that their work is Original because of something they do or because they want to do it. Originality is the quality of being new, fresh, innovative or novel, Doyon, (2013). It is the thing that cannot be copied. But nothing an artiste does is as distinctive as who they are. However, there is no music created today, that has not been created before because today's advancements and innovations springs from that which has been originally created by the creator as can be seen in the creation story, Cabasa (2017).

It is common for a songwriter to use the same (or similar) well known melody, wiki books, (2015). Most times, songwriters don't need to re-invent the wheel; they just need to spin it their own way. Also, a songwriter may succeed in writing a song only to find it has already been

written. Nigerian Singer/songwriter Harrison Okiri (aka Mr. Song) opined that many Nigerian Artistes are beginning to appreciate the efforts of Songwriters and their skills, Kelani (2014). Harrison who has written a lot of songs for various artistes, who also currently has over 120 written songs, disclosed this in an interview with punch Newspapers, (2014), stating that artistes do not like it when a songwriter mentions that he/she has written songs for them, thereby taking the credits for the song. Harrison has been original in his writing and this has earned him a lot of prestige, popularity, versatility and cash too. He wrote a tribute track to the late south-African Leader and president Nelson Mandela released on December 11, 2013 which received a stunning one million downloads in a single day and is said to have become the most downloaded caller tune in Nigeria and Africa. MTN Telecommunications Company sponsored his trip to the Grammys in the US as part of the reward for His caller tune songwriting effort; the other part being an amount of money worth over 50 million naira, Kelani, (2014).

The relevance of songwriting to the Nigerian Music industry cannot be overemphasized. This is largely due to the fact that not every artiste is gifted with the talent of writing songs and lyrics that make sense to the ear when you listen to the lyrics contained in it, Samuel, (2017). Today's Listeners care about the end results. The contents of a song convey emotions that the listener experiences through listening and visualizing the picture in his/her head (if it is an audio). A songwriter's focus should aim at writings songs that possess commercial potentials. It should also try to create the right mood which the song itself is trying to convey in the message it carries. Therefore it is very important for the songwriter to take into consideration, the fact that he/she has a little time to attract the listeners attention, especially at the beginning of the Song because it is at this first phase that whatever the lyrics is saying, will capture the interest of the listeners and keep them wanting more or to keep listening in order to understand the direction of

the song. It helps them to achieve closure and derive a lasting satisfaction that will eventually become memorable for them in the process.

The potentials in a good song are capable of turning the song into a hit. In return, it increases the current status of the Artiste, the producer and the record label in terms of popularity and versatility and as that song gradually becomes a hit and begins to move beyond boundaries and shores of other continents and the globe at large, it also rolls in more cash for them. The achievement of this successful status all depends on the song and the songwriter; hence the saying that... “*The Hit is a product of the Maker*”, Samuel, (2017).

2.3 The Challenges of Songwriting as a career in the Nigerian Music Industry

Adedeji, (2010) argued that the Nigerian Music Industry is yet to fully develop its core subject areas such as Art Music, Composition (including Songwriting), etc; the pedestal on which its social commitments could be based. As in many Music industry careers, no two days are alike for a songwriter, Bloome, (2016). Songwriters usually work with publishers, other songwriters and Musicians. There are songwriters who can make a hard-hitting hit but they don't have a voice, unique enough to make them successful. Similarly, there are artists who possess very rare vocals but can barely strum two words that make any sense, put together. Looking at it another way, not all singers are meant to be Songwriters, Samuel, (2017). This means that not everyone who can write songs should become singers and not everyone who can sing should become Songwriters.

Being consistently creative is not a joke by any standard but some very few people have been blessed with the divine gift of songwriting and therefore, for an Artiste who perhaps has been faced with the challenge of keeping up with the super-tempo of the fast rising Nigerian music

industry after dropping three hit singles and the next one doesn't just seem to be clicking, he/she should just simply get a Songwriter, Oyewoga, (2013). Popular singles like Whitney Houston's mega hit track 'I look to you' may not have manifested if the gifted musical skills of R. Kelly had not come into play. Same can be said of Neyo's intervention of Rihanna's tracks. In Nigeria, acts such as Olamide, 9ice, 2face, Modenine, M.I, Prince, Wizkid, and many others were able to excel because of their unique writing skills. Although it is tough to break into the Nigerian Music Industry these days, the news is not all 'gloom and doom', Ben, (2008). The truth is that there are more opportunities for songwriters and artistes today to make a living than ever before, but there are some challenges that seem to be a setback to the success and life of a career in songwriting, in the Nigerian Music industry. Below are some of the challenges that songwriters face in the course of their career:

Ben (2008) observed that one of the reasons why songs don't make an impact on audience or get recorded by outside artistes is because they simply aren't strong enough. Sadly many writers waste thousands of cash recording and creating demos of songs that are not ready to be recorded or pitched. Some others spend money hiring independent song pluggers (Song demonstrators) and buying tip sheets to pitch those same songs. The Music Business is hard enough to break into with a killer-hit song, much less a song that isn't competitive.

In the words of Nigerian UK-based Red-cap Afro beat singer/songwriter and Producer 'Mazi Chukz', Songwriting may not be able to thrive in the Nigerian Music industry based on the current setting in place, especially in terms of having an official standardized Music industry mode of operation such as that which is adopted by the west. This has posed a challenge for the songwriting business. This he said is as a result of the fact that the Nigerian Music Industry is unconcerned about implementing or instituting a standardized means in which Royalties can be

attributed to Songwriters and composers. However, he further stated that the way in which Songwriting currently thrives in Nigeria is through simple sales of songs/ideas. He cited Nigeria's A-list artiste 'Davido' as an example of an artiste who constantly does this as he often engages in buying off songs from the writers by making a one-time payment to them. Mazi observed that Labels in the west will pay for the Song while the writers are still able to collect royalties for their intellectual property; unless the writer has completely sold his exclusive rights to ownership of the intellectual property. He further proffered that the only solution and way forward would be for the Nigerian Music industry to adopt what the west is doing currently which is having an official standardized means of collecting royalties and payments for the songwriters. Mr. Mazi made mention of a collecting body called 'PRS' in the UK which is an entity responsible for collecting royalties for composers, songwriters, producers, etc. So what the writer needs to do is to register with this body that collects payments and royalties on their behalf anytime their song is played (whether on Radio or TV) or their intellectual property is being used...

“Most of Nigerian Songwriters are also Artistes. Consequent upon this, you see an influx of Nigerian Producers who now want to be artistes too. I think that the Nigerian Music industry has a body like the UK 'PRS' in place, but the truth is that they are certainly not functioning. Hence, people engage in ringtone business. The big wigs in Nigeria wouldn't want it because it would mean that Radio stations will now be billed for playing records whereas it is currently the other way round in Nigeria. I can't think of any other way but adopting the western approach and making it functional"...Mazi Chukz, (2017)

Also, Renowned Nigerian Producer, sound Engineer and songwriter Olatunbosun Olowe (aka TBO), on the issue of songwriting thriving as a career in an industry like Nigeria's, he made mention of a difference in scenarios between the Nigerian Music industry and that of the west.

He observed that some Nigerian artistes have an unfortunate type of ego about intellectual property. In that case, if people get to know that someone helped them to write their song, it will belittle them. However, he says it is a lack of proper orientation in knowing that employing the services of a songwriter is not a taboo...

“It is simply inferiority that they don’t want you to disclose openly, the fact that you wrote a song for them”, Olowe, (2017).

If this inferior idea is allowed to float continually, chances of having a songwriting career in the Nigerian music industry will be looking slim and the talented songwriters may loose courage believing that there may never be an opportunity for them to earn from their career, except they want to write for free and this may pose a negative consequence on the industry. Hence there is a need for a change in ideology, proper orientation and for a standardized mode of operation to be put in place so that the industry can grow, develop and also create more jobs for its masses, Samuel, (2017).

2.4 Prospects of Songwriting as a Professional Career in the Nigeria Music Industry

Songwriters advance in their career by writing hits for bigger artists and therefore earn a higher income, Bloome, (2010). It is as much, a business as it is an act. It is easier to submit a resume while trying to get a job than getting your first gig as a Songwriter. In her response during an interview, A-list Nigerian Singer and Songwriter Waje Iruobe, (2017) says that the prospects of Songwriting in the Nigerian Music Industry are great but one should just try to protect oneself in terms of contracts, etc. However, Since the Music industry in Nigeria is still unstructured in

terms of royalty payments, any prospects of songwriting as a career, is usually limited to a one-off payment or “hire fee” between artist and songwriter or between label and songwriter, Otuya (2017). Nigeria’s Songwriter and performing Artiste Olatunji Banjoko, (a.k.a. Teeban) mentioned that Songwriting is a very lucrative career that can thrive in a properly functioning society and that the people gifted with the craft can take it up as a profession and earn a proper living from it too. Also, if you truly know your onion in songwriting and are able to write quality songs that have a potential of becoming a hit in the nearest future, it could elevate you in terms of status, financial standing, endorsements and popularity among other benefits. Secondly, other people, including other artistes and labels get to patronize you and require your services because of the quality you bring to the table and the portfolio you have built for yourself in the course of your career, Samuel (2017).

2.5 Historical Overview of Songwriting in Nigeria and Profiles of notable Songwriters in the Nigeria Music Industry

Singer-songwriters are Musicians who write, compose and perform their own musical material including lyrics and melodies. The genre began with folk acoustic tradition. Singer-songwriters often provide the accompaniment to an entire composition or song, typically using a guitar or piano. For many years, the songwriter was, in effect, a hired gun, BMI (2016). Songwriters worked for publishers and created materials that other people would perform. Often, a song was put together with a particular individual in mind and included elements that would illustrate their strengths and downplay their weakness. Over time, the fine line between Songwriter and

performer began to erode. All of this changed in 1960s primarily due to the impact of the Beatles and Bob Dylan. Their impact on other writers was unquantifiable at the time.

The folk revival encouraged people to find vitality and authenticity in the traditional music. Also the movement induced individuals not only to reject electric instruments but also to stand before an audience on their own: just one person communicating their thoughts with a single instrument, usually an acoustic guitar for accompaniment. These individuals began more and more to put aside the traditional repertoire and create works of their own. Some of the most successful artistes in the 1960s include Paul Simon, Van Morrison, Fred Neil, Tim Hardin, among others. In other genres such as soul and country, many artistes began more and more to put out their own works. Major figures include Otis Redding and Dolly Parton. As rock n roll began to emerge as the most successful genre during the period, Singer-songwriter often subsumed themselves into a group. Audiences were more and more drawn to the excitement and energy that an ensemble could ignite.

The Professional Songwriter still holds a vital place in the musical market place, even among the competing genres of Rap or teen pop. The success of Songwriters like Jeff Buckley, Elliot Smith, R. Kelly, John Legend, David Foster, Conor Oberst, Ne-yo, Lionel Richie and the likes of Tiwa Savage, Timi Dakolo, Olamide, 2face Idibia, Harrysong, Jidenna, among others in Nigeria, bears witness to its vitality in the Music industry.

The Business of songwriting is as important as the actual songs that are written. Caribbean singer/songwriter Shontelle Layne (2011) opined that without the songwriter, there is no song. In Nigeria, Music is an industry of its own. Internationally renowned geniuses such as R. Kelly, Ne-yo, Babyface, Stevie Wonder and Micheal Jackson are just a few out of many recognized acts in

Songwriting. In Nigerian, the art of songwriting is often referred to as an underrated art, Akin, (2016). Artistes hardly employ the services of songwriters to write their Music for them and the industry itself has not created or encouraged the impression that the art of songwriting should be a part of the career listings under the Music Industry, Samuel, (2017). This could be the result of a non-conducive environment to support the practice of such a career and the few existent songwriters on ground are not duly recognized. However, Nigeria is blessed with a plethora of Songwriting geniuses, Akin (2016) and recently, they have also been riding high in the international music market, which speaks out loud about Nigerian artistes and its industry, saying that foreigners appreciate the sounds which emanate from her shores, Machunga, (2016). Some of the current crops of writers are recognized below in no particular order:

2.5.1 Mnek

Figure 1: photograph of Nigerian Singer/Songwriter, Mnek



Uzoечи “Uzo” Emenike, Professionally known as Mnek, a British born Singer/Songwriter and Record Producer, in 2016, received the ASCAP Vanguard award for his contribution to songwriting. His recent writing and production credits include popular celebrities such as

Beyoncé, kylie Minogue, Madonna, Diplo, Zara Larsson, Naughty Boy, Little Mix, JoJo, and tons of other well-known foreign artists. Born of Igbo descent in Lewisham, London and signed under Virgin EMI records, Mnek has had a number of accolades already. At 19, he grabbed a Grammy nomination for Best Dance Recording as well as several certified gold and platinum singles. In January 2014, he featured on Gorgon’s single chart. The lead single, “wrote a song about you”, premiered on Annie Mac’s BBC radio1 show on 13 June 2014 and in the same month, Oliver Heldens’ track “Gecko (overdrive)”, written by MNEK, debuted at number 1 on both the UK dance chart and the UK singles chart. In September 2015, MNEK released “Never forget you”, with Swedish singer Zara Larsson. The single premiered as Annie Mac’s hottest record on BBC Radio1 and to date has been certified platinum in UK, 3 time platinum in Sweden, 2 time platinum in Australia and Denmark and Platinum in Norway.

2.5.2 Cohbams Asuquo

Figure 2: Photograph of Nigerian Singer/Songwriter, Cohbams Asuquo



Cohbams Asuquo is a visually impaired Nigerian Musician, Producer, Singer and songwriter, Wikipedia, (2013). In 2005, Asuquo was signed on to Sony ATV London as a songwriter. After

working as head of audio productions at a Local label, “Questionmark entertainment”, he set up his own recording facility in 2006. He is the CEO and head of productions of CAMP, (Cohbams Asuquo Music Production) which is currently representing himself, Bez Idakula and Stan Iyke. He was responsible for Asa’s highly acclaimed international album “Asa” and has been mentioned on many artistes’ sleeve credits as producer and writer, Wikipedia, (July 2013). Today he is known for producing some of the finest artistes in Nigeria. Worthy of note among these is Nigeria’s soul-singing sensation ‘Asa’ whose 2007 debut album became an international hit. Cohbams has since won many local and international awards for his creative and entrepreneurial contributions to the Nigeria Music Industry. He was recently featured on CNN’s ‘African voices’ for his contribution and impact on the African Music industry. Cohbams shot up to international acclaim with the Musical production of Asa’s debut album. He has like-wise produced award-winning songs for other artistes such as Banky w and Omawunmi. He has arranged music, and performed with bands at international music events such as The Harare International Festival of Arts, the AFA Sponsored French Cultural Center Concert with Asa and Angelique Kidjo, Nigeria Week in Paris and the launch of MTV's one hundredth channel, “MTV Base Africa” at Abuja, Nigeria, Wikipedia (2013). Cohbams has also made notable contributions to TV and Film media, composing and arranging scores to be interpreted for conservatoires as well as for film and stage performances, such as “A voice for Ella” by Uche Macaulay, “Sunshine” (Alpha vision), “Bent arrows” by Isang Awa and “Communication for changes Bayelsan Silhouettes”.

2.5.3 Femi Kuti

Figure 3: photograph of Nigerian Singer/Songwriter and Instrumentalist, Femi Kuti



Olufemi Anikulapo Kuti, born 16 June, 1962, popularly known as Femi Kuti, is a Nigerian Musician, Singer and Songwriter, born in London and raised in Lagos. He is the eldest son of afrobeat pioneer Fela Kuti and grandchild of political campaigner, women’s right activist and traditional aristocrat Fumilayo Ransome Kuti, Wikipedia (). Femi's musical career started when he began playing in his father's band Egypt 80, in 1986. Femi started his own band, “Positive Force”, and began establishing himself as an artist independent of his father's massive legacy. His first record was released in 1995 by Motown. It was followed four years later by “Shoki Shoki”, (MCA) which attracted widespread critical acclamation. He also collaborated with international acts like Common, Mos Def and Jaguar Wright in 2001, on “Fight to Win”, an effort to cross over to a mainstream audience. Also in 2002, Femi engaged in a remake of his father's classic song, "Water No Get Enemy", on “*Red Hot & Riot*”, a compilation CD which was a tribute to Fela Kuti and was released by the Red Hot Organization in collaboration with MCA, Wikipedia (). His track on the compilation was created in collaboration with hip hop and R&B artists, D'Angelo, Macy Gray, The Soultronics, Nile Rodgers, and Roy Hargrove. Proceeds from the CD were donated to charities dedicated to raising AIDS awareness or fighting the disease. He recorded the live album “Africa Shrine” in 2004, at “The shrine”, which is his club. Femi was absent from the Music scene for about four years. He re-emerged in 2008

with “Day by Day” and “Africa for Africa” in 2010, which earned him two Grammy nominations. In 2012 he was inducted into the “Headies Hall of Fame”; the most prestigious music awards in Nigeria. In the same year, Femi was the opening act on the Red Hot Chili Peppers’ “European arena tour” and became an Ambassador for Amnesty International. Femi Kuti's voice is featured in the videogame *Grand Theft Auto IV*, where he is the host of radio station IF 99 (International Funk 99) and described as "playing a great selection of classics from West Africa, the US and elsewhere", Wikipedia (). He has been nominated for a Grammy award four times in the world music category in the years 2003, 2010, 2012 and 2013 respectively but has never won. He has been able to successfully make a name for himself and has also made a huge impact on the Music industry of Nigeria and the world at large. On 19 December 2014 a management deal between Chocolate City Music Group and Femi Kuti was reached. He continues to expand the diversity of his artistry and has made a huge impact on the Nigerian Music industry and beyond its shores.

2.5.4 Nneka Egbuna

Figure 4: Photograph of Nigerian Singer/Songwriter Nneka



Nneka Lucia Egbuna, born 24 December, 1980 to German mother and Nigerian father, is a Nigerian hip hop/soul/reggae singer, songwriter and actress. She sings in both English and Nigerian Pidgin, Wikipedia (2017). She gained her very first public attention in 2004 while performing as an opening act for dancehall reggae star “Sean Paul” at Hamburg Stadtpark. After releasing her debut EP “The Uncomfortable Truth” with Music label “Yo Mama's Recording Company”, she performed on her first tour with Patrice Bart-Williams in April 2005, playing at shows in Germany, Austria and Switzerland. Her first album, Entitled “Victim of Truth”, was released in Germany, England, France, Netherlands, Nigeria and Japan in 2005. With Several rave reviews from the media, the UK's Sunday Times later declared it “the year’s most criminally overlooked album”, comparing it favorably to 'Lauryn Hill’s “Miseducation”, Wikipedia (2017). She released her second album, “*No Longer at Ease*” in February 2008. The title of the album is taken from a novel of the same name by “Chinua Achebe” and reflects the lyrical content of the record. The lead single from the album, "Heartbeat", became her first song to break into the German Top 50. In September 2009, the song entered the UK Singles Chart at number twenty. She has shared stages, collaborated and performed with acts such as Lenny Kravitz on his French tour in 2009 ,Sean Paul, Nas, Femi Kuti, and Nester Marley and has also toured Europe, Asia and America, Naija gist (2013). Nneka was nominated in three categories for the 2009 “Channel O Music Video Awards” and eventually won an award for “Best African Act”. Later in the same year, she was chosen to be one of ‘*Beyond Race Magazine's*’ "50 Emerging Artists" which earned her a spot in the publication's #11 issue alongside Bodega Girls and J. Cole on the same cover. Her track "Kangpe" is also featured as a soundtrack on the EA Sports FIFA 2010 video game, Wikipedia, (2017). With many albums to her credit, Nneka has also made Forbes Magazine’s list of Top African Celebrities alongside Tuface, Asa and D’banj

in 2010. This talented Nigeria artiste has done well for herself both within and beyond the shores of Nigeria, gaining more status and international versatility, expanding her horizons as far as her career takes her, Samuel (2016).

2.5.5 Phyno

Figure 5: Photograph of Nigerian Rapper, Songwriter and Record Producer, Phyno



Better known by his stage name, “Phyno” and born October 9, 1986, Chibuzor Nelson Azubuike is a Nigerian Rapper, Singer, Songwriter and Record Producer. He started his Musical career as a Producer in 2003. Renowned for rapping in the Igbo language, Phyno’s debut studio album, “No guts, No glory”, which included the hits singles, “Ghost mode”, “Man of the year”, “Parcel”, and

“O set”, was produced in 2014. As a Producer, he has worked with Artistes such as Flavor, Ruggedman, Timaya, JMartins, Bracket, and Mr. Raw. He has also featured guest appearances in his songs, such as Omawunmi, Stormrex, Psquare, Olamide, Efa, M.I, and Runtown, among others. According to him, rapping in his native language is his strong suit. His Song, “Ghost mode”, features Olamide and was released to critical acclaim. It won the award for best collabo at both the 2012 “Headies awards and the 2013 Nigerian Entertainment awards. Sputnet records released the album’s second single, “Man of the year (Obago)”, on March 23, 2013. The song which was produced by Phyno won the best rap single category at the 2012 “Headies awards. He has further released more singles and albums since then till date and his songs are making waves both within and outside Nigeria. Phyno is widely known as the ambassador of rap Music in Igbo Language. According to him, he raps in Igbo because he respects his culture and loves being himself. Phyno believes that the elements of Music make it borderless; although he primarily raps in Igbo, he combines a bit of Nigerian Pidgin and English in his Music.

There are other major artistes who have also contributed to the growth of the Nigerian Music Industry, who are also popular internationally, creating and producing great award-winning Songs through their professional Songwriting skills both within and beyond Nigerian borders. These include Tuface “Innocent” Idibia, Modenine, Flavor, Yemi Alade, Ty Bello, P-Square, Jidenna, Harrysong, Tiwa Savage, Seal, Sade Adu, Whiz Kid, Keziah Jones, Dija, Ayo, ID Cabasa, Sinach, Seyi Shay, Praiz, Techno, Timi Dakolo, Kcee, Don Jazzy, Joe Praise, Frank Edwards, Phyno, Simi, Falz, Orezi, Runtown, Shizi, mastercraft, ice Prince; the list is presumably longer than mentioned, but for want of space and time.

2.6 Songwriting Credits, Royalties and Reward

The publishers sign a publishing contract with individuals, promising to represent the work of a composer or lyricist and promote its use. In return, the publisher holds part of the copyright to the work and becomes a right holder entitled to royalties, Holman, (2016). Most record labels today function as Music publishers funding the writing and recording of songs and paying copyright remunerations to produce CDs from recording songs. Some songwriters prefer to have a publishing contract with the record label or artistes while some others prefer not to, Olowe, (2017). For songwriters who don't have publishing contracts, they prefer to engage in a one-off payment approach, whereby the songwriter writes a song and the artistes pays them off. In this case they already have their pricing rates and so for such a songwriter, he/she needs to build their portfolio by working with producers, requesting them to give out spare beats that they can write on and showcase to the various artistes which the producers deal with. If the artiste(s) like the songs, the songwriter(s) are paid-off; the better your portfolio, the bigger your leverage, Olowe (2017).

The songwriter can figure out various platforms, the internet and social Medias for instance, through which they can showcase their abilities and then such platforms will help them sell their songs. On the other hand, for songwriters that require publishing contract, they need to include it in their contracts with the publishing company that they have to be properly and adequately acknowledged for their intellectual property and contributions too. Olowe opined that one can go for publishing rights when the artiste has nothing to offer. In this case, it will be official, that the songwriter(s) will be the one to write all his/her songs. But in a situation whereby the songwriter is contracted to write one or two songs, it could pass as a one-off payment.

At some point in any songwriter's life and career, the question is bound to arise: "who owns what part of the song we just wrote?" The best time to ask about splits with co-writers is before you actually sit down to write a song, Williams (2013). Songwriters may engage in co-writing or collaborations in order to create a really great song. By contributing their individual ideas, they succeed in coming up with something that will be far better than if they had written the songs individually. There may be collaborations between and among the co-writers of a musical composition or a song which is generally comprised of the music (melody, harmony, chords, rhythm, etc) and the lyrics, Collins (2016). When it comes to the recorded music business, there are 2 copyrights of interest: one in the musical composition or song and another in the sound recording of that song. The essence of collaborations is working together to create a single work, regardless of how or what each party contributes. Both authors may work together on the Music and Lyrics or one might just write the Music and the other, the Lyrics, Collins (2016). Co-writers do not necessarily need to have a written agreement concerning their joint work, but it is probably a good idea to do so, given the myriads of issues that can arise and become a problem under such circumstances.

In general, the ownership splits for co-writers are divided equally among the number of co-writers who wrote the song, Williams, (2013). As a general rule, you can figure out the song ownership splits by dividing the total number of songwriters by 100%. If there are 2 writers, the split will go 50/50. If there are three writers, you'll have 100% divided by 3 writers which will give about 33.3% for each writer. Sometimes, a situation may arise where one person is a lyricist and the other person is responsible for the melody. In that case, royalty is split 50/50. But if for instance, a 4-piece ensemble requests the assistance of a lyricist, does it mean that her lyric will turn into a co-write split four ways? Songwriting, as well as music business agreements is always

negotiable. Depending on the agreement, the lyricist may get 50% while the ensemble gets the other 50%. That way, you look at the song as being half lyrics, half melody. Since she writes the lyrics herself 100%, she gets 100% of that half - in other words, 50% of the total song. The other guys (the ensemble members) should split the melody half of the song equally. So 50% divided by 4 people will yield 12.5% per melody writer. It all depends on the agreement. She may decide to share an equal piece of the pie with each party (the lyricist and the 4 members of the ensemble) getting 20% of the splits.

Related to this, is the top line and track writer. The act of top-lining means writing a song over a pre-made beat, Samama (2016). Here's how it works:

Track writers start the ball rolling by creating the track with bass, drums, guitar, etc; everything except the vocals. This shell will include the chord progression and the different sections marking the verse, chorus, break-down, bridge and any other element already in place. The track writer then sends the finished track off to a topline writer. The topline writer listens to the finished track and writes a melody and lyrics to suit the mood and style of the track. When they are done, the two songwriters may split the song ownership and royalties as 50% for the track writer and 50% for the top line writer or they may split it as pre-agreed, Williams, (2013). As for publishers, if the co-writer has a publishing deal, the publisher will split that co-writer's share of income and most likely control all the rights of your co-writer's share.

Sometimes, producers send out tracks to more than one top line writer which can cause a lot of problems, Samama, (2016). This has caused some legal woes in the industry today, especially in the west. One producer sends out his/her latest, hottest track to 100 writers and will get 100 songs back over that track. So then who owns the song now? Is the track producer automatically

a co-writer on the top line because he/she provided the backing material that influenced the ideas of the writers? Well, not usually. Samama (2016) observed that most producers, when they say no to a top liner will let him/her take it back and pitch their topline to another producer and won't take a percentage of the writing credit.

The above scenarios are experienced in the Music industry of the west. And this is largely because they have a standardized method already in place with an organized collecting body such as PRS in the UK and BMI in the united states and vice versa, Samuel, (2017). However, the Nigerian Music industry has a different story to tell because it lacks a standardized format for collecting royalties and rewards even though there are laws in the Nigerian constitution that uphold the copyright of intellectual properties. In most cases, proper credit may not be attributed to the songwriter because of the inferiority resulting from lack of proper orientation on the matter.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter presents the research design, population of data, sampling size and sampling technique, sources of data, instrument for data collection, and data analysis procedures found to be most suitable for addressing the formulated research questions.

3.1 Research Design

This study adopted the survey design that involves the use of questionnaire for the collection of data on the subject matter of the study. A survey method is apt for the collection of data from a large population because it is easy to administer and economical to gather data (Oluyombo, 2011).

3.2 Study Population

Since this research is essentially an appraisal of Professional Songwriting in the Nigerian Music Industry, the population of study comprised the teeming youths that constitute the majority of music enthusiasts, music consumers, and music collectors, and a marked section of the working class residing in the South-West part of Nigeria. The South-West is chosen particularly for the following reasons:

- i. The city of Lagos, a major centre of concentration of musicians and musical activities in Nigeria is located in the South-Western part of Nigeria.
- ii. Also, the music and musical activities in the South-West are well mixed and highly diversified.
- iii. Moreover, the South-West consist of the highest concentration of universities (both private and public) in Nigeria. This will also allow for diversified respondents.

3.3 Sample size and sampling Technique

The technique for selecting the sample respondents from the study population was the purposive, non-probabilistic selection technique. The sample size for this study was 100 respondents from the study population mentioned above in the sub-section 3.2. The purposive selection method was used to select a number of groups of units in a manner that the selected groups yield as closely as possible, the same average as the totality.

3.4 Method of Data Collection

The purpose of this study was to examine the effects of professional Songwriting on the Nigerian Music industry. Copies of 100 structured questionnaires were administered to the research sample for data collection.

3.5 Sources of Data

This study made use of primary and secondary contributions. All the primary data needed for the study was collected from the 100 respondents explained above. For the secondary data, the study utilized library research; these include books, journal articles, and relevant publications including the internet sources.

3.6 Instrument of Data Collection

The research instrument used for this study is a structured questionnaire. The questionnaire is grouped into five (5) segments as follows: Section A contains the demographic data of the respondents, Section B is on the challenges of songwriting as a professional career in the Nigerian music industry, Section C is based on the prospects of songwriting as a professional career while section D is on the influence of the existing Songwriters on the growth and sustenance of the Nigerian Music industry. Lastly, Section E is based on the relevance of Songwriting to the Nigerian music industry.

3.7 Tests for Reliability and validity

Warwick and Linninger (1975) pointed out that the two basic goals in questionnaire design are to obtain information relevant to the purpose of study and to collect this information with maximal

reliability and validity. The reliability of research instruments concerns the extent to which the instrument yields the same results as on repeated trial (Key, 1997). The reliability method used in this research is the Internal Consistency Reliability which measures how consistently the participants respond to a set of items; a sort of average of the correlation between items. It is the consistency of a measure or method over time. The reliability of the test instruments in this study can be estimated by examining the consistency in correlation of the responses.

Validity in research refers to how accurately a study answers the study questions or the strength of study conclusions (Sullivan, 2011). It refers to the accuracy of measurement, involving a comparison of test results with the outcome. The validity of this research is based on content validity in which the idea behind the research instrument, a structured questionnaire, come from a pool of relevant content (Sauro 2014). The nature of perception of the effects of professional Songwriting in the Nigerian Music industry is assessed through the various instruments designed for this study. An instrument cannot be said to be valid or not valid. Rather, it is said to be valid for a specific purpose with a specific group of people. Therefore, this study's research instrument is valid for this purpose with the study population.

3.8 Methods of Data Analysis

The data collected from the administered questionnaires was collated and the set of values was analyzed using the statistical package for social sciences (SPSS), in order to generate the needed values for the final analysis.

3.9 Ethical Consideration

The consent of all respondents was sought before the participation in the research study. The information retrieved from respondents also would be treated with confidentiality and the information obtained would not be used against the respondents in any manner but used for this academic purpose.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION OF FINDINGS

4.0 Introduction

This chapter displays a presentation of the various data collected from the sample respondents during the period of field work. It shows an analysis of the data collected and the discussion of the findings arrived at from the analysis of the data that was collected. A total of 100 copies of questionnaires were administered to respondents and all questionnaires administered were retrieved without anyone being lost. In all, the total number of responses retrieved from the sample population is one hundred (100). The following analyses are based on these responses.

The data collected from the questionnaires were analyzed by means of simple percentage count which was done using the Statistical Package for Social Sciences (SPSS). The following

presentation, analysis and discussion of data are based on the various data that were collected from 100 respondents.

4.1 Data Presentation

Below is a presentation of the various data collected for this research study

4.1.1 Bio data of Respondents

Table 1 shows the socio-demographic data of all the respondents who participated in this exercise – the Singer/songwriters, producers, Music artistes, and fans that were consulted for the purpose of this study. It can be seen from the table that the majority of the respondents, 51 (51.0%) were females while 36 (36.0%) were males. The table shows that 15 (15.0%) of the respondents indicated they had an interest in songwriting as one of their hobbies while 19 (19.0%) of respondents indicated interest in other hobbies. Concerning marital status of the respondents, 66 (66.0%) of respondents were single, while 1 (1.0) respondent was married. Also, the table shows that 2 of the respondents, (2.0%) are currently working, 55 (55.0%) are studying, 7 (7.0%) are Business Entrepreneurs, while 18 (18.0) are unemployed. The remaining percentage of respondents did not indicate their current status, hobbies, marital status and gender.

TABLE 1: SOCIO-DEMOGRAPHIC VARIABLES OF RESPONDENTS

VARIABLES	FREQUENCY	PERCENTAGE
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GENDER		
MALE	36	36.0%
FEMALE	51	51.0%
HOBBIES		
SONGWRITING	15	15.0%
OTHERS	19	19.0%
MARITAL STATUS	66	66.0%
SINGLE	1	1.0%
MARRIED		
CURRENT STATUS		
WORKING	2	2.0%
STUDYING	55	55.0%
BUSINESS	7	7.0%
ENTERPRENEUR	18	18.0%
UNEMPLOYED		

4.1.2 Data on the Challenges of Songwriting as a professional Career in the Nigerian Music industry

Table 2 below, gives a picture of the respondent’s views on the nature of challenges that the songwriters face in the Nigerian Music industry. To begin with, majority of the respondents in this study 100 (100%), agree that songwriting is similar to other arts such as writing, acting or painting, hence, will have similar challenges as other aspects of the Creative Arts. Secondly, all the respondents, (100%) also agree that songwriters face the challenge of being creative and original in their work, just like the other creative arts. Concerning the challenge of ensuring that the songs written by songwriters make sense to their audience, 100% of the respondents agree that this challenge is a general and common one. Although majority, (83.0%) of the respondents concur that songwriters could face the challenge of their written songs, which were original, sounding similar to the songs written by other writers, 15% of them were however undecided about this.

TABLE 2: The challenges of the Songwriting career in the Nigerian Music Industry

CHALLENGES	TRUE N (%)	FALSE N (%)	UNDECIDED N (%)
Similar to other forms of Arts	100 (100.0)	0 (0.0)	0 (0.0%)
Challenge of being Creative and Original	100 (100.0)	0 (0.0)	0 (0.0%)
Songs making sense to the audience	100 (100.0)	0 (0.0)	0 (0.0%)

Song written could be similar to that written by another	83 (83.0)	2 (2.0)	15 (15.0%)
Rejection, Frustration and disappointments	95 (95.0)	1 (1.0)	4 (4.0%)

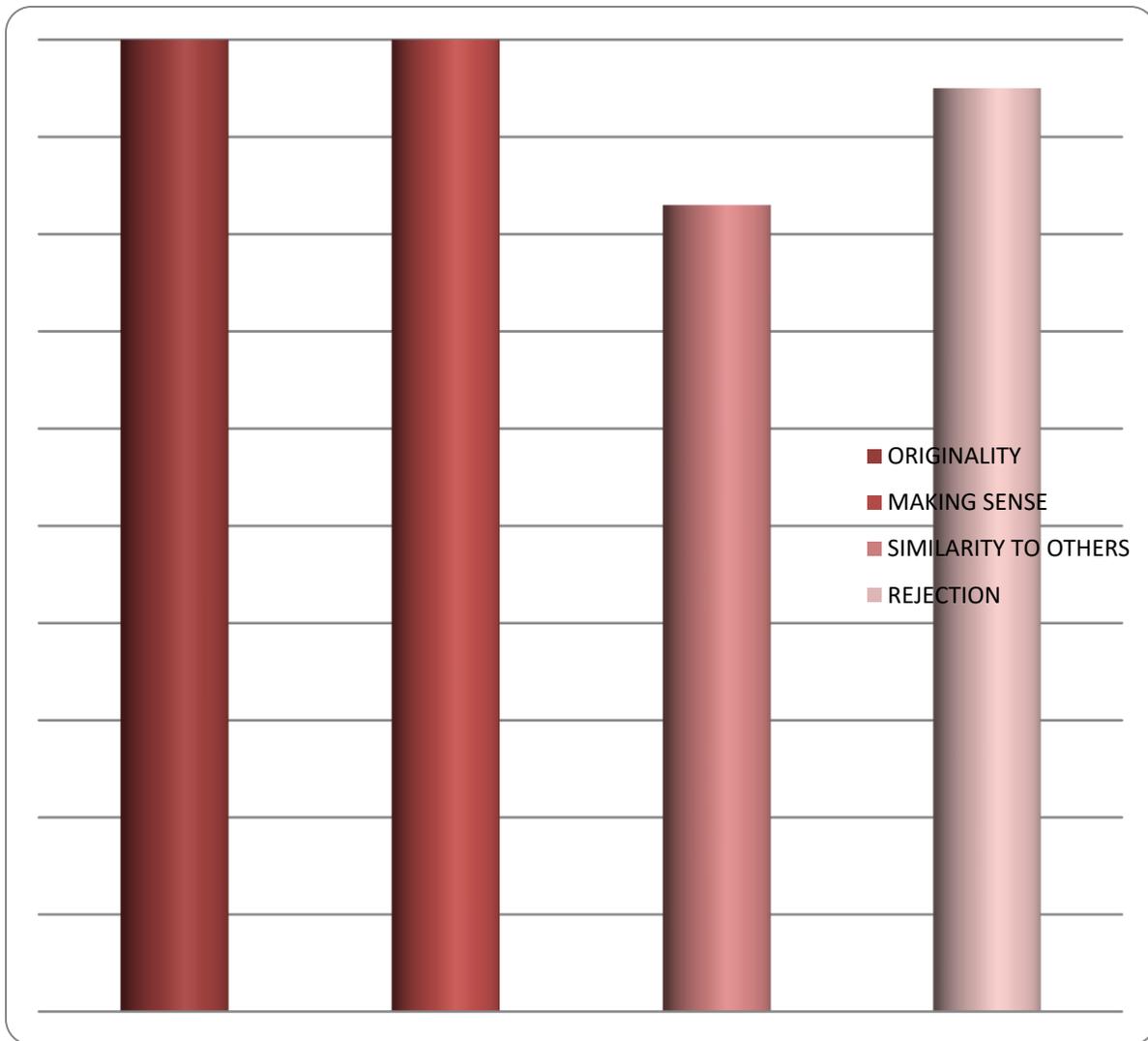


FIG 1: Graphical illustration of the Challenges of Songwriting

4.1.3 Data on the Prospects of the Songwriting Profession in the Nigerian Music Industry

Table 4 displays the opinions of respondents on the prospects of Songwriting as a professional Career. There seems to be no particular majority in the responses given by the respondents, as to the possibility of Songwriting thriving as a professional career in Nigerian Music. On this matter, 36 respondents, (36.0%) agree that this it could possibly thrive, while 32 respondents, (32.0%) disagree with this notion. Other respondents, (31.0%) were undecided on the matter.

Furthermore, 100% of the respondents agree to the opinion that songwriters generate higher income by writing hit-Songs; another 99% of respondents noted that the potentials of earning more money in the art of songwriting as a Professional career are almost limitless. As to the opinion of respondents on Songwriters who write for bigger artistes earning higher than their other colleagues, 97 (97.0%) of the respondents were in favor, while about 3 respondents, (3.0%) could not reach a decisive conclusion. 98%of respondents believe that there are no guarantees for being successful in the songwriting career, while another 2% of respondents were undecided on the matter.

TABLE 4: The prospects in Songwriting as a Profession in the Nigerian Music industry

ABOUT PROSPECTS	TRUE	FALSE	UNDECIDED
	N (%)	N (%)	N (%)
Songwriting can thrive as a professional career in Nigeria	36 (36.0)	32(32.0)	31 (31.0)
Songwriters generate higher income by writing hit songs	100 (100)	0 (0)	0 (0)
Songwriters who write for bigger artistes earn higher	97(97.0)	0(0.0)	3(3.0)
The potentials for earning more money are almost limitless	99(99.0)	0(0.0)	1(1.0)
No guarantee for earning	98(98.0)	0(0.0)	2(2.0)

4.1.4 Data on The influence and contributions of the existing Songwriters on the Nigerian Music

In Table 6, an expression of views of the respondents on the influence which the existing songwriters has effected on the Nigerian Music industry to bring about growth, development and sustenance, is shown in the table. 100 respondents, (100%), agree that the quality of songs written by professional songwriters has directly led to development and growth in the Music Industry of Nigeria. In the same vein, 97% of respondents suggested that hit songs performed by Nigerian artistes have led to an increase in the popularity of the industry; 3 of the respondents (3.0%) could not reach any decision on this. Concerning the influence of existing Songwriters, 99 respondents, (99.0%) were of the opinion that a Music Artiste, through songs, can talk to the world all at once (through Songs), while 1 respondent, (1.0%) could not decide on matter. Also, 95% of respondents believe that many popular Nigerian artistes are known internationally because of the hits they have to their name(s), while 4 respondents, (4.0%) could not reach a decisive conclusion. Furthermore, 100 (100%) respondents agree that Artistes should employ the services of Professional Songwriters in order to improve the quality of the Lyrical content of their Songs.

TABLE 6: The influence and contributions of existing Songwriters on the Nigerian Music Industry

INFLUENCE OF EXISTING SONGWRITERS	TRUE N (%)	FALSE N (%)	UNDECIDED N (%)
Nigerian artistes are known internationally because of their hit songs	95(95.0)	0(0.0)	4(4.0)
Hit songs done by Nigerian artistes has led to popularity of the industry	97(97.0)	0(0.0)	3(3.0)
A musician through songs can talk to the world at once	99(99.0)	0(0.0)	1(1.0)
Quality of songs written by Professional Songwriters led to the growth and development of Nigeria's music industry	100(100.0)	0(0.0)	0(0.0)
The Nigerian Music artistes should employ the services of a Songwriter to improve the Quality of the Lyrical content in the Song and bring it up to international standard.	100(100%)	0(0.0%)	0(0.0%)

4.1.5 Data on the continued Relevance of Professional Songwriting to the Nigerian Music Industry

Table 8 displays the views of the respondents on the relevance of professional songwriting to the Nigerian Music Industry. According to the table, all the respondents, (100%), agree that without a songwriter, there is no Song. 94 respondents, (94.0%) admit that making use of the services of a Professional Songwriter is capable of improving the status of the Nigerian Music Artiste, while the remaining 6 respondents, (6.0%) disagrees. Also, 95 respondents, (95.0%) believe that the assistance of a Professional Songwriter can guarantee better chances of that Song becoming a hit; the other 5 respondents, (5.0%) do not agree with this. Only 3 respondents, (3.0%) agreed that Nigerian Music Artistes can write better songs than professional songwriters, while 71 respondents, (71.0%) do not agree with this opinion; 26 respondents (26%) were undecided on the matter.

TABLE 8: The continued Relevance of Professional Songwriting to the Nigerian Music Industry

RELEVANCE OF PROFESSIONAL SONGWITERS	TRUE N (%)	FALSE N (%)	UNDFECIDED N (%)
Capable of improving the status of a Nigerian music artistes	94(94.0)	0(0.0)	6 (6.0)
Guarantee better chances of song becoming a hit	95(95.0)	0 (0.0)	5(5.0)
Nigerian music artistes can write better songs than professional songwriters	3(3.0)	71(71.0)	26(26.0)
Without a songwriter there is no song	100(100.0)	0(0.0)	0(0.0)

4.2 Data Analysis

4.2.1 Implication of the Bio Data

The bio data of all 100 respondents indicates that the respondents who participated were qualified for the purpose of this study. The fact that there were more females (51: 51.0%) than males (36; 36.0%) does not mean a bias in terms of gender in the selection of respondents. It only shows the gender that was more available for consulting during the period of research work. It is an indication of unequal proportion of males and females in the population of this study. The number of respondents who are studying, being the highest number of respondents in this

research, by implication, shows that the respondents are learned enough to understand the requirements of this research and to participate in it as well.

Collecting and collating data from the different dynamic individuals directly involved with the Nigerian Music industry (Music Artistes, Songwriters and Producers) helped to ensure that no tangible aspect of the needed data were omitted in this research.

4.6.2 Analyzing the challenges of Songwriting as a Professional career in the Nigerian Music Industry

With all the 100 respondents, (100%) in agreement that songwriting is similar to other arts such as writing, acting or painting, hence, will have similar challenges as other aspects of the Creative Arts, there is an indication that Songwriters face different challenges in the course of their career such as Originality, Songs making sense, Lyrical content, similarity to the works of others, and rejection among others. This implies that certain, if not all the various types of challenges are general and common to all who engage in the Profession. Although majority, (83.0%) of the respondents concur that songwriters could face the challenge of their written songs, which were original, sounding similar to the songs written by other writers, 15% of them were however undecided about this. This indicates that some Songwriters get frustrated and give up when they hit a road block while on the other hand, the 15% of the remaining respondents who were undecided on the matter is an indication that there are also songwriters who don't give up, but are rather persistent in pressing onwards in the Career or Profession despite the numerous challenges they are facing.

There are indications pointing towards the fact that the Lyrical content of Songs that are written by Songwriters is paramount to a successful songwriting career and so the Songwriter faces the challenge of writing Songs that will make sense to the audience as can be seen in the value of the number of respondents, (100%) that agree to this fact, being one of the challenges faced by the professional songwriter in the Nigerian Music industry. All these contribute to the problems that plague the Songwriting profession and prevent it from thriving in the Nigerian Music Industry.

4.6.3 Analyzing the Prospects of the Songwriting Profession in the Nigerian Music Industry

That Songwriting May or may not be able to thrive in the Nigerian Music industry is an uncertain fact yet to be determined, being dependent on the current status of the industry. 36 (36.0%) respondents believe that Songwriting will be able to thrive; 32 (32.0%) respondents say it's not possible, while another 31(31.0%) of the respondents could not reach a decisive conclusion on the matter. This indicates that Songwriting as a Profession could thrive if there were to be a better, more conducive environment for it to exist. On the other hand, if conditions are continually harsh with all the challenges facing the profession, the implication is that it will be hard for such a career to thrive. The other respondents whose responses were inconclusive shows that these respondents believe that the Songwriting Profession may or may not thrive and this is not good for the growth of the Music industry of Nigeria. By implication, it says that the quality of the lyrical contents of songs written, don't really matter so much.

Since 100% of the respondents believe that songwriters generate a higher income by writing hit songs, while 99% also believe that the potentials for earning more money in the Songwriting career is almost limitless; it follows that Songwriting is a very lucrative career and it is one that has great potentials too. The fact that 98% of respondents agree that there are no guarantees, there is also a fewer 2.0% of respondents, who are undecided on the matter, meaning that there is

a slim chance that in Professional Songwriting, the exceptionally persistent ones who are good at promoting themselves will get a breakthrough.

4.2.3 Analyzing the influence of the existing Songwriters on the Nigerian Music Industry

All the respondents expressed their views on the influence of the existing Songwriters to bring about growth in the music industry especially in Nigeria. According to the respondents, the quality of songs written by Professional Songwriters in Nigeria is a key factor that has led to the growth and development that the Nigerian Music Industry currently enjoys. This was agreed to by 100% of the respondents, indicating that Professional Songwriting holds a vital place in Nigeria's Music Industry. 97% of the study population suggested that hit songs done by Nigerian artistes has led to the popularity of the industry; although 3 of them could not reach any decision on this. This means that a fewer number of Artistes are also good Songwriters but at the same time, although some Music artistes write their own Songs, (especially those who are also Songwriters), Songs released are also a representation of Nigeria's Music Industry; a mirror through which the world views the Music Industry of Nigeria. On the influence of Professional Songwriters, 99.0% of the study participants believe that a musician, through Songs, can talk to the world at once, implying that Songwriters should also pay attention to the lyrical content of the Songs they write. With 95% of respondents were also in agreement that many popular Nigerian artistes are known internationally because of the hits they have made through their songs. This goes to buttress the same facts as has been established above. And the fact remains that not all Artistes are gifted with the talent of writing Songs that are meaningful when they are heard. Professional Songwriters have a role to play in the growth, development and sustenance of the Nigerian Music industry.

4.2.4 Analyzing the relevance of Professional Songwriting on the Nigerian Music Industry

The fact that 100% of the respondents agree that without the Songwriter, there is no Song is an indication that relevance of Professional Songwriters to the Nigerian music industry cannot be overemphasized. Majority of the respondents, (94.0%) also admit that the use of a Professional Songwriter is capable of improving the status of the Nigerian Music artiste. At the same time, 95% of the respondents believe that using the assistance of a professional songwriter guarantees better chances of a song becoming a hit. This means that although the Music artiste can write his/her Songs, employing the services of a Professional Songwriter brings better opportunities to the table as the Artiste stands a better chance of releasing Songs that will eventually become hits, improving in Artiste Popularity, attaining a higher financial status and also gain an expansion of his/her fan base. Only 3 respondents agreed that Nigerian music artistes can write better songs than Professional Songwriters while the remaining 71.0% do not accept this opinion. This implies that there are Artistes who can write good quality Songs even though the percentage is very minimal.

4.2.5 Analyzing the proffered solutions to the Problems of Songwriting career in the Nigerian Music Industry by the respondents

95 respondents (95.0%) opined that adopting the system used by the West in terms of establishing a functioning body to handle royalties and rewards for songwriters and artistes will be proper and will help improve the Music industry of Nigeria while 5 respondents, (5.0%) were silent about the matter. This is an indication that without these elements in place, the

Songwriting Profession will face problems of theft of intellectual property and plagiarism, among others. This also implies that Songwriters will not be able to earn from their craft and this will constitute a bane to the growth and sustenance of the industry as many writers will desist from engaging in the craft. And how can the Music of Nigeria and her industry grow without quality professional writing quality Songs that make hits without these individuals.

4.3 Discussion of Findings

The following constitutes the various findings of this study which were deduced from the research instrument administered to the respondents, based on the analysis of the instruments.

4.3.1 Discussion of research Question 1: The Challenges of Songwriting as a Professional Career in the Nigerian Music industry.

100 respondents in this study, agree that songwriting is similar to other arts such as writing, acting or painting, hence, will have similar challenges like that faced by other aspects of the Creative Arts as has been listed above. These challenges include Rejection, Lyrical content, Songs that make sense, Originality, Non-recognition of people whose specialty is Songwriting, Lack of patronage, copyright laws, Royalties and rewards, etc. This indicates that some Songwriters get frustrated and give up in the face of numerous challenges that plague the industry. On the other hand, 15 respondents were undecided on the matter, which is an indication that there are Songwriters who don't give up, but are rather persistent in pressing onwards in their Career or Profession despite the numerous challenges they are facing. The above is in tandem with previous studies by Ayinoluwa (2015). According to him, while most record producers double up as Songwriters by virtue of the composition they provide to musical works,

some questions still linger, relating to the challenges plaguing the Nigerian Music industry as can be seen above. In His study, Ayinoluwa pointed out the sad reality that very few people pride themselves as songwriters and very few individuals consider songwriting as a career or vehicle to impart the Music industry. Consequently, a lot of enthusiastic individuals have given up on the prospect of being successful lyricists, citing the lack of patronage as a debacle to their prosperity as songwriters.

4.3.2 Research question two: The Prospects of Songwriting in the Nigerian Music

Industry

Whether or not the Songwriting Profession will thrive in the Nigerian Music industry is dependent upon the current status of the industry. 36 respondents believe that Songwriting will be able to thrive; another 32 say it is not possible, while 31 respondents could not reach a decisive conclusion on the matter, revealing that Songwriting as a Profession could thrive if there were to be a better, more conducive environment for it to exist. On the other hand, with a continuously harsh condition and numerous challenges facing the profession, it will be hard for such a career to thrive. Some other respondents withheld their responses, showing that the quality of the lyrical contents of songs written, matter so much. Also, all respondents believe that songwriters generate a higher income by writing hit songs, while 99% also believe that the potentials for earning more money in the Songwriting career is almost limitless; it follows that Songwriting is a very lucrative career that has great potentials.

The above idea correlates with the study conducted by Bloome (2010), Iruobe (2017) and Otuya (2017) stating that Songwriters advance in their career by writing hits for bigger artists and therefore earn a higher income. Also Iruobe explained that the prospects of Songwriting in the

Nigerian Music Industry are great but writers need to protect themselves in terms of contracts. Otuya mentioned that the Music industry in Nigeria is still unstructured in terms of royalty payments, and so any prospects of songwriting as a career, is usually limited to a one-off payment or “hire fee” between artist and songwriter or between label and songwriter. Furthermore, Songwriters who are persistent in their career are able to write quality songs that have potentials of becoming hits in future, capable of elevating the artistes in terms of status, financial standing, endorsements and popularity among other benefits. Also, other artistes and labels patronize and require the services of such writers who in turn are able to build a portfolio for themselves during their career life.

4.3.3 Research Question three: The Influence of existing Songwriters on the Nigerian Music Industry

100 respondents say that the quality of songs written by Professional Songwriters has directly led to development and growth in the Music Industry of Nigeria. Furthermore, respondents believe Artistes employing the services of Professional Songwriters will help to improve the quality of the Lyrical content Songs. Music Artiste can talk to the world all at once, through Songs. This means that the Lyrical contents of Songs are important and so Songwriters have the power to improve upon the Music industry of Nigeria because of the quality that tag along with the Songs they write. This fact tallies with the opinion of Caribbean singer/songwriter Shontelle Layne who opined that without the songwriter, there is no song. The Professional Songwriter holds a vital place in the musical market place, even among the competing genres of Rap or teen pop. Artistes hardly employ the services of songwriters to write their Music for them and the industry itself has not encouraged the profession based on the nature of the industry. But Akin’s study in 2016

revealed that Nigeria is blessed with a plethora of Songwriting geniuses who are also riding high in the international music market; meaning according to Machunga that foreigners enjoy and appreciate the sounds emanating from the shores of Nigerian which is directly related to Songwriting aspect because without a Songwriter, There is no Song.

4.3.4 Research Question 4: The continued Relevance of Professional Songwriting to the Nigeria Music Industry

There are about 100 respondents who agree that without the Songwriter, there is no Song, an indication that the relevance of Professional Songwriters to the Nigerian music industry cannot be overemphasized. Majority of the respondents also admit that the services of Professional Songwriters add value to the Nigerian Music artiste and guarantee better chances of making hits. This means that although the Music artiste can write his/her Songs, employing the services of a Professional Songwriter brings better opportunities to the table, improves upon Artiste Popularity, attains a higher financial status and an expansion of Artiste fan base. This implies that although there are Artistes who can write good quality Songs, the percentage is very minimal.

The above can be related to the article by Samuel (2017) who mentioned that not every artiste is gifted with the talent of writing songs and lyrics that make sense to the ear. This article showed that not every singer is a Songwriter and not every Songwriter is a Singer. Listeners care about the end results. The contents of a song convey emotions that the listener experiences through listening and visualizing. Also, Kirby (2013) pondered over how many of the existing songs are such that people can look back on and it'll invoke endless memories that they can cherish and

hold dearly to the heart. The potentials in a good song are capable of turning the song into a hit and this can could largely dependent on the Song and the Songwriter too.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.0 Introduction

According to Holman, (2016), the Songwriting Profession remains a very lucrative business in a properly functioning musical society which can have positive influences especially in bringing about overall development and sustenance of the Music Industry of Nigeria. The Nigerian music industry in recent times have enjoyed an overwhelming outburst of growth which many have attributed to several factors including change in style, western influence and increased acceptance of the consuming public. However, with the well-known fact, that the more advanced and appealing the lyrical content of a song, the better accepted and far reaching the song is, this suggests that there could be an influence which the Songwriting Profession has on the outcome of the musical outlook of the Nigerian industry. Hence this study appraised the views of the consuming public (which comprises the teeming youths that constitute the majority of music enthusiasts, music consumers, and music collectors, and a marked section of the working class residing in the South-West part of Nigeria) while taking note of the challenges that plague its very existence.

5.1 Summary

In this study all the respondents concurred to a similar opinion that “without a Songwriter, there is no Song”, while at the same time, admitting that employing the service of a Professional Songwriter can guarantee better chances of that song becoming a hit as opposed to the artiste writing his/her own Songs. As early as 1941, Theodor suggested that the process of creating popular song differs significantly from that of the majority of the instrumental Art Music in two

important respects: firstly, it is a partly literary act, Songs having lyrics; secondly, it is extremely common for the composition to be co-written. Historically, about half of United States and UK 'hits' were written by collaborative teams, most commonly comprising two individuals. The reason why participants held Professional Songwriting in high esteem could be the fact that many considered the lyrical component of music as very important and could be the deciding factor whether they accept a particular Song or not.

One of the major objectives of this study was to evaluate the challenges of songwriting as a Professional Career in the Nigerian music society. It was observed that the capacity to have originality that can be appealing to audience was a major challenge identified by respondents. In this case, characteristics of individual Songs will vary, and are required to do so in order to avoid accusations of plagiarism, but they do not deviate so substantially from patterns that are loved in such a way that individuals cannot survive in their environment (or rather, if they do this, they 'die' in commercial terms). This is not farfetched from the fact that like any other Creative Art, songwriting demands creativity which might involve a lot of time and patience to come by. For example, to illustrate the evolution of creative constraints, Bennett (2011) analyzed the time-duration of hit single recordings, and compared track length over several decades, using the top 10 best-selling singles in the UK from the five decades, between 1960 and 2000. He noticed that the Songs had more track time and were meaningful. They were also more worded and had tendencies to be more accepted by the public. Songwriters therefore would have the challenge of coming up with enough of their original write ups to satisfy the market.

On the part of Professional Songwriters however, the major challenge beside originality is the issue of Copyright and remunerations. 50% of respondents agree that Songwriting as a Professional Career is very Lucrative while another 50% say it is limited especially because

many people fail to appreciate good quality lyrical content in Songs. The thing that Professional songwriters have in common is a publishing deal, and like the Recording music industry, Music publishing is worth billions globally. This shows that there are a lot of prospects, even financially, in Professional Songwriting. But the switch to buying and listening to music in digital rather than physical form has also dented revenues, and not just because of piracy - file-sharing that infringes copyright. At the same time adequate laws are not in place to protect the original concepts of songwriters in Nigeria which aids easy plagiarism or even outright intellectual property theft.

On the prospects of Songwriting as a Professional career in Nigeria, many of the respondents, about 50%, as well as the Songwriters, believe that the Prospects of songwriting in Nigeria are not so strong but very limited. This is definitely because of the various challenges that are yet to be overcome. This however does not mean that songwriters in the country have not remained relevant but it is believed that until things are properly standardized and the issue of royalties and rewards are properly rectified and organized, this area of the industry may not thrive.

To achieve the continued relevance of songwriting to the Nigerian music industry, Professionals have suggested that agencies or bodies be set up, that can look into the issue of Songwriting Credits, Royalties and Rewards and at the same time, help to combat copyright infringements.

5.2 Conclusion

This Research study has shown that although songwriting, especially on a professional level plays a major role in the development of the Nigeria music industry vis-à-vis creating the opportunities for artistes to have well marketable hit tracks, it is however encumbered by so many setbacks and challenges such as originality, copyright, rejection, lyrical content, lack of proper orientation, inadequate copyright laws and payment of royalties/rewards. It has been

suggested that unless and until these challenges are properly sorted, songwriting may not fully attain its maximum place of relevance in the Music Industry of Nigeria.

5.3 Recommendations

The following recommendations will do a lot of good to solving the problems and challenges that plague the Nigerian Music industry:

1. The Nigerian Music industry needs to establish a collecting body like the UK “PRS” or the “BMI” in the United states which certainly has to be a functioning entity that will help with the collection or Royalties and rewards on behalf of Artistes and Songwriters for their intellectual property.
2. Appropriate laws needs to be put in place in order to enforce copyrights and the protection of intellectual properties on behalf of Artistes and Songwriters, so that defaulters will also face the full wrath of the law. That way, the Nigerian Music industry will be properly organized with a standard mode of operation.
3. Songwriters should create their career portfolios in the course of their careers. This will give them a name and an edge over others and also make them appear more organized as Professionals in their career.

4. The Nigerian Music industry should recognize the importance of establishing Professional Songwriting as a career in the Nigerian Music industry as this will help to grow, develop and sustain it as well as increase its competing chances with its western counterpart when the industry is brought up to standard.
5. Songwriters should be persistent, patient and focused despite the challenges plaguing the Music Industry of Nigeria.
6. Professional Songwriting still holds a vital place in the Music industry of Nigeria. Therefore Artistes and Labels should create the opportunity for the Songwriting Profession to thrive by employing the services of Songwriters in the course of their Music career.
7. Songwriting is a very lucrative aspect of the Music industry whose full potential is yet to be explored. The government of Nigeria can sponsor the Establishment of the Songwriting Profession in the Nigerian Music industry by creating awareness through campaigns, advertisements, Television and Radio commercials, handbills, etc. They can also organize and sponsor orientations in order to sensitize the Nigerian Music industry on the relevance of Professionalism to its activities as an industry
8. Songwriting is one of the major aspects that have guaranteed the development of the Nigeria music industry. This is as a result of the contributions made by the existing professionals in the Nigerian Music industry. Therefore, the Nigerian Music industry should find a way to recognize and reward the efforts

of these professions so that they will feel accepted and also know that their efforts are not in vain

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APPENDIX

Appendix A: Research instruments

Questionnaire

Please read the instructions carefully before commencing. This questionnaire comprises four (4) sections. Write in Blocks and tick where appropriate. Answer all questions in all sections

Section A: Demographic data

Age: DD.....MM.....YY..... Gender: Male Female..... Hobbies:

.....

Location: Marital Status:

Current Status: WorkingStudyingBusiness entrepreneurUnemployed

Section B: The Challenges of Songwriting

Please tick the appropriate choice of answer	True	False	Undecided
1. In some ways, Songwriting is similar to other Arts such as writing, acting or painting?			
2. Songwriters face the challenge of being creative and original in their work, just like other creative arts careers?			
3. One common problem facing Songwriters is to ensure that the songs they write will make sense to the audience			
4. Sometimes it is possible that an original song written and published by one songwriter may sound similar to that written by another, leading people to think one of them copied the other's idea?			
5. Songwriters often give up because they require unending			

perseverance and willingness to pursue and achieve goals, dealing with rejection, frustration and disappointments?			
6. I give more prominence to the Lyrical content of a Song rather than other elements such as beats or rhythm			

SECTION C: The Prospects in Songwriting as a Professional Career

Please tick the appropriate choice of response	True	False	Undecided
1. A songwriter’s duty is to create hit songs that are geared for commercial markets in order to generate income?			
2. Songwriters who write hits for bigger artistes, earn a higher income than their counterparts?			
3. The potential for earning more money in songwriting is almost limitless?			
4. There are no guarantees for earning as a songwriter but the exceptionally talented ones who are persistent and good at promoting themselves manage to breakthrough?			
5. Songwriting can thrive as a professional career in the Nigerian Music industry?			

Section D: The Influence of existing songwriters to bring about Growth in the industry

Please tick the appropriate choice of response	True	False	Undecided
1. Many popular Nigerian artistes are known internationally because of the hits they have made through their songs?			
2. The songs done by Nigerian music artistes, which have eventually become hits all over the world has directly led to the popularity of her music industry and its artistes?			
3. A musician, through his/her song, can talk to the whole world at once, and be understood by all?			

4. Quality of Songs written by the professional songwriters in Nigeria is a key factor that has led to the growth and development that the Nigerian Music industry is enjoying			
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Section E: The continued Relevance of Songwriting to the Nigerian Music industry

Please tick the appropriate choice of response	True	False	Undecided
1. Professional songwriting is capable of improving the status of the Nigerian Music artiste in all aspects of his career?			
2. Employing the services of a professional songwriter can guarantee better chances of that song to becoming a hit as opposed to the artiste writing his own songs?			
3. The Nigerian Music artistes should employ the services of a Songwriter because this will improve the Quality of the Lyrical content in the Song and bring it up to international standard enough to compete with their international counterparts?			
4. Without a Songwriter, there is no Song?			