

CHAPTER 5

PROFESSOR AGATHA IJEOMA ONWUEKWES' CONTRIBUTION TO MUSIC EDUCATION: A STUDY OF EVERY STUDENT A MUSICIAN AT MOUNTAIN TOP UNIVERSITY

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Abstract

This paper, **Prof. Agatha Ijeoma Onwuekwe's Contribution to Music Education** in its objectives reviews the musical program at the Mountain Top University titled 'Every Student a Musician', identified methods of teaching theory and practical courses in the program, and suggests adequate and appropriate methodology for the teaching and learning of music courses in the program. This study examines the pedagogical approaches used to impact the adequate musical knowledge of the students. The paper makes use of the Music Learning Theory by Edwin Gordon as well as other pedagogies of music teaching which are still in use to date as its theoretical framework. The method employed a questionnaire and interview. The findings of this paper extract that the variety of pedagogical approaches used in Every Student a Musician (ESM) enables and equips the students to be more functional in their contemporary society. The paper concludes that the variety of pedagogical approaches used to impact knowledge in Every Student a Musician (ESM) simplifies the learning process for students in their various instrumental classes and also equips the students to be more functional in their contemporary society. The study recommends that music teachers and music educators in MTU should continue to research more pedagogical approaches that will help students to cope with the contemporary standards of teaching and learning music in Nigerian Universities.

Keywords: Pedagogical, Approaches, Contemporary Standards, Agatha and Music.

Introduction

The contribution of Prof. Agatha Ijeoma Onwuekwe to music education over the years has birthed more innovation that has improved music entrepreneurship in Nigerian tertiary institutions. In one of her papers, she recommended that the management of tertiary institutions should reconstruct and equip the music studio in the Departments of Music for regular and effective use

during teaching and learning of music production. This has led to the emergence of various innovations in Nigerian tertiary institutions. This innovation was aimed at equipping undergraduate and graduate students with entrepreneurial skills to make them job creators instead of job seekers.

Music pedagogy is a strong determinant of music appreciation among students in the tertiary institution. The rate of assimilation and the possibility of students becoming more enthusiastic about music learning depends on the pedagogical approaches used by music educators. It touches on all learning domains, including the psychomotor domain (the development of skills), the cognitive domain (the acquisition of knowledge), and the affective domain (the learner's willingness to receive, internalize, and share what is learned), as well as music appreciation and sensitivity. The flexibility of music educators to combine pedagogical approaches when teaching helps to shape students' attitudes, and help students see music as personal, current, and evolving. Music pedagogy is of great significance as it involves the principles and methods used by teachers to aid student learning. These strategies are determined partly by the subject matter to be taught and partly by the nature of the learner. For a particular teaching method to be appropriate and efficient, it has to be about the characteristic of the learner and the type of learning it is supposed to bring about. Suggestions are there to design and selection of teaching methods that must take into account not only the nature of the subject matter but also how students learn. Westwood (2008).

Performance art is an artwork or art exhibition created through actions executed by the artist or other participants. It may be witnessed live or through documentation, spontaneously developed or written, and is traditionally presented to the public in a fine art context in an interdisciplinary model.

Statement of the Problem

Entrepreneurship is one of the most widely accepted practices by members of society. The desire to be established in a business or set up an organization necessitates the need to pass through a period of training to acquire knowledge in a specified area. Entrepreneurship, therefore, promotes societal and rapid economic growth. Hessels (2019) pointed out that entrepreneurial ability will bring innovation to the market through the entrepreneurship process and learning. The process of developing entrepreneurial ability comprises knowledge acquisition, skill development, and management. Entrepreneurship is closely linked to opportunity recognition and emphasizes the importance of knowledge and skill as the basic entrepreneurial ability (Hessels, 2019).

Barot, 2015 defined Entrepreneurship as a "practice that begins with the action and creation of a new organization". The concept of entrepreneurship involves the acquisition of skills and developing those skills in a new way to create a business. Acquisition of skills helps to develop entrepreneurial ability and the uniqueness of an entrepreneur is determined by the level of creativity. Croci, 2016 defined Entrepreneurship as a discipline. Croci, 2016 also defined

Entrepreneurship as being distinct, being disciplined by its right. Entrepreneurship is also an autonomous discipline that can operate independently as well as interdisciplinary.

Music entrepreneurship for students of Tertiary Institutions has not been practised as a great tool for empowerment in contemporary society which unfortunately has not been utilized by many Tertiary Institutions in Nigeria.

Aim and Objectives of the Study

The aim of the study is to examine; **Professor Agatha Ijeoma Onwuekwes' Contribution to music education**

The objectives of the study are to:

1. **Trace the contributions of Professor Agatha Ijeoma Onwuekwes' Contribution to music education in Nigeria.**
2. Over-view the “Every Student a Musician” program at Mountain Top University.
3. Examine the differences in the study of music in “Every Student a Musician” and the study of music in the Department of Music at the Mountain Top University.
4. Discuss the structural framework of teaching all students music at Mountain Top University.

Significance of the Study

This study is significant to other higher institutions, students and music educators who will study this paper to gain more understanding of how the music training program at Mountain Top University has been efficient and sustained over the years. The paper would also capture the interest of other higher institutions that would like to leverage music entrepreneurship as a means to empower students. This study is significant to music entrepreneurship as it explores the music learning theories to justify the methods used to impact musical knowledge in the students. Finally, to understand the contributions of **Professor Agatha Ijeoma Onwuekwes to music education in Nigeria.**

Theoretical Framework

The theoretical framework for this study is hinged on the music learning theory by Edwin Gordon (2007). His research is based on similarities between how individuals learn a language and how they learn to make and understand music Edwin Gordon (2000). The theory outlines two main categories of learning based on Edwin Gordon's research on an audition which includes discrimination learning and inference learning. He defined discrimination learning as the ability to determine whether two elements are the same or not the same. He further described five sequential levels of discrimination which include aural/oral, verbal association, partial synthesis, symbolic association, and composite synthesis. This framework becomes a paradigm that provides basic knowledge on the process used to run the Every Student a Musician training program at Mountain Top University, which can be adopted by others.

Methodology

This research design reflects more qualitative than quantitative elements. The study adopts the

qualitative approach that involves the data collection process. It also involved the assessment of ESM classroom activities. A reflective view of music pedagogy and performance was also carried out via qualitative studies through interviews, observations, and rationalization of the opinion of respondents. The researcher used primary data that were accessible from reliable sources.

Sample and Sampling Techniques

A purposive sampling technique was adopted for the study based on 20 students and 10 instructors of the Every Student a Musician training program.

Instrument of Data Collection

Interviews and questionnaires were developed for unit coordinators and instructors to specifically address questions that were most applicable to pedagogical approaches and structural patterns used in Every Student a Musician (ESM) at Mountain Top University.

Method of Data Collection

The primary source of data collection for the study is a video interview with the student's comments on the pedagogical approaches and structural patterns used in Every Student a Musician. The secondary data included literary materials that proved relevant to the subject of study such as books, journals, publications, etc. The researcher engaged in the observation of the classroom activities.

Method of Data Analysis

A representation of the discovered structural pattern was used as a model to reveal the possibility of establishing and running an effective training program in Tertiary Institutions.

Discussion of Findings

1. Objective 1: Trace the contributions of Professor Agatha Ijeoma Onwuekwes' Contribution to music education in Nigeria.

Agatha Onwuekwe who is a native of Uga in Aguata Local Government Area of Anambra State and married in Ekwulobia currently teaches in the Department of Music, Nnamdi Azikiwe University, Awka. She has many published articles in both national and international journals. She also has many compositions to her credit. She has composed instrumental works and has arranged many works for chamber orchestras and solo instruments. She has successfully supervised more than 20 PhD candidates, 15 Master's Degree candidates and numerous First Degree students. She has over 45 articles in both local and international Journals as well as over 35 citations of her published articles on Google Scholar. The aftermath of her scholarly contribution to music education led to her nomination in the africa4u black female of the year online awards which took place on Tuesday 5th of November, 2013.

Professor Agatha Onwuekwe's contribution to music education cuts across various facets such as personnel development where she has been able to supervise and produce various graduate students, 15 Master's Degree candidates and 20 PhD. Candidates. She has contributed to music education in terms of providing and producing resources articles and materials for graduating and graduate students to gain access to and tap into scholarly knowledge. Her collection of scholarly articles that are over 45 has served as a great source of inspiration to both students, scholars in music education and scholars in other related fields. In one of her papers "*Bracing Music Education Through Music Technology (Software) in Tertiary Institutions in Delta State*", she emphasized the relevance of music technology to primary music teaching and learning which made more enlightenment music technology on primary music teaching and learning, as it enhances general music education and can assist in achieving the set objectives of music education.

Another vital area of contributions' of Professor. Agatha Onwuekwe to music education in Nigeria is pedagogy. In one of her papers "*Voice Performance in Nigerian Universities; the current state*" she presents a critical review of the current state of voice performance education in Nigerian Universities, which is a product of voice pedagogy where she highlighted the current state of voice performance education in Nigerian universities with a view to presenting solutions to identified challenges. She also served as an external examiner to several Tertiary Institutions for the supervision of undergraduate and postgraduate theses.

Objective 2: To Over-view the “Every Student in A Musician” Program at the Mountain Top University

2.0 Mountain Top University – Every Student a Musician

Mountain Top University is a Tertiary Institution established by Dr D. K. Olukoya, the General Overseer of the Mountain of Fire and Miracles Ministries. It is situated at 12km, Lagos Ibadan Expressway, Mokogi-Oba, Ogun State, Nigeria. The Mountain Top University is a citadel of excellence that inculcates good morals and discipline into its students and staff. The institution is known for its strict rules and impartation of students through morals such as decent dressing, good choice of words, respect for elders, discipline, and spiritual growth through teachings and organizing compulsory programs for all students to take part in the school hall. The lecturers and other non-teaching staff are highly disciplined and observe all the binding rules of the university which include dress code, appearance, choices of words in interacting with students, etc. The students are not allowed to use mobile phones but laptops and tabs given by the university management with limited internet access. This is to give the students a substantial level of concentration during their stay on campus.

The Mountain Top University focuses on producing strong, sound, and intellectual graduates who will also be strong and independent entrepreneurs that will be of great value to the community, society, state and country at large. As a means to gradually eradicate unemployment

in society as well as empower students to excel in their contemporary society, Mountain Top University mandates all students to engage in music entrepreneurship as an added source of livelihood. The university through the chancellor (Dr D. K. Olukoya) therefore inaugurated a music entrepreneurship training program called Every Student a Musician (ESM) which was mandated for all students within the university although members of the teaching and non-teaching staff are also allowed to participate in the training at intervals.

2.1 The Initiative (E.S.M)

'Every Student a Musician' (E.S.M) is an initiative of "The Visitor", Dr D.K. Olukoya who is also the proprietor of MTU and the General Overseer of Mountain of Fire and Miracles Ministries. He is the convener of the initiative. As part of his agenda to make MTU unique amongst other Universities, he introduced the E.S.M program as a general course of study for every student of the university. The E.S.M thereby becomes a scheme established incongruent with Entrepreneur studies which are also compulsory for students. The main course to study (for example. Mass communication) is not a barrier to learning the musical instrument as the University management has structured a befitting timetable for the students such that ESM training holds only on Fridays as the official training day. The training on Fridays is divided into two sessions; morning session 9 am – 12 pm for 100 level students and 400 level students, and afternoon session 1 pm – 4 pm for 200 level students and 300 level students) Other days could be added circumstantially at the discretion of the students as well as the music instructors.

The ESM training program, which is a zero-unit course in the University, adopts the use of qualified music instructors who engage the students during classroom activities for three hours every Friday of the week during each semester.

2.2 The Aim and Significance of E.S.M in Relation to Entrepreneur Scheme

The entrepreneur scheme of the school is targeted at equipping students with various skills on vocation to benefit themselves, the school and society. In the same vein, the E.S.M is envisioned to impart students with skills and techniques in playing various musical instruments. The ultimate aim is to make an impact in society by producing more decent, morally cultured, and, veteran musicians that will solve the problem relating to the scarcity of instrumentalists; this impact will reduce the rate of mischief by idle youths who are unemployed. This aim is not limited to the social benefit of the scheme to the university as a source of entertainment in chapel programmes, special occasions, and ceremonies within the academic society. In this case, whatever genre of music is required by the school for entertainment or ministration in spiritual programs can be provided by ESM instead of paying heavily to invite musicians outside the campus.

The initiative allows students who are musically talented but offer other courses to maintain their relevance as they play the musical instrument without impinging on their main course. It also provides a platform for non-musically oriented students to develop themselves with the skill and techniques of playing any musical instrument of their choice.

2.3 Scope of E.S.M Activities

The ESM operates within a confine of the approved Course Outline written by the E.S.M Coordinator as guided by Professor Tunji Vidal (Former H.O.D Music Department MTU). The approach to implementing the scheme of work in E.S.M is from a pragmatic point of view rather than a musicological approach in the Music Department.

The E.S.M is concerned with the performance of students on the musical instrument with basic skills, techniques, and general musicianship to aid their performances. As most students of the E.S.M are not music students in the music department, the scheme of work is simplified to avoid saddling the students with too much workload in addition to their commitment to other courses. Unlike other universities, the ESM involves every student participating in instrumental practice regardless of his or her course of study.

The scope of E.S.M covers four sections namely Orchestra instruments (strings, woodwind, and brass) Guitar, Piano, and Saxophones. Each category of musical instruments allows the assimilation of other exotic instruments related to its family to widen her horizon in the nearest future. Some of the instruments include Ukulele, Mandolin, Banjo, Sousaphone, etc. The scope, therefore, elucidates the points of dichotomy in the operations of ESM and the Music department.

2.3 The Benefits of the ESM Training Programme

During the ESM training program, students are exposed to the numerous opportunities they could harness with their already acquired knowledge. They are taught how to explore the world of entrepreneurship through music.

The benefits attached for students participating in the ESM training program are numerous but the main benefit is to equip the students with musical training skills for self-establishment after graduation if they choose. After graduating, the student may choose to;

- Startup a music band
- Pursue a career in music
- Becoming music educators
- Venture into sales and repairs of musical instrument
- Establish a Music recording studio

2.5 ESM Course Outline:

ESM 101: Every Student a Musician: Introduction I

Students are introduced to a brief history of the piano, guitar, saxophone, and selected orchestra instruments. Students are familiarized with parts of the musical instruments, the rudiments of music, and the location of keys. Areas of instruction also cover bowing, blowing, and striking techniques as applicable to respective musical instruments. Major scales on C, G, and F with the corresponding relative minor (Harmonic) are introduced as fundamental scales for the study at this level. Subsequently, students attempt to play simple melodies and some folk tunes on their musical instruments.

ESM 102: Every Student a Musician: Introduction II

Students learn sight-reading of simple melodies and rhythms selected for orchestra instruments with the inclusion of piano, guitar, and saxophone. Students are introduced to major scales on D, A, B-flat, and E-flat with the relative harmonic minor scale on the respective instruments. The outline at this level provides information on primary chords and their arpeggios, primary chord symbols and the use of perfect cadence (IV – V – I). Students attempt to play hymn tunes and simple classical pieces. Students are also introduced to the transposition of melodies on their musical instruments.

ESM 201: Every Student a Musician: Intermediate I

The course content includes the interpretation of dynamics, expression, tempo, and other technical signs that pertain to the selected musical instruments. Students are imparted with the skills and techniques of developing strong tonality on the musical instrument. Students are instructed on how to play the scale of E, B, A-flat, and D-flat major and their relative harmonic minor. Students are provided with the opportunity to review the instrumental works of a composer, music artists, or group of musicians excerpted from discographies or live performances. Other areas of instruction include Modes, Dominant 7th chords, and Arpeggios. The study introduces some selected popular music genres and their performance ethics.

ESM 202: Every Student a Musician: Intermediate II

Students learn more about dynamics, expression, tempo, and other technical signs applicable to the selected musical instruments. Areas of instruction include plagal modes and other 7th chords, major scales on F-sharp, C-sharp, G-flat, C-, flat, and their relative harmonic minor. Students are taught to review a musical work of another genre, different composer, or performing artiste with the attempt to transpose a section of the music for another instrument. The scope of the course also extends to introducing other selected popular art music based on the respective musical instruments.

ESM 301: Every Student a Musician: Advanced I

The content encompasses technical studies and etudes. Other musical scales, extemporary chords, and their symbols are taught subsequently. Students are to attempt the review of selected instrumental music from certain cultures of the world such as Oriental music of Asian Countries. Others include Spanish, European, African, North and South American music. Students are taught the performance skills in the musical style they are specialized in. Instruction also covers the analysis of musical elements in a piece of selected instrumental music and how students can transcribe melodies or accompaniments for another musical instrument or voice.

ESM 302: Every Student a Musician: Advanced II

Students continue on technical studies and etudes. Students are required to assimilate at least one

of the musical styles in other cultures of the world and still retain the practice of African music. The outline affords the students to attempt a review of instrumental pieces which can be transcribed for another musical instrument. Students at this level are taught to analyze and improvise using certain musical fragments from the section to compose a different piece of music for voice or selected instrument.

ESM 401: Every Student a Musician: Public Performance I

Students engage in musical performances of solos, duets, and instrumental ensembles outside the classroom. The performance includes other chamber music renditions within and outside the academic environment. Students perform works of the masters in concert halls and accrue repertoires in preparation for convocation concerts. Students are engaged in performance workshops in preparation for students' musical project performance either in groups or as a solo.

ESM 402: Every Student a Musician: Public Performance II

Students are to compose and perform their musical pieces either as a group or solo. The outdoor musical performance continues simultaneously with preparation for the project performance. Tips on music professionalism are taught to give guidance to students after school. Students' Music project presentation in solo or group performances holds as the students prepare towards the convocation concert.

ESM 501: Instructorship

This semester's course is for instructorship where students would acquire pedagogical skills in teaching their respective instruments as they work with their class instructors. Just as students are sent for IT to teach what they have learned; the students would rather demonstrate that. As student instructors teaching 1001 students, they are regarded as assistant teachers to the main instructors. Apart from class assessment through inspection and observation, the candidates would also participate in MCQ assessments with application-based questions on teaching skills and the instruments.

ESM 502: Performance Project

This is a second-semester course where the candidates will engage in solo, duet, or ensemble performances of 3 songs of their choice about the musical instrument they have learned. The performance for assessment would be either before the jury-indoor concert or a grand musical performance. The instructors and other music scholars are to be present to adjudicate and award marks for performance. The candidate however is required to participate in the MCQ Assessment of ESM where the alternative to practical questions would be asked about the project song's performance and other general questions related to performances of ESM.

The course outline of Every Student a Musician training program is well structured to ensure the gradual learning of the preferred choice of instrument from simple to complex. It uses the first

year of the students as the introductory phase where students learn about the history of the instrument, playing of fundamental scales as well as sight playing. The dichotomy of the introductory phase allows the students to build more interest in the instrument by engaging the students in playing scales on the instrument before learning the rudiments of the music thereby allowing the students to have a feel of the instrument during the first section of the introductory phase. The rudiments of music are introduced in the second section of the introductory phase after securing the interest of the students.

The second year engages the students through the learning of skills and techniques used in playing the instrument. The application of these skills enables the students to produce a better sound from the instrument while playing what they have been thought in their first year thereby boosting the interest of the students more before introducing them to reviewing instrumental works of composers and music artists. In the third year, the structure of the course outline allows students to explore the instrument through the learning of etudes, and extemporary chords, playing and reviewing other styles of music from other cultures of the world, and attempting instrumental pieces.

The fourth and fifth year focuses on the ability of the students to build confidence during public performances by engaging them in playing solos, duets, and instrumental ensembles within and outside the classroom. Other aspects include instructorship which may also be introduced in the fourth year for interested students. However, students undergoing five-year courses are introduced to instructorship as the major focus in the fifth year.

The structure of the course outline seeks to secure and retain the interest of the students at each level before introducing them to other areas of learning the instrument and the strategy of engaging the students in playing the instruments more often than learning more theories makes retaining the students' interest sacrosanct.

2.6 Teaching Methods Used in the ESM

The methods of teaching used by the music instructors in ESM include;

- Teacher-centred methods
- Learner-centred methods
- Content-focused methods
- Interactive/participative methods

As a medium of ensuring an effective learning process, instructors ensure the use of different teaching methods because of notable differences in the speed of assimilation as well as the effectiveness of the teaching methods on students. The above-listed methods are broken down into teaching methods. The sub-teaching methods used include;

- The lecture method
- The discussion method
- The programmed instruction method

- The study assignment method
- The demonstration method
- The role-play method

The choice of pedagogical approaches and the application by the instructors is determined by the subject matter to be taught as well as other factors such as time management, explanation of technical terms, etc. The choice of pedagogical approaches and their application is also a result of the skillfulness of the instructor in the impartation of knowledge.

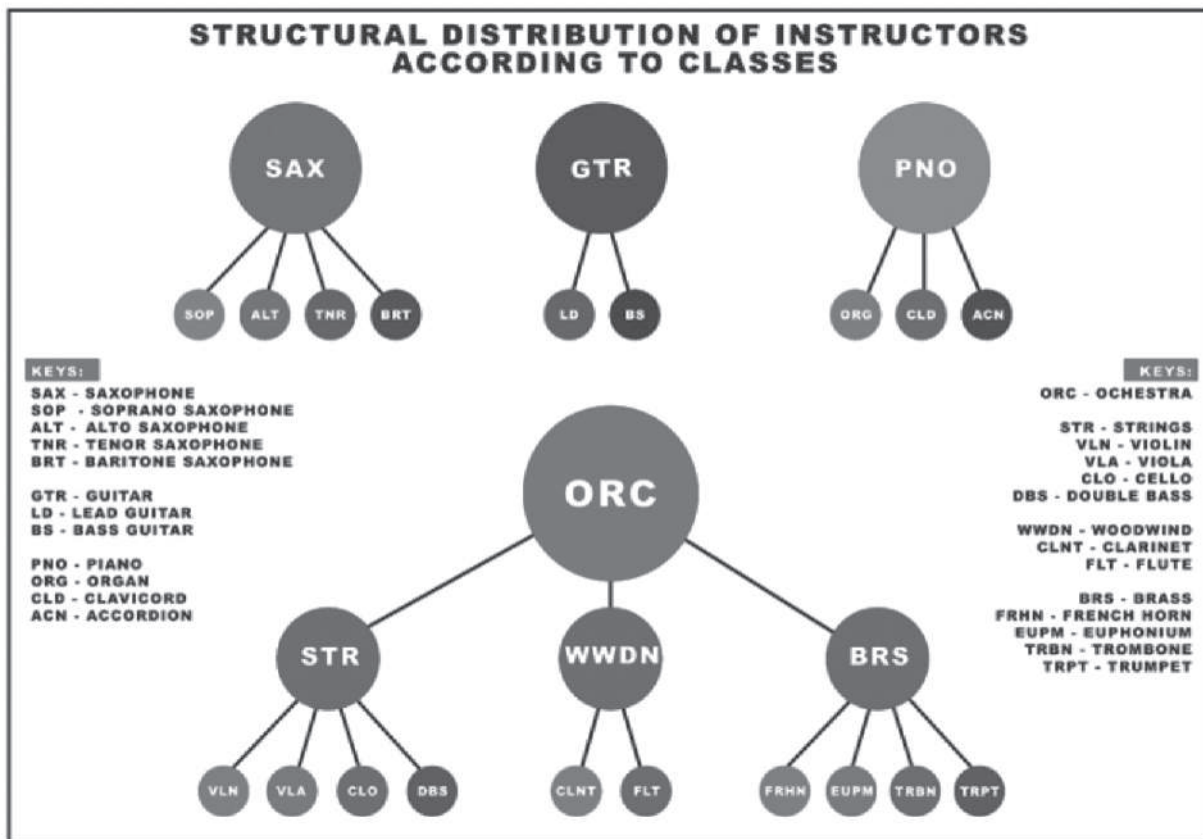
2.7 Effectiveness of the Teaching Methods

The ability to diversify in the use and application of teaching methods enables the instructors to safely impart knowledge of each subject matter considering the different rates of assimilation of the students. The use of lecture method, discussion method, programmed instruction method, study assignment method, demonstration method and role-play method in a blended manner enhances the rate of assimilation as well as increases the enthusiasm of the students to discover more about their choice of instruments.

Objective 3: Examine the differences between the Study of Music in “Every Student a Musician” and the Study of Music in the Department of Music at Mountain Top University. Differences Between ESM and the Music Department

1. Students in the Music department offer music courses full-time while E.S.M is a zero-unit course for all students and the training holds once a week for each level.
2. Students in the Music department graduate with a degree in Music while E.S.M students only graduate with degrees in their various courses of study, but still retain expertise in their musical instruments.
3. Lectures in the Music department add more value to Music students to become musicologists, music composers, analysts, and virtuosos in performance. However, E.S.M focuses more on performance rather than theory.
4. Music Department operates with lecturers officially employed by the University while E.S.M has over sixty (60) instructors mobilized and specially assigned for the training; their salaries are footed directly by the 'Visitor'.
5. Students in the Music department undergo CBT, theory, and practical exams while the E.S.M exam holds as a performance exam before the „juryQ--- the instructor.
6. The E.S.M holds its semester performance exam a week before the regular exam while Music students in the Music department hold their exams with regular students in the university.
7. The E.S.M training holds the same day as some other entrepreneur courses in a different period, while music students hold their lectures on a different day of the week in the Organ House.

Objective 4: Discuss the Structural Framework of Teaching all Students Music at a Mountain Top University.



The above model analyzes the structural distribution of music instructors in Every Student a Musician in Mountain Top University and instrumental classes at all levels operate the same structure. The structural distribution shows that the ESM training program comprises four instrumental units (Saxophone unit, Guitar unit, Piano unit, and Orchestra unit). The saxophone unit which comprises four instrumental classes (Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone) requires the services of at least two Saxophone instructors in each instrumental class at each level (100L – 400/500L) in the saxophone unit summing up to a total of 36 saxophone instructors to carry out the training.

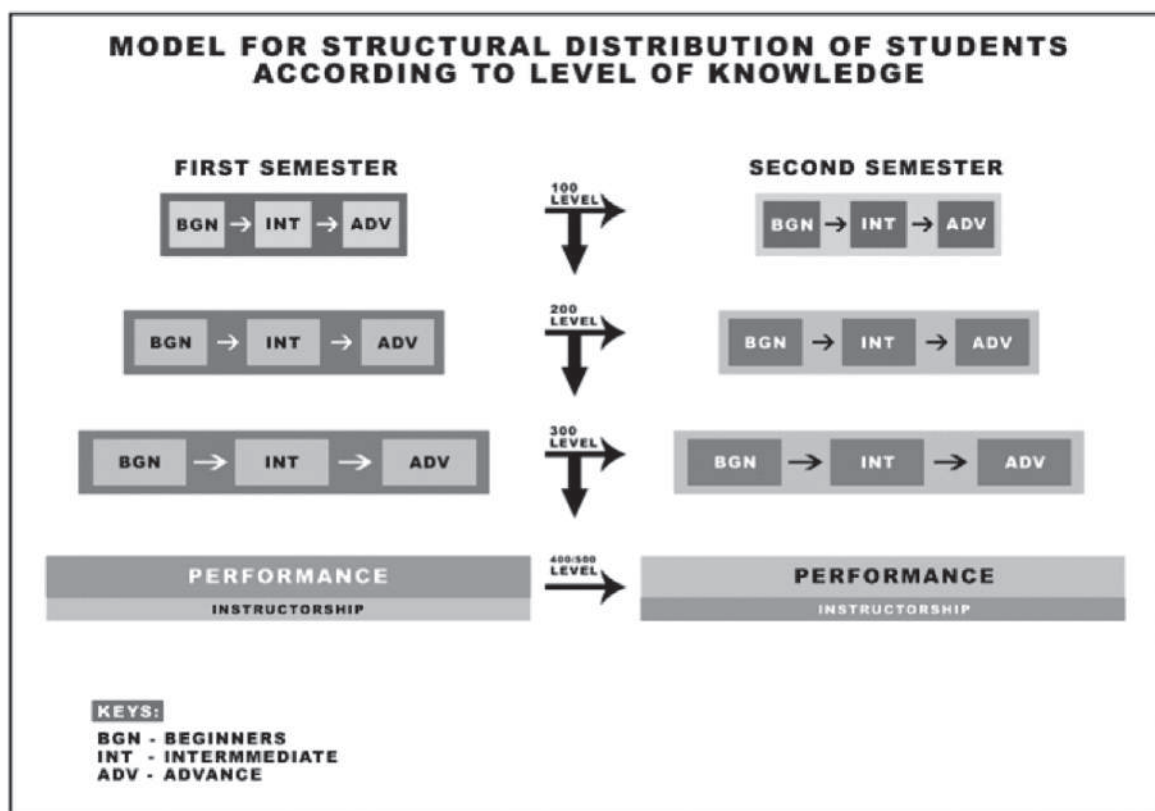
The Guitar unit which consists of two instrumental classes (Lead guitar and Bass guitar) requires at least two guitar instructors in each instrumental class at each level resulting in a cumulative of 16 Guitar instructors in the Guitar unit.

The piano unit comprising three instrumental classes (Organ, Clavichord, and Accordion) makes use of at least two instructors in each instrumental class at each level, resulting in a total of 24 instructors in the piano unit.

The Orchestra unit which seems to be the largest of all the four units because of the mirage of musical instruments calls for a broader spread of structure. This denotes that the Orchestra unit is divided into three instrumental sections (Strings, Woodwind, and Brass) and subdivided into other instrumental classes as they relate to the sections (Violin, Viola, Cello, Double Bass, Clarinet, Flute, French Horn, Euphonium, Trombone, and Trumpet). Each instrumental class consists of at

least two instructors resulting in a cumulative of at least 16 Guitar instructors in the Guitar unit at each level. Further segmentation of the classes for better instructorship is subject to the perception of the instructors but can also be influenced by the number of students in each instrumental unit of the training program. For example, if there are 700 students at the 100 level and 300 students prefer to play lead guitar, the number of students necessitates an increase in the number of instrumental classes to be created for lead guitar at the 100 level and this structure applies to other instrumental classes in each level according to the number of students.

In situations when the number of instructors does not measure up to the required number, Every Student a Musician training permits that instructors partake in two sessions (One morning and One afternoon) thereby solidifying the applicability of the structural distribution above. The number of classes and instructors for a particular instrumental class may not necessarily increase if the number of students is low.



The structure explains how students are divided into classes. This structure applies throughout the 100-400/500 level of the training program.

In the first year, students are allowed to choose only one instrument on which they will be trained throughout the training program. After the choice of instruments is made, students with no knowledge and prior knowledge are separated through indication. The instructors take their time to investigate the level of knowledge of each student to further subdivide them into classes at their

various academic levels. The importance of this is to ensure that students can learn something new as this will help to maintain and secure their interest in learning the preferred choice of instrument. Three subclasses (Beginners, Intermediate & Advanced) are created for each level and at each semester according to the level of knowledge of the students on the instruments. The procedure of teaching in each different subclass is dependent on the course outline for each level. A further dichotomy can be done by the instructors to broaden the structural distribution. This implies that at 100 level first semester, the beginner classes can further be subdivided into beginners – beginners, beginners - intermediate and beginners -advanced, intermediate - beginners, intermediate - intermediate and intermediate-advanced, advanced - beginners, advanced – intermediate and advanced - advanced. This structure is replicated for each semester and at all levels. Few students who spend five years studying their courses are fully introduced to performance and instructorship.

Conclusion

Several works of **Trace the contributions of Professor Agatha Ijeoma Onwuekwe have served as an eye-opener to music education and entrepreneurship in Nigeria.**

Music entrepreneurship is a profound tool to empower students in a Tertiary Institution for better functionalism in their contemporary society. The population of the students on campus should not be a barrier to running music entrepreneurship in tertiary institutions provided that a substantial number of instruments are provided by the institution. The findings of this paper extract that the variety of pedagogical approaches used to impact knowledge in Every Student a Musician (ESM) simplifies the learning process for students in their various instrumental classes and also enables and equips the students to be more functional in their contemporary society. Every Student a Musician training program operates a clear and practicable structure that enables it to run smoothly irrespective of the increasing number of students in the university.

Recommendation

Departments of music in other Tertiary Institutions should adopt music entrepreneurship, if not already adopted. The structure used in the Every Student a Musician training program should serve as a blueprint for other tertiary institutions to adopt for the smooth running of music entrepreneurship. This study also recommends that music educators in MTU should continue to research more pedagogical approaches that will help students to cope with the contemporary standards of teaching and learning music in Nigerian Universities.

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