

**INTERSECTION OF MUSIC AND MARKETING IN NIGERIA: CHALLENGES,
PROSPECTS AND ISSUES.**

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Abstract

It has been established over the years that music has the potential of influencing people psychologically, emotionally, culturally, etc. Often times, this influence usually manifest in people's preference for certain products while engaging in shopping or marketing activities. This paper therefore examines the intersection of music and marketing of selected goods and services in Nigeria with the aim of exploring the significant role which music plays in promoting such products, services, brands, etc. While this is a welcome development in meeting household needs, however, there are notable challenges that are associated with marketing of goods and services in Nigeria in relation to engagement with music. Therefore, this paper examines such challenges and prospects, and also discusses related issues. This paper employs an ethnographic method and analysis of the selected songs chosen for this paper. The findings of the study revealed the significant roles of music in marketing thereby enhancing high demand and consumption of goods and services by consumers at all levels inspite of seemingly challenges involved in the intersection of music and marketing.

Keywords: Music, Music Business, Music Advertisement, Jingles, Marketing.

Introduction

The phenomenalism of music cannot be overemphasized for its impetus influences. The inherent gift to mankind has been understudied from years back to recent dispensation by scholars of repute of different areas of specialization. Though the attributes of music in various ethnicities of the global have determinant influences at it affect the human beings in diverse ways. The catalytic nature of music has not gone by/through the scholars of different disciplines discourse. The incitement disposition is not unknown to the humanity. Emotional appeals of music is popularly acknowledged, and this is appropriated to its anabolic roles respectively and systematically employed. That music is an especially powerful stimulus for affecting moods is no revelation. This is attested to throughout history by poets, playwrights, composers, and researchers (Bruner II 1990).

The communication aspect of music is substantiated as Bruner II (ibid) presents that music has long been considered as efficient and effective means for triggering moods and communicating nonverbally. It is therefore, not surprising that music has become a major component of consumer marketing, both at the point of purchase and in advertising. Many marketing practitioners already accepted this notion, given that music is increasingly used as a stimulus in the retail environment as well as in radio and television advertising.

The Nigerian music industry has a rich history dating back to the 1960s, with genres like Highlife and Afrobeat emerging as popular styles. Over the years, the industry has evolved, incorporating various genres such as Juju, Fuji, Hip-Hop, and R&B. Today, Nigeria's music industry is one of Africa's largest and most vibrant, employing millions directly and indirectly, with an estimated worth of ₦1.5 trillion (approximately \$4 billion USD).

The industry boasts notable artists like Fela Kuti, King Sunny Adé, 2Baba, Wizkid,

Davido, Tiwa Savage, and Burna Boy. Record labels, music distributors, music festivals, and music awards contribute to the industry's structure. Despite challenges like piracy, limited financial resources, inadequate infrastructure, high competition, and cultural barriers, opportunities abound. These include growing global demand for African music, digital platforms, collaborations with international artists, music tourism, and government support.

Regulatory bodies like the Nigerian Copyright Commission, Nigerian Broadcasting Commission, and Performing Musicians Association of Nigeria oversee the industry. The future looks promising, with prospects for increased global recognition, growth of digital music platforms, expansion of music festivals and tourism, improved infrastructure, and enhanced industry organization and regulation.

Nevertheless, despite music has been a prominent promotional tool, it is not well understood or controlled by marketers. Consequently, marketers are precariously dependent on musicians for their insight into the selection or composition of the "right" music for particular situations. Ethnographic and analysis methods are implored to examine the manner of intersection of music and marketing in Nigeria. For an objective and scholarly conclusion, certain hypotheses are of necessity to establish the findings of the intersection of music and marketing in Nigeria. The inquiry of this nature requires multidisciplinary approaches from music, psychology, and marketing discourse. Underneath are the issues for discussion:

Music and Emotion Discourse

A review of Scholars by (Juslin and Sloboda, 2013) on Music and Emotion, submits that, the fact that music can evoke strong emotions is a mystery, which has fascinated scholars since ancient Greece (Budd, 1985). Questions about music and emotion are at the heart of why we listen

to music and how it affects us, how it is affected by us. But emotions in music appear to involve a paradox: On the one hand, we have ‘music’, an abstract form of art that seems distant from our concerns in everyday life and is commonly regarded as a harmless leisure activity (Pinker, 1997). On the other hand, we have ‘emotions’, evolved mechanisms which have served important functions in human survival throughout evolution (Plutchik, 1994). How are these seemingly non-commensurable phenomena linked together? The discourse initially focused on “Emotion” definition.

Emotions belong to the broader domain of ‘affect’, which also includes moods, preferences and personality dispositions. The defining feature of affect is *valence*, an evaluative feeling of an object, person, or event as being positive or negative. In addition, most scholars also require a certain degree of *arousal* to distinguish affect from purely cognitive judgments (Frijda & Scherer, 2009). Emotions have proved notoriously difficult to define, yet there is now an increasing consensus about their overall characteristics (Izard, 2009). Based on this, we offer the following working definition of emotions:

Emotions are relatively brief, intense and rapidly changing responses to potentially important events (subjective challenges or opportunities) in the external or internal environment, usually of a social nature, which involve a number of subcomponents (cognitive changes, subjective feelings, expressive behavior, and action tendencies) that are more or less ‘synchronized’ during an emotion episode.

From a psychological point of view, then, emotion is a scientific construct that points to a set of phenomena of feelings, behaviors

and bodily reactions that occur together in everyday life. The task of emotion psychology is to describe these phenomena, and to explain them in terms of their underlying processes. Psychologically, emotions operate primarily at the functional level, though with frequent references to the other levels. The Psychological theories of emotion outline the structure of the individual, incoming and stored information that is processed, and dynamic interactions with the environment (Frijda, 2008) by extension music activity is all inclusive.

In furtherance, perception of emotion in music is presented in this question: ‘Does music express emotions’. The view is that music and emotion is linked to the concept of *meaning*. This suggests that music might *refer* to something else beyond itself (Cross & Tolbert, 2009). But whether music has meaning and, if so, what kind of meaning it has, have been matters of much debate. To greater extent, Meyer (1956) made a distinction between ‘absolutists’ and ‘referentialists’ with respect to musical meaning. Absolutists claim that musical meaning is ‘intra-musical’; that is, music refers only to itself (*embodied meaning*).

Referentialists, in contrast, suggest that music obtains meaning by referring to ‘extra-musical’ phenomena (*designative meaning*). A review of this work suggests that musical expression is multi-dimensional: Throughout history, music has been regarded as expressive of motion, tension, human character, identity, religious faith, and social conditions such as entertain, concert, jingles and marketing; though the most common hypothesis is that listeners perceive music as expressive of *emotions* (Davies, 1994). In fact, music has been defined as “that one of the fine arts which is concerned with the combination of sounds with a view to beauty of form and the expression of emotions” (Oxford English Dictionary, 3rd ed.).

Concisely, the foregoing, have revealed an intricacy connection between music and emotion. Therefore, the catalytic elements that can influence emotions, moods, feeling and affect are embedded in music proper application respectively. The implication of the music influencing elements in marketing and, especially on the moods of the consumers can be basically classified into two- "Affect and Cognitive". Music is not simply a generic sonic mass, but rather a complex chemistry of controllable elements.

Unfortunately, no definitive taxonomy of music elements. Time- and pitch-related characteristics appear on almost all lists and also have some empirical confirmation. Time, pitch, texture and style are the main structural factors on which music is based Brunno II (ibid). To review Brunno's findings on time in music, as it connects to tempo, without prejudice; fast tempo is contemplated to evoke happiness, exciting, joyous, exhilarating feelings more than slow tempo that reflects tranquility, sentimental, soberness feelings. This studies a positive connection between music.

The rhythm aspect of the time component can be examined as firm rhythms were judged to be more serious, robust and that smooth-flowing rhythms are felt to be in happier playful, dreamy; while music with uneven rhythm is perceived to express dignity or exaltation. In the case of pitch, it is believed that high pitch is associated with happiness and low pitch portrait sadness. The textural analysis of music component shows implication of the effects of musical instruments such as brass, strings and woodwind and intensity that has to do with volume. Different reactions of affect responses result to suggestive feelings by individual. Each class of instruments has an affective influence in support of the musical context. The volume may characterize triumphant response when it is loud and conversely soft volume for tranquility.

Music and Marketing Discourse

According to Merriam-Webster dictionary (2024) definition: Marketing is the act of selling or purchasing in a market or the process or technique of promoting, selling and distributing a product or service. Marketing here is synonym for Advertising. In the earlier discussion, implication of the music influencing elements in marketing and, especially on the moods of the consumers can be basically classified into two- "Affect and Cognitive" The discussion under music and emotion indicated the affective implicative expressions influence music on consumers; if the right music is involved and effectively used.

This is the duty of the musicians and the marketing manager in having a systematics and rationale musical contents that will possibly appeal to the affective of the products consumers. Even though, the affect expressions transition through the brain, yet, it is more of feeling than reasoning. Marketing with music advertisement could be "Behavior related and non-behavior related". Non-behavior response implicates feelings of the buyers and which can be musically induced.

A situation where consumer has high affective for evaluation: products such as jewelry sport wears, cosmetics, beer, beverages etc., indicate music induced elements are high. Note that the non-behavior perception suggests that music influence is product based. An instant where consumer has a high cognitive for evaluation, music does not necessarily influence the emotion. For instance, to purchase a car, appliance, Portable computer, television and insurance; Cognitive is a premised factor. Xiao (2010) review of Meyer (1956) on emotions and meaning in music; hypothesize that there have been two contrasting views of music meanings in music psychology: the absolutist versus preferentialism views. The absolutist view claimed "musical meaning lies exclusively within the context of the

work itself” while the preferentialism proposed “musical meanings refer to the extra-musical world of concepts, actions, emotional states and character”. Meyer acknowledged the existence of both types of musical meaning. In furtherance, Xiao (ibid) moreover, verified Sloboda and Juslin (2001) of echoing Meyer’s view by presenting two sources of emotion in music: intrinsic emotion and extrinsic emotion. Intrinsic emotion is triggered by specific structural characteristics of the music while extrinsic emotion is from the semantic context related but outside the music. Therefore, the suggestion for MIR (Music Information Retrieval) is that music mood should be a combination of music content itself and the social context where people listen to and share opinions about music Xiao (ibid). Inferentially, here, is that music intrinsic components carry *mood* which is translated to *feelings* in human.

Music and Marketing Challenges

As music is a construct model of influencing marketing to great extent, challenge of appropriate survey of typology of music is imperative to marketing consumer’s products. What appears in Nigerian representation of music models in marketing products will be indicators of focus. Mogaji (2019) indicates classifications music used in marketing. This could be in different forms: audio content music ads, video ads and jingles. He further submits result thus that

With the introduction of involvement in advertisement or marketing music and the popularity of popular songs in advertisements, a typology of music in advertisements is presented. The typology recognizes the importance of popular songs but also highlights the emerging trends of original and customized songs (Taylor, 2015).

In the Nigeria scene of products marketing, background audio music ads with background voicing containing customize contents, video ads with customize contents involving iconic artists engaging in drama and jingles which is radio based are prevalent. These formed the analogy for examination viz a viz Mogaji (ibid) submission of the typology of music in advertisement or marketing.

High Involving Popular Music.

This is one advertisement that is undertaken by popular musicians that the audience is familiar with their songs already, as it has received huge airplay. This could also be a remixed version sang by another musician. These may be derivatives of popular music. Also, characters sing, dance or engage in activities that align with the song being played and the products advert contents. An example: Brainjotter, Nancy Isime, Adesua Etomi & more feature in Viva Detergent's Music advertisement.

This video ads made used of popular characters who also participate, but was not just used as a background song as the main characters were involved in the advertisement. Product marketing of this nature is on the high cost. It will attract consumers’ interest as the popularity of the characters evoke luring feelings which attract the attention to the message of the video ads.

Low Involving Popular Music

These are popular songs — people know the tune and are familiar with the lyrics. However, the difference is that there is less engagement with the advert contents. Often, this can be background music, as it is popular, to begin with, it can arouse a positive emotion towards the advert, but because it is less involving, it can also put the audience in suspense. However, this can also be seen as suitable for some types of brand products whereby the characters are not much involvement in the advert message but a voiceover to relate the exact message at the tail end.

High Involving Customized Music

These are customized songs, specifically created for the advertisements. The lyrics are used to communicate messages which offer advertisers the opportunity for both logical, factual and emotionally appealing advertisements (Huron, 1989). Even though they are customized, they are still engaging. Characters in the advertisements engage with the song, as they dance and sing along. This type of music video for advertisements can be expensive as the songs are customized, especially if it involves professional songwriters, producers or artists.

Example 3.



Picture from Coleman video advertisement



Picture from Sonia video advertisement

Low Involving customized Music

These appear to be the most common and easy option for using music in advertisements. They are customized songs, but may not be as engaging or involving as others. This is because they are often used background music. There is voice over relating the contents of the products to market to the customers. This is mostly employing the product images in slide presentation.

Example 4.



The above examples intentional applied ethno-lingua method specifically to catch particular geographical ethnicity. The communication language is purposeful and has specific targeted consumers for their products. The communication language approach to ads can be of a great impact in marketing products, especially for branded products.

Conclusion

It is instructive to further state that this discussion dispositions can still be broadened and opened for future research as this discourse is an explorative and enquiry on music intersection and products marketing in the Nigerian advertisement milieu.

In addition, this study has attempted to explicate the intersection of music and marketing through various perceptions of different multi-disciplines scholars. Ranging from music discourse, psychologists' views on music and marketing perceptions. The implications of music have been reviewed on the basis of how music intersects marketing and influence the products consumers. The hypotheses on mood, emotions, affective, cognitive, absolutist and referentialist as related to music and human's feelings have

been the discursive foci. The essentiality of marketing consumers' products and dissemination of products awareness through has been digested to point out complementary roles of music and the business opportunity for musicians and artists respectively cannot be overemphasized. The possible challenges on the part of the products marketers in the proper determination of the type of nature of music advertisement, structural and systematic approaches in the engagement of artists and musicians in respect to the cost are highlighted and discussed. This discourse has indicated the impetus of music mood in the various level of provision of stimuli for varieties of brands products and marketing respectively.

Recommendation

Despite these challenges, the Nigerian music industry has tremendous potential for growth. The growing demand for African music globally, increased digital penetration and internet access, collaborations with international artists, music tourism and festivals, government initiatives and support, and industry growth and expansion all contribute to a promising future. To capitalize on these opportunities, the industry must address its internal and

external challenges, leverage technology, and develop effective marketing and promotion strategies.

Key solutions include government support and policies, industry collaboration and partnerships, investment in infrastructure and technology, music education and training programs, effective marketing and promotion strategies, digital distribution and streaming platforms, and royalties and payment system reform. By implementing these solutions, the Nigerian music industry can overcome its challenges, unlock its potential, and become a thriving and sustainable sector.

The future of the Nigerian music industry looks bright, with prospects for increased recognition, international awards, and industry expansion. However, realizing this potential requires collective efforts, innovative thinking, and a commitment to addressing the industry's challenges. With the right strategies and support, the Nigerian music industry can overcome its hurdles and emerge as a leading player in the global music landscape.

More importantly, music plays a great role in product and services advertisement. Hence, it should be strategically engaged, decisively applied for better productivity.

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Viva Forever. 2024/09/04 <https://youtu.be/zbNpkUUSgWQ>. Viva Detergent

Coleman Wire Cable. 2024/09/04 <https://youtu.be/x4r6ZgfhfYA> Coleman Cable Company

Sonia So Much to Love. 2024/09/04 <https://SIHDrFLzGIY> Sonia Pasta Company

Branded Audio-Visual Jingles

Garrium (For Premium Garri Remix) by ‘Damilola Ajala (an upcoming artist)

Dicta Couture (Aso Oke Brand) by ‘Damilola Ajala (an upcoming artist)