

**CHALLENGES OF EMERGING UNDERGRADUATE MUSIC COMPOSERS IN THE
DEPARTMENT OF MUSIC, NWAFOR ORIZU COLLEGE OF EDUCATION, NSUGBE, ANAMBRA
STATE**

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Abstract

Despite an increasing interest in music composition and music careers among emerging young students, numerous challenges hinder their creative and skills development, which, if left unchecked and unaddressed, may impede the success of their professional music careers. Existing literature provides limited empirical insights into this research sphere, particularly in the context of undergraduate students in higher education and from a less developed country perspective. In other words, there is an under-exploration of research on the issues that aspiring young music composers encounter, especially from less developed countries, which is very essential, given that there may be cultural and contextual differences in the challenges such aspiring youth face, of which extant literature has overlooked and failed to account for. Because we wanted to bring this topic home, focusing on our unique struggles, this study aimed to investigate the challenges faced by emerging undergraduate music composers within the context of higher education in a less developed country, specifically, in the Department of Music at Nwafor Orizu College of Education, Nsugbe, Anambra State, Nigeria. Drawing from the literature review, a questionnaire was developed and electronically distributed, from which survey data were collected from undergraduate students at the mentioned higher education institution. Following careful statistical, specifically descriptive, analysis, our key findings revealed that the major challenges faced by emerging young music composers in the studied context, in no order of importance, include; lack of inspiration from where musical ideas are drawn, limited time to focus on developing this side of them, not to mention the lack of creative and technical skills, inadequate educational support and insufficient or poorly developed academic curriculum, which leaves them feeling under-prepared for future career, financial instability, and poor emotional wellbeing and mental health. These key findings revealed a significant gap that warrants attention from all stakeholders involved. As a result, this study also made some recommendations, which include that addressing such challenges requires a holistic approach to develop an appropriate educational environment for aspiring young music composers to grow their skills, including the need for mentorship, access to psychological support, financial support, and even exposure to opportunities.

Keywords: challenges, emerging young composers, music composition, undergraduates.

Introduction

Starting a career as a composer may be challenging and requires motivation, passion for one's craft, knowledge, skill and resilience. The art of music composition, which is a critical component of music education that advances creativity, cultural expression, and professional development among higher education students, has experienced growth. Specifically, in recent times, advancements in technology have also driven the increase in music composition, and even more, drawing the attention of the younger generation to the music career pathway. Notwithstanding, emerging young music composers in higher education, especially in less developed countries, face unique challenges that severely daunt their growth and development in music, which is worthy of research attention.

Previous research on music composition among undergraduates, particularly in Nigeria, highlights various obstacles such as limited exposure to diverse musical influences, basic skill deficiencies, sociocultural constraints, and emotional strain related to performance pressures and creative originality. Specifically, this study fits within several intersecting theoretical lenses, most notably, creativity and identity development, which envisage that music composition requires a supportive environment that nurtures creative potential. Nzewi (1997, p.7) asserts that, "many scholars are yet to be mentally re-oriented to accept even if only in principle, that Nigerian traditional music contains all that is needed in philosophy, theoretical content and principles of practice for culturally meaningful and independent modern music education". This actually suggests a gap between Western-oriented curricula and indigenous creativity, often leading to identity crises and self-doubt among young composers.

Another theory is institutional and structural barriers, which highlights that emerging composers in Nigerian tertiary institutions face systematic shortcomings, including inadequate curriculum emphasis, lack of resources,

and minimal performance opportunities. Onwuekwe (2001, p. 4) observes, “Unfortunately in Nigeria, music is not given its proper place in the curricula of schools.... Music is not taught as a full subject in the primary school... another nagging problem of music composers is that of copyright/piracy. Some composers spend months and even years to produce work only to find out that another person....has pirated his work”. This attests to the difficulty of gaining professional security and recognition.

Another theoretical lens includes peer criticism and academic politics. The professional environment can sometimes become hostile, with destructive peer criticism and academic politics negatively impacting morale and productivity. Nwamara (2012, p.225) points out “ instances where musicologists spend time ganging up (cliques), gossiping against colleagues and writing lengthy petitions (as long as seventy-six pages) rather than researching and publishing original works. This is backwardness and has remained a great challenge even to many young up-coming musicologist and composers”. For emerging composers, such a toxic environment hampers academic progress and creative expression.

Also, economic and social barriers are another fundamental theory which shows that the economic realities faced by composers compound their challenges. As highlighted in broader discussions, young composers often find it difficult to secure paid opportunities, invest in their careers, or even gain audience recognition. The expectation to work for free or face irregular payment undermines sustainability and motivation.

Despite the existing scholarly works that have been carried out in this research area, they tend to provide limited empirical insights into this research topic, particularly in the context of undergraduate students in higher education and from a less developed country perspective. This implies that there is an under-exploration of research on the challenges that aspiring young music composers encounter, especially from less developed countries. This is deemed relevant, given that there may be cultural and contextual differences in the challenges such aspiring youth face, of which extant literature has overlooked and failed to account for. There is an understanding that while music composition programs in more developed nations may benefit from well-resourced institutions, well-structured mentorship programs, and other benefits, the same may not be said for many developing or less developed contexts, where systemic challenges may cause setbacks to our students, intentionally or unintentionally, and such context needs to be accounted for by the literature. Specifically, at NwaforOrizu College of Education, Nsugbe, Anambra State, Nigeria, which offers a robust Music program including composition courses, undergraduate students face unique challenges that impede their artistic growth and academic success as emerging composers despite its comprehensive curriculum. Such challenges can affect emerging young composers’ confidence, creativity, and ability to produce original works that reflect both contemporary and indigenous musical traditions. Also, at NwaforOrizu College, where students are expected to blend theoretical knowledge with practical application, these challenges may be more pronounced due to resource constraints as well as evolving educational demands. Thus, identifying the specific challenges faced by these emerging composers at this college is crucial to developing targeted interventions that can enhance their learning experience, artistic output, and eventual professional contributions. This study aims to fill this gap by focusing on the issues confronting undergraduate composers, such as lack of inspiration, financial instability, time constraint and psychological factors affecting their creative process. By examining these challenges within the contextual and academic environment of NwaforOrizu College of Education, this research aims to contribute to a deeper understanding of how educational institutions in Nigeria can better support emerging composers in achieving their full potential. Ultimately, this will enrich the cultural and musical landscape of the region and the nation at large.

Having discussed the above, this study primarily seeks to explore the challenges faced by emerging young composers in a higher education setting, most importantly, drawing perspectives from an institution in a less developed country, specifically, NwaforOrizu College of Education. To achieve this primary aim, the following research questions were formulated to guide the study:

- i. Does the music program provide adequate support for composition skills development?
- ii. What are the biggest difficulties emerging undergraduate young music composers encounter in the composition process?
- iii. How prepared are the emerging undergraduate young music composers to transition from academic life to a professional composing career?
- iv. Does financial instability affect the ability of the emerging undergraduate young music composers to focus on composition?
- v. How often do emerging undergraduate young music composers feel discouraged or face rejection in their composing journey?

Conceptual Review of the Literature

Music composition is the collection of notes, melodies, phrases, rhythms, lyrics, and/or harmonies that make up the essence of the work. The term “composition” typically refers to an instrumental musical work accompanied by lyrics or a piece of original music that has been created. It can be written for voice, instruments, or both, and can be simple or very complex. Music compositions, also sometimes called opuses, a piece of music or simply a piece, help in conveying meaning for both the composer and the audience. However, the meaning is culturally influenced and is best described as a dialogue between the musician and the composer. On this view, Barrett (2003) observed that specific practices and connections, traditions from which they originate, become cultural benchmarks against which other constructions and ways of communicating are judged, and these are often considered lacking. I have also personally observed that compositions shared during music concerts serve various purposes, such as sharing one’s creative world with the audience, responding to the interests of music enthusiasts and academic requirements, especially within the cultural setting of higher education, adding cultural capital to art music, and exploring some fundamental issues in creating meaning through music compositions.

Music is recognised as an art that is entirely defined by time. Once a piece of music is finished being performed, technically, when the last of its echoes fades, it’s gone. Each piece of music is sandwiched in silence or external noise, and if your listeners aren’t paying attention, they are going to miss it. So, the job of a composer is to make them pay attention, which is not an easy feat, especially for young emerging composers. So, one may ask, why does composition seem difficult, or what have been identified as the challenges that emerging young composers face? A range of significant challenges impacts their creative and professional development.

One of these many challenges is a lack of inspiration. Composition is complex, or rather, it is difficult to compose without inspiration, which doesn’t always strike or come off easily to newbies. This is one of the most frustrating difficulties that many composers face because, without inspiration, finding the right topic for a piece and organising that music idea becomes challenging for a young composer. On the one hand, composing music has been seen as a sense of revelation whereby the process is filled with moments of discovering and realising musical ideas by the composer (Schoenberg, 1941). On the other hand, Jarrett and Day (2008, p.41-134) stated, “The inspiration for the greatest compositions in the world is all around you”. These perspectives connote that while musical ideas can emerge internally, i.e., come from internal revelation from the composer’s creative mind, ideas can also come from observing external stimuli. Despite how ideas arise, it can be challenging to come up with new and original ideas for melodies, harmonies, and arrangements, especially for young composers. This discourse also accords with Euba’s (2024, p.45-62) view that “for young Nigerian composers, the challenge is not just technical skill but finding a wellspring of authentic inspiration that connects their cultural identity with contemporary expression. Without that spark, composition becomes an exercise in frustration rather than creation.”

Additionally, one may not accurately transcribe what one hears in one’s head, which implies that music sounds different from what one can imagine, and this can come off as challenging for someone new to the field. When one’s knowledge of musical theory is weak, one may struggle to apply specific techniques to structure a piece of music. It is therefore essential that young composers have an in-depth understanding of music theory, instrumentation, orchestration, and digital audio workstations; otherwise, composition becomes difficult. It is noteworthy to mention that difficulty in mastering complex composition skills, such as harmony, melody development, orchestration, and effective use of music technology, can hinder creative output. Moreover, balancing heavy academic workloads with the time required for composition can also reduce creative output. Jarrett and Day (2008, p.30) declared that, “you don’t have to re-invent the wheel. Much of the work in composing music has been done for you by others. Instead of re-inventing the wheel, make your wheel different and more interesting, more unique and truer of what’s inside you than any other wheels”.

Moreover, composition is a time-consuming process that requires patience, perseverance, and discipline. It can take a significant amount of time to write, revise, and edit a single piece of music. Omojola (2017, p.34) opined that “young composers must understand that the creative process is gradual. It requires perseverance to refine ideas and discipline to see the work through to completion.” When refining or revising a written piece, composers need feedback to improve their work, which is typically achieved through criticism. However, finding objective and constructive feedback can be challenging. Without valuable feedback, it can be difficult to correct errors and make improvements. Copeland (1952, p.130) observed that “constructive criticism is essential for young composers; it sharpens their skills and helps them see their work from new perspectives. Without it, progress is slow and uncertain.”

Furthermore, composing music can be an emotionally draining process, especially when writing a highly personal piece, as dealing with emotions can consume a lot of energy and be challenging to separate from the

technical requirements of music composition. Euba (2003), in his lecture series on African composition, noted that “composition is not merely intellectual labour; it demands emotional vulnerability. This emotional intensity can be overwhelming, often leading to creative blocks and self-doubt.” Overcoming self-doubt, fear of criticism, and imposter syndrome are among the challenges that can impede the artistic confidence and productivity of an emerging composer, in addition to other layers of difficulties for an emerging composer triggered by systemic problems such as ageism, gender prejudice, and promotional opportunities. Emerging composers are also impacted by mental issues, such as depression and the strain of working as freelancers without steady support. Rhetorically, aspiring or emerging composers must overcome obstacles related to money, creativity, technology, and even society to make a name for themselves in the cutthroat and changing music business, which can become an emotional burden to them. However, the issue of managing emotional well-being and mental health is a topic not discussed enough in this space, especially as it pertains to young composers.

Financial instability is seen as a huge challenge faced by emerging young music composers, especially as some may be juggling other jobs due to the low income from composing alone. Thus, limiting time and resources for music creation is a struggle that young composers encounter in this space. They also struggle with gaining exposure and opportunities, often encountering barriers such as age limits, lack of fair pay, and difficulty securing performances or auditions, which affect their ability to build a career and be taken seriously. Financial constraints hinder promotion, performance, and professional networking.

Emerging young music composers also face creative and technical challenges that hinder their skills and career development, which include difficulty in defining a clear compositional style and maintaining confidence amid comparisons with peers, which significantly hampers their creative development, and this lack of confidence often arises from limited mastery experience, which is very crucial for building self-efficacy in composition. Struggles with originality, finishing pieces, and effectively communicating musical ideas to engage audiences are another creative/technical challenge they encounter. Not striking a balance between creativity and audience engagement affects emerging young composers diversely, including a lack of audience acceptance, for instance, in Nigeria, where Nigerian audiences tend to be unreceptive to compositions that do not reflect familiar tonal or cultural elements, such as atonal music or works heavily rooted in Western classical traditions. Identity and cultural disconnect reduce the music’s relevance and appeal to such audiences, limiting composers’ impact and recognition. Many composers struggle to authentically embed their work in traditional music, often producing pieces that feel detached from local cultural identity. Ultimately, the imbalance in educational and exposure, resulting from the dominance of Western music education over Nigerian art music history in universities, leaves composers less equipped to create music that resonates with local audiences, hindering their ability to balance originality with cultural engagement. Adeogun (2006, p.40-50) observed that “the dominance of the western (colonial) music philosophy, content and methodology in Nigerians modern music education practice started from the advent of Christian missionary work in the mid-nineteenth century...the imported music curriculum is often inappropriate to the socio-cultural peculiarities of the Nigerian society, leading to a mismatch between academic teaching and professional training in Nigerian universities.” Similarly, Onyeji (2015, p.15-20) stated that Nigerian composers are often ‘neither African nor western in the real sense of their musical practice and engagement’ because of their inadequate grounding in both western art music technical skills and Nigerian indigenous music concepts, leading to an identity struggle in their music composition.”

Inadequate support for developing composition skills among emerging undergraduate music composers in Nigeria negatively affects their growth and professional readiness. Such inadequacy could in the form of lack of mentorship; little or no educational support and artist residencies which have been acknowledged as vital for career growth, helping composers to build confidence and professional experience; lack of modern musical instruments and learning resources which hampers practical and creative learning experiences that are essential for compositional skills; curriculum challenges; low professional capacity of staff which reduces the quality of music education, leaving students confused and without meaningful achievements in composition; insufficient funding and institutional support which restrict opportunities for skill enhancement, workshops, and access to scholarships that could nurture composition talents; misaligned priorities, focusing on financial or status gains rather than creative and societal impact, partly due to limited mentorship guidance in composition; and societal biases and misconceptions about music as less severe, discouraging young ones from seriously pursuing composition. Nash (1961, p.81) states that, “the concept of the musician as a socially distinct individual hardly exists in most primitive societies, for music making and song composition are indulged in by any who has the desire and ability”. Other ways that inadequate support could manifest include: insufficient access to high-level performers and performance opportunities, especially outside conservatory environments, limiting practical experience; insufficient reliable instrumentalists, inadequate exposure to traditional Nigerian music within formal education, and a prevailing dominance of Western classical music frameworks as previously mentioned, which may hamper practical and creative learning experiences essential for composition skills.

Methodology

The research design employed in the study is the descriptive survey. This is because the study deals with variables as they naturally occur in the respondents, without them finding the same effect in others. Drawing from the population of undergraduates, specifically, 200, 300, and 400 level undergraduate students, in the Music Department, situated at NwaforOrizu College of Education, Nsugbe in Anambra State, the purposive sampling method was adopted to select fifty (50) respondents who served as the study sample.

A self-developed questionnaire was used as the research instrument to collect data for this study. The questionnaire is divided into two sections. While section A was designed to collect demographic information of the respondents, such as gender, age, undergraduate level, etc., section B of the questionnaire consists of sets of statements in Likert scale format, concerning the challenges faced by emerging music composers among undergraduates and how it influences the development of their composition skills and career progress. The adopted Likert scale format ranges from strongly disagree to strongly agree. The questionnaire was distributed accordingly to the respondents as electronic forms by the researcher and research assistant. With ethical permission granted by the head of the department, the researcher established a relationship with the respondents and subsequently collected the completed questionnaire. The data collected were analysed using descriptive statistical methods such as frequencies and percentages, which align with the chosen descriptive design for this study.

Results

This section presents the analysis of the collected data, organised according to the research questions raised in the introduction section.

Research question one: Does the music program provide adequate support for composition skills development?

Table 1: Responses on Music program support for compositional skills development.

S/N	Items	Strongly agree	Agree	Disagree	Strongly disagree
1	I think my music program does not provide adequate support for the development of my composition skills.	64(64.0%)	21(21.0%)	15(15.0%)	0
2.	I think this is peculiar to most students in the department.	40(40.0%)	50(50.0%)	10(10.0%)	0
3.	Well, I feel my music program provides adequate support for my composition skill development	10(10.0%)	25(25.0%)	63(63.0%)	2(2.0%)
4.	I will say that, beyond my music program, the development of compositional skills is, first of all, a talent or calling. Your academic program is just there to enhance it	22(22.0%)	28(28.0%)	44(44.0%)	6(6.0%)

Source: Author's computation 2025

Table 1 shows the perception of 70% of males and 30% of females on whether their music program provides adequate support for developing their composition skills. According to the table, 64 (64.0%) of the respondents strongly agree that their music program does not provide adequate support for the development of their composition skills, while 15 (15.0%) disagreed with the statement. Also, 50 (50.0%) of the respondents agreed that the first statement is peculiar to most students in the department, while 10 (10.0%) disagreed with the statement. More so, 63 (63.0%) of the respondents disagreed that their music program provided adequate support for the development of their composition skill, while 25 (25.0%) agreed with the statement. Ultimately, 44 (44.0%) of the respondents disagreed with the statement that, beyond one's music program, the development of composition skill is, first of all, a talent or calling, one's academic program is just there to enhance it, while 28 (28.0%) agreed with the statement.

Research question two: What are the biggest difficulties emerging undergraduate young music composers encounter in the composition process?

Table 2: Responses on the biggest difficulties emerging composers encounter in the composition process.

S/N	Items	Strongly agree	Agree	Disagree	Strongly disagree
1	I will say that lack of time is an issue because there are lot to learn about composition.	70(70.0%)	25(25.0%)	5(5.0%)	0

2	I think our greatest challenge as students majorly is lack technical skills	23(23.0%)	56(56.0%)	15(15.0%)	5(5.0%)
3	For me, I will say that basically, lack of inspiration is the foundational challenge.	35(35.0%)	55(55.0%)	10(10.0%)	0

Source: Author's computation 2025

From Table 2, the results show that 70 (70.0%) of the respondents strongly agreed that lack of time is the biggest difficulty they encounter in the composition process, while 5 (5.0%) disagreed with the statement. Furthermore, 56 (56.0%) of the respondents agreed that their greatest challenge in the composition process is mainly a lack of technical skills, while 15 (15.0%) disagreed with the statement. In conclusion, 55 (55.0%) of the respondents agreed that lack of inspiration is their foundational challenge in their composition process, while 10 (10.0%) disagreed with the statement.

Research question three: How prepared are the emerging undergraduate young music composers to transition from academic life to a professional composing career?

Table 3: Responses on the level of preparation to transition from academic life to a professional composing career.

S/N	Items	Strongly agree	Agree	Disagree	Strongly disagree
1	I will say that I am still in the process of preparation.	75(75.0%)	20(20.0%)	3(3.0%)	2(2.0%)
2	I will say that I am not all that prepared	12(12.0%)	84(84.0%)	4(4.0%)	0
3	Considering my goal as a music student, I will say that I am prepared.	16(16.0%)	30(30.0%)	50(50.0%)	4(4.0%)

Source: Author's computation 2025

From Table 3, the results indicate that 75 (75.0%) of the respondents strongly agreed they are still preparing to transition from academic life to a professional composing career, whereas 3 (3.0%) disagreed with the statement. Moreover, 84 (84.0%) of the respondents agreed that they are not prepared for the transition, while 4 (4.0%) disagreed with the statement. In conclusion, 50(50.0%) of the respondents disagreed that they are prepared for the transition from academic life to a professional composing career, while 30(30.0%) agreed with the statement.

Research question four: Does financial instability affect the ability of the emerging undergraduate young music composers to focus on composition?

Table 4: Responses on whether financial instability affects emerging composers' ability to focus on composition.

S/N	Items	Strongly agree	Agree	Disagree	Strongly disagree
1	Finance is a fundamental motivation I need to improve my composition skill and since it's not there, there is a struggle.	27(27.0%)	70(70.0%)	3(3.0%)	0
2	Yes, of course! Financial instability disrupts our ability as students to focus on composition	60(60.0%)	38(38.0%)	2(2.0%)	0
3	Well, from my own point of view I will say that the most important thing is to possess the skill, then the skill will attract the finance when it is showcased.	30(30.0%)	20(20.0%)	45(45.0%)	5(5.0%)

Source: Author's computation 2025

From Table 4, the results indicate that 70 (70.0%) of the respondents agreed that finance is a fundamental motivation for improving their composition skills, and they would struggle without it, whereas 3 (3.0%) disagreed with this statement. Also, 60 (60.0%) of the respondents strongly agreed that financial instability disrupts their ability as students to focus on composition, while 2 (2.0%) disagreed with the statement. In conclusion, 45(45.0%) of the respondents disagreed that possessing the skill is the most important thing, as it will then attract finance when showcased, while 20(20.0%) agreed with the statement.

Research question five: How often do emerging undergraduate young music composers feel discouraged or face rejection in their composing journey?

Table 5: Responses on how often emerging composers feel discouraged or face rejection in the composing journey.

S/N	Items	Strongly agree	Agree	Disagree	Strongly disagree
1	I never feel discouraged because I believe that constructive criticism is a way of growth.	35(35.0%)	50(50.0%)	15(15.0%)	0
2	Well sometimes I feel discouraged when my best attempt does not really count	15(15.0%)	80(80.0%)	5(5.0%)	0
3	I rarely feel discouraged especially when the criticism and corrections becomes much.	85(85.0%)	10(10.0%)	5(5.0%)	0

Source: Author's computation 2025

From Table 5, the results indicate that 50 (50.0%) of the respondents agreed they never feel discouraged or rejected when criticised, believing constructive criticism to be a means of growth, whereas 15 (15.0%) disagreed with the statement. Furthermore, 80 (80.0%) of the respondents agreed that they sometimes feel discouraged when their best attempt does not count, while 5 (5.0%) disagreed with the statement. In conclusion, 85 (85.0%) strongly agreed that they rarely feel discouraged, especially when the criticism and corrections become too much, while 5 (5.0%) disagreed with the statement.

Discussion

This study examined the challenges faced by emerging music composers among undergraduate young composers in the Department of Music, Nwafor Orizu College of Education, Nsugbe, Anambra State, addressing five research questions and their findings. Most importantly, the biggest challenges they encounter in their composition process, as responded by the majority of the respondents are subsequently discussed.

The majority of respondents, comprising 35% males and 15% females, concurred that their music program does not provide adequate support for developing their composition skills. In contrast, the minority feels that composition skills are first a calling or talent before becoming a career, and that education only enhances the talent.

Lack of time, which justified the assertion of Copeland (1952, p.112) that “writing music is a craft that requires patience and discipline. One must be willing to spend long hours refining and revising before the work takes its final shape.”

In addition, lack of technical skill which correlated with the observations of Nwamara and Nnam (2017, p.185) that many Nigerian composers, whether trained, semi-trained, or untrained, face difficulties in composition due to limited formal training and technical proficiency, in this light they noted that “when a composer is said to be trained, it does not necessarily suggest that such a composer must have got his training from a music institution where training of a composer is organized, systematic and formal. It is possible for such a person to have learnt by apprenticeship.”

Another vital challenge identified by this study is a lack of inspiration, which is also the means through which a composer communicates his musical ideas to his audience. This aligned with Omojola's (1995) view about the importance of well-communicated music to the intended audience, which stated, “If they kept walking out, I knew it [my music] was not getting to them. But if I were able to communicate my ideas [musical ideas] to them, and they say, OK, then I got them...I have to communicate; otherwise, I feel I am doing nothing. If those who listen to my music cannot hear what I am saying...to me it's a sheer waste of time.”

The majority of respondents agreed that they are not yet prepared, but are still in the process of preparing to transition from academic life to a professional composing career. This concurred with Sowande (1995), who suggests that early musical foundation and openness to diverse influences are key preparatory elements for a composing career, when he said, “My father was a priest...music was around and I suppose some of it rubbed off on me. This later became a motivation to study European music properly...at that time I thought it was a liability, but I think on looking back it was quite an asset.”

The majority of respondents also agreed that finance is a fundamental motivation for improving their composition skills. In contrast, some respondents believe that possessing the talent is the most essential aspect, and it will attract finance when showcased. However, a number of the respondents disagreed with this statement. We still believe that finance is a crucial factor in building a successful musical career.

Conclusion

There is no doubt that the results have shown the challenges faced by emerging music composers who are undergraduates in higher education drawn from a sample from NwaforOrizu College of Education, Nsugbe, Anambra State. Their gender, age, and level of study notwithstanding, results have proved that young emerging composers face diverse challenges in their journey to the limelight as composers, and these challenges encompass their financial and psychological life, creativity, technicality, etc. In fact, this study has shown that the priority of the department should be tailored towards academic guidance, mentorship and exposure to help these undergraduates improve their composition skills and overcome these challenges.

Recommendations

The following recommendations were made sequel to the data analysis, findings and discussions of the study presented above:

1. There should be a holistic approach in curriculum enhancement to boost the composition skills of these undergraduates.
2. Increased performance opportunities and educational workshops should be organised for these undergraduates.
3. Career guidance and assistance on technical skill development should be administered to these undergraduates.
4. A financial and psychological support system should be established for motivation and building self-confidence in these undergraduates who are rising to be professional composers.
5. With the high level of technology advancement in our time, various music apps have been invented to make music notation much easier for every student. It is recommended that a similar study be conducted to explore how students can utilise current technological advancements to enhance their composition process.

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