

A Unique Promotional Music Strategy in Mrs. Itedjere’s “Cooking made easy”

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ABSTRACT

Informal and formal education both have penchant to empower members of society to exercise management control over their small or medium scale businesses. In the case of Mrs. Oborakpororo Itedjere, both forms of music education are utilized to promote her business. She studied music at a College of Education in Nigeria and she uses the formal music qualification to teach in a school. At the same time, she applies her music knowledge and skills in promoting her small-scale business as well as in managing and controlling her resources. This article examines the synergy of music and business management control. The study adopts the “key informant technique”, involving oral interviews and personal communication to collect primary data from the field, as well as secondary data from relevant literature in music, accounting, management, and business administration.

Keywords: *Management control, promotional music, education, small-scale business.*

1. INTRODUCTION

Music is often described as an art and science, because it has relationships with many other disciplines such as History, Drama, Literature, Mass Communication, Mathematics, Physics, Medicine, Anthropology, Psychology, Sociology and Business, etc. Music has been a special tool employed by humans to promote businesses. Music in Africa is essentially an oral literature, which deals with poetic communication that manifests metrically, rhythmically and melodically, sometimes with harmony. This form of oral literature explores the philosophical construct of a people, which has great influence on the psychology of the composer-performer and audience; thus, is potent in enhancing promotion, consumer behaviour and management control of business. While it is possible to promote business through various media including music, it is necessary to note that business operators could possess certain managerial knowledge and skills influenced by music professionalism. This is where the authors found strong symbiotic relationship between music and management in Mrs. Itedjere’s entrepreneurial practice, particularly in her unique promotional strategy by use of music.

Although strict-music businesses such as paid performances, music event management, music recording, branding and promotion, marketing of records, CDs and DVDs, advertising agencies, etc, exist, there are many non-music-specific businesses which require music for promotion. Mrs. Oborakpororo Itedjere's small-scale business in Warri, Delta State, Nigeria is not strictly a music business since she produces items for cooking, but it utilizes music to great advantage in promoting the business. She had some music training in the church from infancy and at adulthood received formal music education. How her good education in the music discipline has enhanced the promotion and management control of her business is the focus of this paper.

According to Lawal (1993:2) 'The word management was derived from the Italian 'managgiare', meaning to train horses. It was originally used to indicate the process of managing, training or directing sports and house keeping activities. Later it was extended to the operations of government and businesses'. Adeniji (2008:1) defines management as 'a process of defining entity goals and implementing activities to attain those goals by efficient use of human, materials and capital resources'. Mrs. Itedjere, a trained music educator and practitioner, defines and redefines her business goals from time to time, and utilizes music as human behaviour and resource to achieve them. She plays the piano and recorder and also sings to promote her business. Sometimes, she plays the piano, while her little son plays the recorder as she sings her promotional music as a strategy to draw the attention of consumers. Although she sells to her neighbours at home, she uses the promotional music strategy more in local markets. She performs the music for about five minutes or a little more, to attract music lovers, enthusiasts, curious traders, consumers, etc, before she begins to market her products.

Lawal, (1993) writes that control can be defined in three ways, as a system, managerial function and a process. According to him:

System theorists have described a management control system as a "cybernetic" system in which information is obtained from sources within the system, feedback and makes possible the alteration of the system towards its goal. As a managerial function control seeks to anticipate, plan and take corrective action as needed; control as a process makes sure that intended results are consistently achieved (Lawal, 1993:164).

This study found that management control system, function and process have enhanced the growth of Mrs. Itedjere's business. For instance, she started the business with little capital and without privately owned machines, except her musical instruments like recorder and piano. As she produced, marketed and promoted her products with music, her business goals were gradually achieved and the business began to expand. She demands and receives feedback from her customers who also offer her some suggestions on how to improve on some of her products. She used to grind most of her products in the market, but today she

has a number of grinding machines for processing her products. The objectives of this research, therefore, are to examine the symbiosis between music and business management control and Mrs. Itedjere's unique technique in applying her musical knowledge and skills to promote, manage and control her business. The research questions include: What makes Mrs. Itedjere's promotional music a unique strategy in her business? Is she a composer and performer? Does she sing and play any instruments? Where does she use music to promote her business, home, local market or shopping mall? How effective is her promotional music strategy? The research seeks to find answers to these and other related questions.

2. PROMOTIONAL STRATEGIES FOR MARKETING IN NIGERIA

Grier and Kumanyika (2008) assert that 'Marketing as a formal process has existed for over 100 years'. They argue that 'marketing activities create perceptions of value among consumers to prompt voluntary exchanges such as product purchases'. According to them, there is competition 'for market share among consumers through advertising, merchandising, public relations, community involvement, and employment opportunities' and such 'source[s] of marketing influence include outcomes of product, promotion, distribution, and price decisions'. They further state that '*promotion* includes advertising and other types of persuasive communications that convey product benefits, pricing strategies, and availability' to consumers. Efurhievwe (2014:33), while discussing trade advertisement in Abraka community, Delta State, Nigeria, asserts that the people have practices in form of insignia and words of mouth by which they advertise and promote their goods musically and non-musically. This study, however, identifies street hawking, outdoor display, transit and market place forms of advertisement involving recorded and non-recorded music in Nigeria. Although print and electronic advertising exist in Nigeria, Mrs. Itedjere and many other small-scale business operators in Nigeria do not use them as they are expensive. Grier and Kumanyika (2008) argue that by use of:

target marketing, different consumer segments may be exposed to different food and beverage products, promotions, and prices. Because it is not feasible for marketers to address consumer preferences individually, they segment populations into subgroups based on characteristics (e.g., usage behavior, needs, wants, lifestyles, behavior, values) that make them likely to respond similarly to marketing efforts (Grier and Kumanyika, 2008:3).

In many communities in Nigeria, particularly the villages, marketers who hawk their goods and wares make use of declamatory proclamation as advertisement which target segments of the population. The declamatory proclamations are

usually between speech and song. They have regular rhythm and some forms of combined tones.

For instance, women who hawk cooked rice from street to street early in the morning often use a declamatory phrase to advertise the food as follows. Hot rice. This short declamatory phrase communicates to target children consumers, though a few adults may also buy for themselves. The short phrase indicates that the rice had just been prepared and is very hot. Many children and adults consider the consumption of rice to be more enjoyable when it is hot. As a result, hot rice becomes very attractive to consumers as it is assumed to be more delicious than when it becomes cold. When children hear the declamatory phrase, they call on their parents to buy for them often as breakfast. Grier and Kumanyika (2008), in their study which ‘focused on programming popular with children, found that food advertisements with African American characters were more likely to promote convenience and fast foods and less likely to depict eating as an adult-supervised activity’. In many Nigerian villages, many parents consider it convenient to buy fast food such as rice hawked through the street as breakfast for their children than spending much time cooking at home and make the children go to school late.

Amongst the Okpe people of Delta State, Nigeria, two declamatory phrases, *are ma d’ irosu-o* (you should come and buy rice) and *oviolo* (great flavour) are common. The first invites consumers to come out to buy the ready or fast food, while the second is an expression with imaginative connotations. It suggests that the rice had been prepared with marvelous ingredients that give it very attractive flavour. Some people display such fast food (rice), as well as other goods and wares outdoors by the roadside in front of their residence, in front of their shops on the street or in the local market and sing songs to advertise or attract customers.

Transit advertising in Nigeria is a form that has developed significantly over the years. Transit advertising, in the context of this study, refers to a method of promotion where the product being advertised or a service provider who is promoting his/her services is on transit from street to street, or community to community. This implies that consumers have a limited time to access the good or a service being advertised at any specific location before the marketer departs. In many Nigerian villages, the earliest form of transit advertising involved service providers. These were mainly repairers of shoes, spring beds, bowls, basins, knives, and those who spray kerosene (fuel) lamps. Some trekked, while others rode bicycle from street to street, village to village. Most of the service providers click or strike some of their tools to produce melo-rhythmic sounds and follow it with vocal declamatory messages. Idamoyibo, one of the authors, remembers how Mr. Victor Igben who was a bed repairer in Elume District of Okpe Kingdom in Delta State, Nigeria used to advertise his services from village to village, using this strategy in the 1980s. He would click or strike some of his metal tools to make attractive sounds and follow it with a vocal declamation, *ohwaphie ekpa orhere*, meaning the bed repairer has come. This

persuasive communication reminds people whose beds have broken springs of the need to make repairs.

Nowadays, transit advertising has developed greatly in Nigeria. Some marketers package different kinds of product in a truck with a small generator to power a stereo or sound system by which they play different kinds of popular, gospel and neo-traditional music to attract customers, while pushing the truck and selling the products from street to street, and community to community. In cases where the products are music compact discs, music videos or movies, the marketers position a television set in the truck with a DVD player and the generator that powers them. As they push the truck around, they would play different CDs or DVDs, which are the actual products being advertised.

Another form of transit advertising in Nigeria involves the use of heavy duty trucks, singers and dancers in form of a carnival. Some Christian and non-Christian groups, as well as companies in the larger society and in tertiary institution communities, often make use of this strategy. A group hires a trailer (heavy duty truck), or a medium size truck and places facilities for playing very loud music in it with a generator to power them. Many dancers, singers and promoters, often in uniform, enter the truck with handbills of a forthcoming programme, items or products which are being advertised. While some of the people are in the truck, many others are on foot walking, singing and dancing in front, beside and behind the truck with the handbills or products as the truck drives very slowly. The loud music and the crowd attract many people to the scene as the sales promoters market their products or advertise a coming event. A time, the truck stops at intervals in strategic places for the loud music to play on and the dancers dance to attract the attention of residents in the area and passersby to whom they market their products.

3. BRIEF BIODATA OF MRS. OBAKPORORO ITEDJERE

Mrs. Oborakpororo Itedjere was born in the 1970s into the family of Mr. Thomas Oyiborode Ehwre of Igun in Ethiope East Local Government Area, Delta State, Nigeria. She obtained her Leaving School Certificate from Ohwoyovwe Primary School, Igun in 1982, West African School Certificate (WASC) from Igun Secondary School, Igun in 1988 and Nigeria Certificate in Education (NCE) in music from the College of Education, Agbor, Delta State, Nigeria in 1996.



Figure 1. Mrs. Oborakpororo Itedjere playing piano and singing to attract customers. Photo by authors.

According to Mrs. Itedjere, in an oral interview, in 1980 when she was ten (10) years old, she joined the choir of the First Baptist Church, Igun under the directorship of Dr. J. O. Agbowo, a medical practitioner at the then Baptist Hospital, Eku, Delta State. She was influenced into the choir by her elder brother, Mr. Ogheneruemu Ehwre who was then the Assistant Music Director of the church, but now a Chief Instructor at the Department of Music, Delta State University, Abraka, Nigeria. During her development in the church choir, she learnt sight singing, sight reading, rudiments of music and organ playing. She was able to play some very interesting and important, simple and complex hymns from hymn books before she entered the College of Education to study music in the 1990s. She has composed anthems for some schools.

4. MRS. ITEDJERE AS AN ENTREPRENEUR

Desai (2010) argues that:

The entrepreneur brings in overall change through innovation for the maximum social good. Human values remain sacred which inspire him to serve the society. He has firm belief in social betterment and he carries out this responsibility with conviction. In the process, he accelerates personal, economic as well as human development. The entrepreneur is a visionary and an integrated man with outstanding leadership qualities. With a desire to excel, he gives top priority to Research and Development. He always works for the well-being of the society. More importantly, entrepreneurial activities encompass all fields/sectors and fosters a spirit of enterprise for the welfare of mankind (Desai, 2010: 4).

Mrs. Itedjere, after her musical training, began to develop her entrepreneurial capabilities. She considered a small-scale business for production of food items, with a view to composing and playing music to promote it. Her vision includes studying the environment of operation, in order to play suitable music which her potential customers would appreciate. The City, Warri where she resides and operates her small-scale business is dominated by people who are highly religious in the Christian faith. Thus, apart from the jingle she composed specifically in her brand name, OILO, she performs common Christian music which often induces many Christians in the market to participate in the musical performance and subsequently patronize her business. This approach has the propensity of enhancing the spiritual and socio-moral wellbeing of her customers, who through their patronage, in turn, enhance her economic development.

Nwafor (2007: 12-15) identifies nineteen types of entrepreneur that include soloist, key partners, grouper, professional, investor-researchers, high tech, workforce builder, inveterate initiator, concept multiplier, acquirer, speculator, turn-about artist, value manipulator, lifestyle entrepreneur, committed manager, conglomerator, capital aggregator, matriarch or patriarch and going public. He defines soloist as ‘a self-employed individual who operates either alone or with a few employees only. Soloists include trades-people, brokers, small family businesses.’ Mrs. Itedjere is a soloist entrepreneur who can be described as a value manipulator. Although she produces processed food stuff and condiments, she manipulates the values of cooking made easy in her jingle, as well as the values of promotional music which is capable of enlivening and alleviating the emotionality and spirituality of potential customers, thereby stimulating profitable business relationships and patronage.

5. BRANDING THE ‘OILO COOKING MADE EASY’ BUSINESS

According to Desai (2010: 5), ‘The small-scale sector has stimulated economic activity of a far reaching magnitude and has played a significant role [in] attaining the following major objectives’:

1. Elimination of economic backwardness of rural and underdeveloped regions
2. Attainment of self-reliance and
3. Reduction of regional imbalance.

In Nigeria, various forms of small-scale businesses have helped many jobless people and those whose employers pay low salaries. Although Mrs. Itedjere is an employed teacher in government school, she engages in a small-scale business to augment her earning, in order to contribute effectively towards the development of the family. Nworah (2006) writes that:

Branding has been traditionally associated with products and services than with countries, places and cities. Global companies and corporations and their marketing communications agencies have continued to create and use branding as a distinguishing and strategic competitive factor in the market place, and also in the fierce market drive for customers (Nworah, 2006).

Mrs. Oborakpororo Itedjere began her small-scale business in the year 2011 at Cemetery Road, Warri, Delta State. She branded the business and its products 'OILO Cooking Made Easy'. The branding 'OILO' derives from the conceptualization of her nucleus family names. Thus, O – Oborakpororo (her first name), I – Itedjere (her husband's name), L – Lawrence (their first son), O – for the rest of their children whose names all begin with the letter 'O'. They include Oghenechavwuko (God helped or helps me), Oghenefejiro (God is worthy of praise), Oghenevwakpome (God owns my life) and Oghenenyovwe (God heard or answered my supplication). All family members, except the first son, bear Urhobo names. Urhobo is one of 374 ethnic groups in Nigeria (Dafinone, 2000: 8). All the names above have significant meanings. Oborakpororo means the thought, assumption, conclusion or expectation of the world (humans). This implies that the conclusions of humans about the future of a particular person, thing or event may not be what God would bring to manifestation. The thoughts and plans of God are higher, superior and excellent. Itedjere means one has equaled his/her peers. That is, his/her contemporaries do not surpass him/her in achievements. The children's names all have one form of acknowledgement or the other of God's greatness and goodness as stated above.

Nwankpa (2012:38) cites the Oxford Advanced Learner's Dictionary (2005:170) definition of branding as 'the activity of giving a particular name and image to goods and services so that people will be attracted to them and want to buy them'. The concept of Mrs. Itedjere's branding, 'OILO Cooking Made Easy,' is to convince customers that her products are already processed and they only need to be put together in the kitchen for meals to be ready quickly. This branding creates significant competition for other traders who market unprocessed food commodities. The concept of the branding captures acknowledgement of the Almighty God, though customers may not know the details in the coinage 'OILO'. By use of music in promoting the business, Mrs. Itedjere induces her customers with these concepts. The jingle plays significant role in the branding of her goods and services. Since songs for advertising are usually simple and memorable and Mrs. Itedjere's jingle is no exception, children and adults easily sing them at will or by intuition at different times and places. Often, the songs have the name of the product or service advertised as in the case of Mrs. Itedjere's jingle. As it reflects on the minds of the people who have heard it over and over again and as they sing it by will or intuition, the brand becomes more popular in the public domain and the promotion of the business is therefore strengthened.

6. THE 'OILO COOKING MADE EASY' PRODUCTS

Shariff and Zakaria (2011:69) write about Malaysian foods as intangible cultural heritage with unique characteristics, which reflect the multi-racial aspects of Malaysia where the dishes have derived from multiple ethnic influences. The products of Mrs. Itedjere derive from various ethnic groups in Nigeria. Although some of the products can be used to prepare various kinds of foods common to many ethnic groups, some have peculiar characteristics that distinguish foods associated with specific ethnic groups.



Figure 2. OILO Cooking Made Easy Products. Photo provided by Mrs. Itedjere.

The products include the following.

1. **OILO Processed Fermented Garri Flour:** This product is processed from garri, which is a dry-particle substance processed from cassava. It has reduced carbohydrate or starch, less gas and free from acid. It is very good for diabetic patients. It makes consumers feel light and reduces heaviness. It is prepared like semovita to complement soup meals. Garri is a common product consumed in different ways by the Urhobo, Okpe, Isoko, Yoruba, Igbo people in the South South, South West and South East of Nigeria. When processed into solid, many people in Nigeria call it *Eba*, some still call it garri.
2. **OILO Processed Plantain and Wheat Flour:** This flour is processed from plantain and or wheat. The wheat flour is usually heavier than the plantain flour. This is most common with the Yoruba of South West Nigeria, though many people in the multiple ethnic groups in Nigeria now take it. When prepared into solid, the Yoruba call it *Amala*.
3. **OILO Processed Ground Melon:** Almost all the ethnic groups in Nigeria use melon to prepare different kinds of meals. Some use it to cook pepper soup, others melon soup spiced with some vegetables.

Amongst the Urhobo and Okpe, melon is combined with extracted oily content of palm nuts to cook a type of soup the Urhobo call *Oghwo* and the Okpe *Oghwo-amiedi*. In Nigeria's Pidgin English, the soup is called *banger* soup. There are two types of *oghwo* amongst the Okpe and Urhobo people. One is prepared with palm oil and the other from the unrefined oily content extracted from palm fruits. In Okpe, the suffix to *oghwo* such as *amiedi* (unrefined oily content of palm fruits) or *ofugbon* (refined palm oil) differentiates between the two.

4. **OILO Processed Ground Pepper:** This is natural pepper that is ground. It is not mixed with anything to increase its volume. It is carefully prepared to be free from sand particles. This product makes cooking fast and easy as the cook does not have to spent some time and energy to grind manually.
5. **OILO Processed Ground Pepper Soup Spice:** This is a combination of selected local seed spices processed into smaller particles to spice pepper soup. Some of them require removing the peels or little roasting before grinding. The OILO processed spice, therefore, reduces the amount of energy and time spent cooking.
6. **OILO Processed Ground *Banger* Soup Spice:** This is a combination of selected local seeds and or leaf spices processed into smaller particles to spice *banger* soup.
7. **OILO Processed Ground Cray Fish:** This is a measured quantity of Cray fish ground to add special flavour and taste to pepper soup, *banger* soup, porridge and indomie.
8. **OILO Processed Beans Flour:** This is a measure of beans ground into flour for preparing various forms of local snacks or beans cake like *moi moi*, *akara*, etc.
9. **OILO Processed *Banger* Sauce:** This is liquid content processed from palm fruits. It can be used to cook *banger* soup and *banger* rice.
10. **OILO Processed Coconut Sauce:** This is liquid content processed from coconut fruits. It is used to cook coconut rice.

The *banger* and coconut sauces are processed upon request or special order by the consumers, for lack of preservation. The beans flour lasts for about seven months and others for up to a year, except the *banger* and coconut sauces.

7. HOW SHE MANAGES AND CONTROLS THE BUSINESS

Nwachukwu (2009:2) asserts that: 'There is no human endeavor that does not require proper management for its proper functioning'. He defines management as "getting things done through and with others." According to him, more scientifically, it means 'co-ordination of all the resources of an organisation through the process of planning, organizing, directing and controlling in order to

attain organization objectives.’ Kazmi (2008:4) states that: from day-to-day planning in earlier times, managers have anticipated the future through preparation of budgets and use of control systems like capital budgeting and management by objectives. ‘With the inability of these techniques to adequately emphasise the role of preparing for the future, long-range planning came to be used. Soon, long-range planning was replaced by strategic planning and later, by strategic management – a term that is currently used to describe the process of strategic decision making’.

Mrs. Itedjere has adopted strategic management approach to control her business over the years. When she started the business, she had very little capital to invest. She used to go to some village markets at various seasons to buy raw materials for processing. After buying the raw materials, she would take them to the market to grind before coming home to process the items into the desired products. She carefully planned her budget, managed both the capital and profit properly in anticipation of a better future for the business. Today, she has her own machines for grinding and processing various raw materials into the desired products.

Sener, Babaogul and Bugday (2011:237) cite Chao and Gupta (1995) that information seeking behaviour of consumers precedes their brand preference formation, purchasing process and choice behaviour. Citing other writers, the authors opine that consumers engage in internal (memory) and external (magazines, newspapers, stores, persons, television, etc) search with the aim, not limited to being acquainted with the quality and prices of products and services, but to reducing uncertainty and risk of making poor choice, to increasing confidence about decision making in the purchasing process to avoid dissatisfaction. Mrs. Itedjere performs music, sometimes with her little son as in figure 1 above, to attract customers to her wares. Soon after they have come together to listen to, and participate in her enjoyable music making, she begins to introduce the products to them one after the other. She intimates them with the contents and ingredients that formed the finished products. She also informs them about the durability and nutritional values of each product, to motivate customers to make choice and purchase.

8. HER MUSICAL KNOWLEDGE AND SKILLS IN PROMOTING THE BUSINESS

Lawal (1993:3) writes that: ‘The word “Profession” literally means an occupation in which special education or training is required’. Mrs. Oborakpororo Itedjere is a professional musician, who received music training both in the church and in a tertiary institution. She has knowledge and skills in music, which she puts to use in promoting her ‘OILO Cooking Made Easy’ business. Nwafor (2007:393) cites the American Marketing Association (1985), defining advertising as ‘any form of non-personal presentation of goods,

services or ideas for action, openly paid for, by an identified sponsor.’ He distinguished between advertising, publicity and personal selling. According to him, the advertising must be done in any form of non-personal presentation as in magazine, newspaper, radio, television, skywriting, billboards, posters, etc. ‘The sponsors of the advert must be clearly identified and must acknowledge that they have paid for the use of the media in which it appears. Otherwise, the message is considered to be publicity. Publicity is not openly paid for, and the sponsor is not usually identified’.

Nwafor (2007: 327) intimates us that the American Marketing Association devoted a year to study the concept of marketing and evaluated 25 definitions of the term before coming to conclusion that ‘Marketing is the process of planning and executing the conception, pricing, promotion, and distribution of ideas, goods, and services to create exchanges that satisfy individual and organizational objectives’. He further argues that: ‘Most companies want to have enough money to pay their bills and still have some left over to improve the business. The ultimate objective is to increase the owner’s wealth, by making the business grow [...] Theoretically, [...] develop a good product and sell it for more than it costs to produce’ (Nwafor, 2007:241).

Mrs. Itedjere owns a small-scale business, which at its level, does not require paid advertisement. The primary aim of business being to make reasonable profit, she has to engage in personal selling approach in which she puts music to great use and advantage. Although Ekong (2008:17) observes that mass unemployment has made a lot of youths to engage themselves in various musical activities, providing sonic backgrounds to adverts and home videos for a livelihood, Mrs. Itedjere is a gainfully employed teacher who is simply putting her musical talents, knowledge and skills to use in promoting her small-scale business in order to augment her monthly take-home salary. As a music scholar, she composed a simple jingle for the promotion of the OILO Cooking Made Easy business. See the jingle below.

O-I-LO Cook-ing made eas - sy ___ makes your cook - ing ___ fast, ___ cook-ing
 4 made ea - sy ___ make your cook-ing ___ fast. ___ Pro-cessed ground pep - per ___ make your
 7 cook - ing ___ fast. ___ Pro-cessed ground me - lon ___ makes your cook-ing ___ fast. ___ Pro-cessed
 10 ground Cray ___ fish ___ makes your cook - ing ___ fast. ___ Pro - cessed
 12 groud spi - ces ___ makes your cook-ing ___ fast. ___ O - I-LO cook-ing made ea - sy ___ makes your
 15 cook - ing ___ fast, ___ cook-ing made ea - sy ___ makes your cook - ing ___ fast. ___

Figure 1. OILO Cooking Made Easy, a Jingle composed by Mrs. Oborakpororo Itedjere. Transcribed by Ovaborhene Idamoyibo

9. THE THEORY OF FAMILY PLEASANT MOMENT

The analysis of Mrs. Itedjere’s jingle above unfolds that the branding of her products as OILO Cooking Made Easy presents the concept of a strong family union. Capturing all the names of her nucleus family members in the coinage OILO is one perfect indication of a united and pleasant family. The researchers, therefore, propound the theory of ‘family pleasant moment’ to explain this concept. This theory states that each happy family is capable of influencing its society positively towards development. Usually, a peaceful and progressive family often experiences pleasant moments in the home. One of such significant moments is when the family is at table to share meals together. The products of Mrs. Itedjere’s business are all items for cooking various kinds of food. The process of cooking takes some time, short or long, depending on the available condiments. Some items for cooking might require processing manually or mechanically.

For instance, some people grind pepper manually with mortar and pestle or grinding stone, and others use mechanical devices such as blender or grinding machine. While the manual process might take long, the mechanical process takes less time. Yet, some people do not wish to go through any of the two procedures above, but would rather buy already processed products which they

would simply put together in the kitchen and in a short time food would be ready for the family. If nutritious meals get ready fast in homes and restaurants, families and other consumers will have pleasant moments, which can enhance their mental and emotional balance that will in turn influence a progressive society. The above theory takes into account the fact that group musical performances present an atmosphere of a pleasant family moment. In this study, the theory further explains how Mrs. Itedjere's musical performance involves participation of her fans and customers who form a phenomenal music performance family, having a good time together before business promotion objectives are presented.

10. THE THEORY OF THEMATIC RECYCLING

Analyzing the above jingle, the researchers find it is characterized by the theory of thematic recycling (often mis-termed repetition) which aids memorability in music. Although strict repetitions may occur, thematic recycling is a process of creating slight variations within a developing thematic idea. The theory of thematic recycling was first propounded by Idamoyibo in his 2006 doctoral dissertation. The theory states that what appears like repetition in African music composition is simply a recycling of a dominant thematic idea which is slightly modified as moderate variations. The idea of 'cooking made easy' was recycled in different melodic phrases and sentences in the jingle. The jingle informs the audience that the products available for sale are already processed and could make cooking very easy for customers. Discussing how a business operator might use traditional music in Urhobo culture to attract consumers, Efurhiewwe (2010: 28-29) writes that the seller would first strike an instrument to draw the target buyers' attention before presenting the said goods. She cited an instance where 'The seller tries to create awareness for the spoon she sells as she sings along with simultaneous tapping of the two spoons. Awareness is created by the volume of clinking sound the spoons produce'. In the case of Mrs. Itedjere, she displays her products and strikes the relevant chords of her electronic piano to introduce her jingle. Then she sings and plays the piano in accompaniment. The sounds of the piano and her voice attract the attention of other traders and customers in the market who usually come around to watch and listen to her performance. As is customary with Africans, music events involve not only the musician, but include the audience who often participate actively by singing, dancing and clapping. Many members of the audience participate with Mrs. Itedjere. When she has played the jingle satisfactorily, she begins to play and sing common Christian worship songs, which the people enjoy singing with her. One of such common songs is as follows.

Come and join me sing Hal - le - lu - jah, _____ Je - ho - vah Ja - ra has done me
 well, come and join me sing Hal - le - lu - jah, _____ Je - ho - vah ni - si has done me
 well. Come and join me. _____ Come and join me sing Hal - le - lu - jah, _____ Je -
 ho - vah ja - ra has done me well, come and join me sing Hel - le - lu - jah, _____ Je -
 ho - vah - ni - si has done me well.

The above song is characterized by antecedent and consequent melodic phrases with a receiver solo call or cue that brings in a repeat of the entire melodic sentence. Measures 1 and 2 above present the theme in a sub-phrase with a pick-up that goes on to measure 4 to complete the antecedent phrase. Measures 5 and 6 present a sub-phrase of the consequent phrase with a pick-up completed at measure 8. The receiver solo call is presented at measure 8 to bring in a repeat of the entire melody.

11. THE THEORY OF CONTACTS AND PERFORMANCE EXTEMPORE

This theory explains how participatory performance between the musician, Mrs. Itedjere, and her audience stimulates extemporization and improvisation. The contacts a musician has with his/her audiences sometimes stimulate performance extempore, using improvisation skills. Discussing five improvisational brains, Monk (2012:90) quotes Pressing (1984:353) that performance brain controls the physical aspects in a three-stage process that include perceptual coding of incoming data, evaluation of possible responses and choice response, execution and timing of chosen actions. Mrs. Itedjere is proficient in performance by improvisation. After playing her jingle and her fans and customers have formed a phalanx around her, establishing some form of contacts through participatory performance, she begins to play some common Christian tunes with improvised accompaniment. She considers the environment which is dominated by Christians and evaluates the overwhelming response she receives before introducing more songs and her products. Sometimes, her little boy plays the Recorder and she improvises accompaniment on the piano. Whatever Christian

song introduced extempore, she provides the piano accompaniment through improvisatory skills. This is characteristic of African musicians.

Kotler and Keller (2009:54-55) discuss marketing communication channels and realities that deliver and receive messages from target buyers to include newspapers, magazines, radio, television, mail, telephone, billboards, posters, fliers, CDs, audiotapes, and the Internet. They assert that the digital revolution has created an Information Age characterized by mass production and mass consumption, constant advertising and rampant discounting. They conclude that the 'Information Age promises to lead to more accurate levels of production, more targeted communications, and more relevant pricing' (Kotler and Keller, 2009:55). Mrs. Itedjere has direct contact with her customers at various open markets in Warri. She reaches them with her music, communicates and presents her products to them and receives feedback from them, which process has helped her to improve on the quality of her products over the years. Apart from the physical contact at the open markets, she receives telephone calls from her customers who wish to place order for more products or provide her feedback.

12. THE THEORY OF CONSUMER BEHAVIOUR

This theory explains how music influences the emotions and behaviour of consumers in the process of making choice for specific goods or services. This theory has bearing with the theories of impulsive buying propounded by Tendai and Crispen (2009:103). While citing Schiffman and Kanuk (2007), Tendai and Crispen state that: 'Impulsive buying is grounded and theoretically underpinned within the emotional or impulsive decision making view to consumer decision-making'. Hafez and Ling (2006) intimates that 'Kool's marketers felt that music would be a powerful medium for conveying emotional messages about cigarettes and building a brand image'. According to them:

In the early 1980s, after the successes of the early Kool Jazz Concerts, B&W [Brown & Williamson] increased its music-themed advertisements and promotions... In early 2004, widespread media attention focused on Brown & Williamson's "Kool Mixx" campaign for the menthol brand Kool. The campaign was designed to promote Kool cigarettes through an association with hip-hop music and culture... We identified several reasons why B&W pursued music sponsorship for the Kool brand: (1) music provided an emotional hook for consumers to identify with the brand; (2) music promotions facilitated targeted marketing; (3) music could focus an integrated marketing campaign; (4) music had potential for universal appeal (Hafez and Ling, 2006:1-5).

Music has the natural propensity of changing the emotions and mood of humans, thus, in advertising it is able to excite and change the mood and behaviour of consumers. The researchers observed that Mrs. Itedjere's promotional music;

both her brand musical advertisement and the Christian songs change the mood of some clients who might have been emotionally distressed. Some who had altercations with other customers or marketers moments earlier get over their emotions quickly when they listen to the interesting and communicative music. Many Nigerians who are Christians always take solace in Christian music, while the traditionalists take solace in traditional music. When they are faced with challenges, they begin to sing songs that can comfort them. The songs transform their emotions from dull to exciting state.

Traditionally, almost all the ethnic groups in Delta State, Nigeria believe that music is a good alternative to sobbing and mourning. Rather than sob and mourn over any form of misfortune, members of the society would usually make music to change the emotional state from grave to gay, sorrow to joy, weeping to singing, mourning to dancing, etc, and as they dance they smile again. This function of music is great in funeral ceremonies where the bereaved who weep profusely at the time their loved one is interred dance and smile to music few minutes later. In the case of promotional music, since consumers who are emotionally depressed or angry have the tendency to forget or forgo certain products, promotional music possibly changes their mood and emotional state, particularly when they participate in the music making process as in the case of Mrs. Itdejere. The promotional music also reminds consumers of the need for the products. As their emotions change from dull to bright state, they get into a better frame of mind to make worthy decisions to buy products which are advertised with such motivational music.

While expounding the theory of impulsive buying, Tendai and Crispen postulate that:

consumers are likely to associate some highly involving feelings or emotions such as joy, love, fear, hope, sexuality, fantasy and even some little magic with certain purchases or possessions. Rather than carefully searching, deliberating and evaluating alternatives before buying, consumers are just as likely to make many of these purchases on impulse, on a whim, because they are emotionally driven (Tendai and Crispen, 2009:103).

Although the above assertion may be true of certain purchase circumstances, influenced by promotional music, consumer behaviour could change with a high level of alertness, effective brain coordination and emotional stability that is capable of resulting in making appropriate choice of products such as those marketed by Mrs. Itdejere. For instance, any man or woman who had the alternative of buying fresh or dry pepper, which requires grinding, but emotionally changes his or her mind to buy the ground or processed pepper, might have carefully made a valuable choice.

In Nigeria today, there is the wind of social change and transformation occurring with new ideas, commodities and lifestyles, including patronising fast-food restaurants. There were times when almost every food was cooked at home,

but today, work schedules in offices give many people less time to cook at home. The fact remains that many Nigerian women do not encourage their husbands to eat in restaurants. They have a good sense of family union when they prepare meals that members eat together at home. As a result of tight work schedule and other activities, however, the processed food items of Mrs. Itedjere have become attractively useful to many women who would need just a short time to get meals ready for the family. Beyond creating such attraction, Mrs. Itedjere's promotional music strategy and processed food products are examples of transformations and new practices in Nigeria.

13. CONCLUSION

This research found great significance of oral literature, which in the context of this discourse, is oral musical communication in management control of a small-scale business. The study found enormous relationships between good education, promotional music and management control. Mrs. Itedjere put the knowledge and skills she acquired through informal and formal music education into practice in her small-scale business. She composed a particular song to brand and advertise her products. She also utilized familiar Christian songs, which in a Nigerian Christian community, easily allure audience to participate in the music event that turns to marketing of products. Her good educational background also enhanced her capability of controlling her resources as the business grew strategically from the use of public machines to the acquisition and use of private (personal) facilities for processing of the products.

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