Monetisation of poetry through music

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Abstract: This paper demonstrates how poetry can be monetised through music. The purpose is to address the unfortunate dichotomy between poetry and music by recommending that poets can make money through writing music. To achieve this objective, a comprehensive review of related literature was done. It was found that though music has the semblance of poetry, majority were not written by trained or experienced poets. This is because poets have failed to see the correlation between poetry and music. On that basis, the paper substantiates a comparative analysis of the relationship of poetry to music to birth skills for money. The research methodology is a qualitative analysis of randomly selected poems and music. It also recommends that the art of poetry needs to go beyond mere analysis and classification of poems as mostly taught in citadels of learning. It is pivotal that the entrepreneurial angle of poetry be emphasised too. The research finds that poets fail as a result of their education, to write poems into songs so as to make money through it/them. They also fail to explore Artificial Intelligence (AI) which can mitigate cost and access to studio in making beats and melody. In conclusion the paper advocates harmonisation of the craft of poetry and music for mutual survival of both.

**Keywords:** AI, Monetization, Music, Poetry, Poets

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1. Introduction

The correlation between poetry, music can only be likened to the egg or hen conundrum. Poetry and music are the two faces of one coin that poets, especially students of the faculty of Arts and Humanities have failed to cash in on, to better their lots and that of their communities. It might appear as a surprise that poetry is a gold-mine occupied by people plagued by poverty. The situation of poets can be comparable to the story told of a starving hen which spent the night unknowingly on a bundle of sorghum. This paper calls on poets to harness the correlation between poetry and music as an entrepreneurial venture, considering the fact that poets already have the requisite skills and "glaringly clear that skill cannot be separated from creativity..." Nwosu (2002) hence, a wakeup call for integration of poetry and music as entrepreneurial endeavours. It is pivotal that poetry translates into a source of tangible income not just through publications of anthologies but equally through music. The world is rapidly changing, poets must either change with it or be left behind. Szirtes (2006) "So why do we insist on believing that our solemn faces and grand intentions are all that matter? That the arbitrary gaiety of language has nothing useful to offer us?" The notorious mind-set that has trapped poets over the centuries not to write songs needs a reappraisal. The untrained in poetry cannot continue unchallenged to display haphazard poem-song to the detriment of trained poets. Szirtes (2006) again argues, "That's the nature of the poetic enterprise. You don't have to dance like this, there are plenty of other dances; you don't have to jive, you don't have to tango, and it may take a little time of stumbling over your feet to learn, but it's exciting once you've got it. It's not going to go away." The aim of this paper is to demonstrate that music is often the product of poetry. It can also be said that a good poem can be musicalised or given a tune.

Renowned artists have successfully married the muse of music Euterpe and Erato with the muse of poetry, Calliope. Obermeier et al. (2013) found that "attempting to link poetic structure and its potential aesthetic or emotional effects is one of the central concerns in literary studies...". Artists might not be masters of poetry but must advance their lyrical muse of Euterpe and Erato. In the Greek mythology, the muse of music Euterpe and Erato always depend on Calliope for the lines of their lyrics. Unfortunately, none of the top ten hit songs on billboard 2024 charts were written by trained
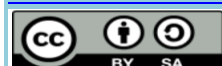
poets. But historical evidences attested to the poetry of Homer and Sappho performed as chants in accompaniment of musical instruments. Long ago Spaeth (1915) declared: 'The ideal musical translator is not only a linguist, but a poet and a musician as well." Outstanding musicians have always mused with composers to produce masterpieces. Even in music schools, rhyme as to achieve melody is the core of study. Onwuka (2000) an expert in music, defined music as "an expert skilled creation in which man purposefully gathers and organises sounds or definite and indefinite pitches into specific beautiful pattern that are socially acceptable to any culture". This definition is echoed by Webster's Dictionary in: "Music as the arts of giving structural form and rhymic pattern to...... Sounds produced instrumentally or vocally" (557). Scholars agree that music is the expression of sound, while others have seen it as the expression of thought and feeling in an aesthetic (Nwosu, 2002). Similar to Nwosu is Wordsworth's definition of poetry as "emotions recollected in tranquillity" Wordsworth (1967: 21). Murphy also maintains that:

> A poet is a person who is usually more sensitive than most to sights, sounds and sensation of the word?? around him; to the behaviour of people, their follies, sufferings, their nobility, to the thoughts that humans, ask about themselves and their world..... A person who is capable of expressing these things in language (music).

Scholars of poetry and music converged at the use of language, themes and emotions captured in both poetry and music. They also agree that poetry and music are expressions of the soul. Harkavy (1999: 17) categorized and defines all the creative works as art which is often a term used to classify the fine arts, which comprises poetry, music, dance, film, painting, and sculpture. A good knowledge of poetry presupposes mastery in composition of music. Students of poetry can better themselves and their world if only they can relate poetry to be pleasant to the ear so as to trigger ecstasy in the brain. When this happens such a poem has achieved musicality. Untrained and some times uneducated musicians have eke out a living for themselves through exploring music written in rhyme while trained poets refuses to embrace Euterpe and Erato to their already acquired Calliope so as to be outstanding poets and musicians. A good poet must deliberately create rhyme and rhythm for memorable musical effects. UMC/UW (2011) observes in one of his interviews that, "rhyme belongs to hip-hop? I disagree. Rhyme originates from Western poetry. Everybody knows. It existed before the existence of hip hop in the US. Was there such a thing in our country? No. That is the difference." This is made easier with the advent of Artificial Intelligence (AI). It has brought limitless musical beats at the disposal of any musical enthusiast. Music is more than just the perception of single durations; the ability to extract beat and tempo from an instrument is a prerequisite to grasping rhythmic and melodic shape, as well as the music's expressive lyrics. (Grahn, 2012). The concept of this paper is to encourage a certain quantity of regularities in the versification and consistency in stress, rhyme and rhythm so as to strike an octave, pitch, tone, clef, notation, rhyme or rhythm, accent, staff, tempo, accompaniment, adagio, allegro, beat, chord, cadence, choir, crescendo, crotchet, diminution, duet, harmony, dun, anaphora, key, legato, sharp, slur, treble, tune, onion, verse and vivace for wealth creation amongst poets.

2. Concept poetry

It is unfortunate that our educational system has narrowed our understanding of poetry to a form of writing that has certain fixed attributes or characteristics. Hence poets and readers alike look out for these attributes in any piece before it can pass as a poem through their lenses. This paper sees poetry in a new form and content, one that springs from the emotional outburst of the people or a person with cultural significance capable of generating revenue. Hence, war songs, incantations, epics, political songs, praise songs, hunt songs, festival songs, Invocatory songs, narrative songs and proclamatory songs and many more are poetry. The language must not be the popular, dominant or lingua franca. The language of poetry must be determined by the significance and purpose not necessarily by the readers or conventions. Some poems are in form of songs, incantation and invocation appropriate to different events, from merriment to mourning.

A good poem should be spontaneous and not necessarily laboured. It could be free or versed. It must not have fixed rules or method of analysis, description and categorisation. Taiwo (2009: 24) maintains " poetry is regarded as an essential part of life and no importance is attached to its European formal aspect".

Poetry should be understood by its purpose and form not by formal rules of analysis, description and categorisation. As a matter of a fact the worthwhile should be the issue of aim, purpose and occasion. Wordsworth (1989) agrees when he defined poetry as " a spontaneous overflow of powerful feelings, recollected in tranquillity"(p. 60). Key to this definition is emotional outburst that is aptly expressed. Emily Dickinson (1870) asserts that " if I read a book and it makes my whole body so cold that no fire can warm, I know that is poetry". If I feel physically as if the top of my head ; taken off, I know that is poetry"(as cited in Szirtes, 2006). Ayoola (2017) also sums up poetry as " a work of literature in verse that often expresses thoughts and ideas through rhyme, rhythm and figurative language in an attempt to communication an aesthetic and emotional experience " (p. 20). Though poetry is a different thing to different people, there is however a consensus that it is rhythmic; uses language in an extraordinary ways and appeals majorly to the emotions and feelings.

3. Literature review
3.1. Music and poetry

Music has been one of the oldest realites of man. It can be argued that music was birthed at the dawn of communication, particularly meaningful communications. Shakespeare (1992: 16) even places the birth of music earlier than that. He says, " If music be food of love, play on; Give me excess of it that, surfeiting, the appetite me sicken, and also die". Casals (1970: 6) also maintains that " Music is the divine way to tell beautiful, poetic things to the heart." (as

cited by Anderson, 2012: 26) Music is a higher revelation than all wisdom and philosophy. Music is the electrical soil in which the spirit lives, thinks and invents, maintains Beethoven. Even Plato the ace advocator for the abolition of poets, confesses that " music is the movement of sound to reach the soul for the education of its virtue". Aristoxenus, an Aristotelian philosopher, went against the pythagoreans, arguing that musical intervals should be classified by their effects on listeners, rather than merely examined in terms of their mathematical ratio (Levitin al et, 2015).

Varese and Wen-Chung (1966: 11) defined music as "sound organised across time". Schulkind (1999: 896) adds that rhythm is "the serial pattern of variable notes duration in a melody". Warner (1852: 359) berates music translators as "people who knew nothing of either Music or poetry". The author maintains that bad translation has caused a great harm to poets. Bennett (1979: 292) emphasises the inseparable connection of music and poetry in " The rhyme – scheme of the original poetry must be kept because it gives shape to the (music) phrases" (Emmons, 1976).

In the groove and the rhythmic virtuosity of the rapping (music) perhaps even more than in the lyrics (poetry), they find experiences that are available nowhere else........ Walser (2010). In 2008, Swings in a transcriptions of published interview data in Korea reasons that " All of the earliest raps have rhyme ". The author also adds "Japanese rap, Chinese rap, German rap, French rap even Africa rap has rhyme.... We are supposed to use rhyme in the society of hip hop (as cited in Park, 2016). Though the Romantic School of thoughts brought an end to the larger continuum of writing rhymical poems. The romantics argued for free verse as against rhyme scheme but it should be noted that rhyme scheme is a pivotal arm of writing lyrical poems. At this point, it is caution than rhyme is not the only route of writing poems that are musical, but rhyme is certainly one of the many ways of finding, discovering, developing new possibilities of musical poetry. It only confirms that this process if wisely harness yield a unique outcome in a language that is melodic. Other forms are pitch, tone, meter and mastery of rhythm. A good poet can easily achieve musically by knowing and deploying figures of sounds in writing poems. In a research on musical perception of poetry conducted in Germany published by *Frontiers in Psychology*, respondents overwhelming "provides the first systematic experimental evidence that structural features of poetry, such as rhyme and meter, influence the aesthetic and emotional evaluation of poetic stanzas in naive listeners" (vol 4, Art. 10, p. 7). In a separate research by Rothermich (2012: 580), the findings showed that structural features such as rhyme, meter and tone impact the cognitive perception of a poem and eventually more positive aesthetic and emotional appraisal.

4. Smpling analysis

On 13th October, 2016 the literary world was aghast by a significant controversy over the award of Nobel prize in Literature to Welsh musician, Bob Dylan. Literary giants could not hide their disdain for the choice of a musician – poet instead of an actual poet. Notable amongst these opponents were Jodie Ricoult, Rabih Alameddine and Hari Kunzru. Proponents, such as Sara Danius who awarded the prize felt Dylan has succeeded in creating a "new poet expressions". As controversial as whatever side of the arguments may be, poetry and music are two sides, one coin endeavour. The award of Nobel Laureate to a musician instead of the usual traditions of a poet not only opens up a chance for a new breed of poem-song era that trained not untrained or dropped out as Bob Dylan to think outside the box and cash in on.

Our educational system merely studies by analysing, describing and categorizing poetical works but little or no attention is devoted to the art of poem writing. This is woeful more pathetic in Africa. Hence, the gradual yet steady decline of outstanding poems or poets. The focus of this paper is to show how poetry and music are irrevocably linked at the core. Though some scholars argued' poetry turns everything into life.' Meschonnic (1988) it however, takes enduring skills and unflinching adroit to the muse. For the sake of clarity, the actual art of articulating, crafting or vocalising song is not the prerogative of this paper. Nonetheless, it is a different ball game all together when it comes to crafting poetry especially poems that can be performed as songs. It can be argued that some poetry lacks musicality or the elements of Erato and Euterpe. This might be so, not because they are necessary rigid but it could also be the absence of knowledge. No one will ever rised above the information available to them.

5. Poetry into Songs

As puzzling and herculean as this might look, it is not as difficult as it seems. Most, if not all of the best songs are full of figures of speech, themes, imagery and poetic expressions and language. Unfortunately, a good number of these music-poems are composed by untrained poets. The enthusiasm of poets have dried up after the renaissance when rhyme, meter and syllable were cast away. However, rhythm, rhyme, syllable, meter, pitch and intonation are the bedrock of the culture of song-writing. Beethoven (1770-1827) understood the significance of rhythm, syllable, meter, pitch and intonation better than most. He overcame the difficulty of being deaf to composed one of the most outstanding songs this world has been grace with. Now, to the question of how poets can convert poems into songs?

5.1. Syllable

Syllable comes first on the list on how to convert poems into songs. Some poets have erroneously discarded syllable as outdated, positing it to be cumbersome and too mechanical. They argue that it sacrifices originality in thought flow for rigid mechanics. Alternatively, any poet who wishes to succeed as a composer of songs must return to the basic rudiments of stress, rhyme, rhythm, meter, pitch, intonation, particularly syllable, to the already acquired skills of writing poems. The rules of Syllable , can be applied to a poem that wishes to achieved musicality. The elementary understanding of syllable is that, it is a chest pulse or breath with which a word is produced. Some words require one chest pulse or breath. Others require two or more chest pulse or breath. If it is one chest pulse or breath such a word is categorised as mono-syllabic. For example. 'come'. Two chest pulse or breath are called di or bi-syllabic words, as in

'com-fort'. Three chest pulse or breath or more is classified as poly-syllabic words. Examples of poly-syllabic words are: 'com-for-ter', 'mu-si-ca-li-ty' etc. The secret of applying this knowledge to a poem so as it becomes a song is to chosed to write the anaphonic part of your poem in monosyllabic , bi-syllabic or poly-syllabic words. This will naturally integrate musically and flow of smooth pitch into your poem prior to accompaniment of any musical instruments.

A genius of such poem is Sappho. In *Sapphic fragments* translated from Aeolic dialect, anaphoric bi-syllabic endings are common. Stanza I and II, end with 'muses' and 'future' respectively. The choice of bi-syllabic ending amplify repetition of similar sounding words hence a musical note is struck. Another outstanding example of a poem that engages syllable to strike a note of music is the classic nursery rhyme *'Twinkle Twinkle Little Star'*. The poem indulges syllabic consistency to bring out unforgettable ecstasy. It moves away from the terminal of a line or stanza as anaphora to the beginning by lavish interplay of alliteration to achieve seamless splint in syllable. The musicality of this poem starts with its bisyllabification. In fact it can be argued that the entire words in the poem can be classified into mono-syllable and bi-syllable.

> Twinkle twinkle little Star
> How I wonder what you are
> Up above the world so high
> Like a diamond in the sky
> Twinkle twinkle little Star
> How I wonder what you are

Out of the thirty two words of this Stanza, ten are bi-syllabic while the rest are monosyllabic. It is cardinal to note that mere syllabification of a poem does not translate into a worthwhile song, but it is certainly a start/step. The power of repetition of similar type of syllables is more congruent in audio-visual-nym relationship. This phone-semantic-syntax interface creates consistency of high or low pitch, sharp or flat key in a song. The key in striking any of the twenty-four notes in music for harmonious tune, melody or intonation is the diction. A tune can either rise or fall. For instance, the tune of the poem '*Twinkle Twinkle Little Star'* falls in 'Star' in line I. It is even more effective when the syllables deployed have reoccurring assonance and alliterations as in the poem above. A research conducted by Emily et al. (2012: 2027) on Neural Correlation of audio-visual integration in music reading supports the fact that visual information does affects listener's expectancy of auditory perception (p. 207). Though listeners of music care less about reading the lines of a song so as to fully enjoyed it, but it can be said that the words of a song are the pathway to the heart of Calliope.

5.2. Rhyme

Another important, if not the most important tool for the conversion of poem into music is rhyme. A strong and useful tool in the hands of poets that wished to excel in any genre of music is rhyme. Rhyme is an all-time friend of the poet too. It has remained faithful despite poets' unfaithfulness. Every poet that wishes to caressed and succeed as a composer or writer of songs needs to decide to either hop on or hop out of ferry of rhyme. It is important to make an early decision of either writing songs that rhyme or not. Rhyme is not compulsory but certainly a catalyst to start with. The mastery of rhymic poem is already an art of writing songs. This is so because rhyme harnesses the prowess of pun, onomatopoeia, meter, melody, note, and structure. Needless to mention that producers of beats find rhyme very appealing and pleasant when it aims to making beats. Rhyme like other tools of writing songs explored seeming similarity of sound in the concluding word syllable of a line in a poem. The initial part of a word or syllable must not rhyme but the terminate should rhyme with one or more words in the previous or succeeding line. Take for example, Nobel Laureate song of Bob Dylan, *Subterranean Homesick Blues*.

> Oh, get sick, get well, hang around a ink well
> Hang bail, hard to tell if anything is gonna sell
> Try hard, get barred, get back ride rail
> Get jailed, jump bail, join the army if you fail   (verse III, line I – IV)

In the first two lines ' well' and 'sell' rhyme<u>s</u>. It is true that the initials are leetters 'w' and 's' but the final part of 'ell' in the two words perfectly rhyme<u>s</u>. Also line III and IV end with 'rail' and 'fail'. Except for the leeteers <u>of</u> 'r' and 'f' both words end with 'ail'. When you transcribe 'well' and 'sell' you will have /wel/ and /sel/. Rail and fail change<u>s</u> to /reil/ and /feil/.

Rhyme often is quite predictable. A good poet can make it less so. Rhyme is everywhere. From the lulling heart beat to the revving machine or the running of streams and rainfall, blowing of wind to the tapping of footsteps. Though the pattern is similar, in poetry and music it varies a bit. Hence it leaves room for manoeuvre from writer to writer. Besides, poetry, like music, is the soul's way of speaking a million thoughts in few words. Rhyme is one of the pivotal means of gaiety in communication. The reinvigorating rhyme, is not in any way waking sleeping dogs of an age-old postulation of free verse against rhyme for that will be a task in futility. But rhyme though discarded, needs revisiting now and then like Blake and Milton did.

Rhymic poetry are already musical without any musical accompaniment. It is true that all songs must not rhyme but rap music often achieves music rhythm through rhyme. Rap is largely emotional, hence heavily poetic. The music of poetry lies in rhyme. A line rhyme Sing its own song with or without accompaniment of musical instruments, especially in rap music. Rhyme also has special effects in poetry, songs, besides their unique touch on aesthetic experiences. Rhyme helps the memory to easily recall and understand lexis. In rap or hip hop for example, poets need

to engage their poetic licence by ditching a suffix here or prefix there for rhymic effect, as shown in Snoop Dogg's *Gin and Juice*

> Rollin' down the street, smoking into
> Sippin' on gin and juice
> Laid back, with my mind on my money
> And my money on my mind.

In Line 1 in the above extract, 'rolling', 'smoking', 'in', 'Sippin' and 'gin' rhymes and when said quickly, which is the case in a rap songs. Street and juice sound 'strit' and 'jis' rhyming with 'lin' in 'rollin', 'kin' in 'smokin' and 'in' because of the vowel sound /I/ that envelopes /I:/ in street and /U:/ in juice. Hence 'in' in rollin 'kin' in smokin, 'pin' in Sippin and gin are examples of syllables that rhymes through the vowel sound /I/. In Line II, Similar thing can be said of 'with', and 'money' because their vowels take on /I/.

Some musical critics dismissed rap music as mere cacophony and lacking in any specialised musical skills and sensitivity. Nevertheless, it should be noted that the multi-dimensions and versatility of it indicates contextualisation. Different rap genres produced varied responses in numerous settings. The constant use of repetition in rap songs indicates emphasis and order. The crafty exploration of rhyme place rap as a master piece aesthetic and custodian of rhyme. In rap music, poetry and music are beautifully harnessed for prose monologues. It bears more resemblance to chants than other kinds of poetry.

Asian songs, especially Indian music, depend largely on word play that sometimes rhyme. Rhyme however is not a primary tool. It draws from aesthetic of recitation, vivid Intonation and immediacy of pitch. The strength and aesthetic of the songs is the auditory, balanced sparsely with visual appeal. But this oral poetic rendition when spiced with rhyme possesses the capacity to strike the sensory note of seeing and hearing, touching and smelling. This is possible because it is often performed in a live setting, the audience can feel the urgency and expediency in themes long after the rendition. The overflow of ecstasy is heightened by sensuous rhyme. This echoes the idea that rhyme influences and reinforces the aesthetic of works of art. Rhetoricians of Greek origin, notable among them, Aristotelian and Georgia's admitted that the auditory harmony of meter and rhyme in the language of tragedies, especially in the part of sung?? are pleasurable.

5.3. Meter

Meter, otherwise known as metrical patterning, is another stylistic feature tragically discarded to the detriment of poets that wished to excel in the craft of music. This art, though, has enjoyed a rebirth among avant-garde cutting-edge poetry movements known as spoken word. The cardinal point of meter in poetry is the vowel, similarly, in music and spoken word. Sometimes the mastery of the use of consonants in meter can birth a tongue-twister. Observably, tongue-twisters, poems and songs share a common ancestry. Meter however capitulates to stressed and unstressed syllable. The tactus of meter is in a poet's ability to understand stress so as to equilibrium tempo in music.

Meter refers to the perception of alternating accented (strong) or unaccented (weak), syllable (Obermeier, 2013). In German and English poetry, syllabotonic meter of stressed and unstressed syllable is measured by the amount of stressed syllable in a line. Hence, meter is fundamentally connected to structural perception, in this case poetry to music. Several systematic studies that have been carried out showed how structural perception impacts ' sweetness ' of a work of art. One of such research is 'Aesthetic in Poetry' by Christian Obermeier et al published in *Frontiers in Psychology* in 2013. The study finds that meter has enormous impact on the emotional and aesthetic enjoyment of poetry, ipso factor, music. Rhythm in poetry and music is irrevocably driven by meter. Rhythm comprises the inconsistent length of tones and notes. Take for example the poem by John Pepper Clark (1976), *Streamside Exchange*; the meter plays out the rhythm of the poem.

> Child
> River bird, river bird
> Sitting all day long
> On look over grass,
> River bird, river bird,
> Sing to me a song
> Of all that pass
> Any say
> Will mother come back today? (line 1-8)

The rhythm through the help of the meter will sound :

> Long
> Long-short short, long-short short
> Short-long long short long
> Short short long-short long,
> Long-short short, long-short short
> Long short long short long
> Short long short long
> Short short
> Short long-short short short short – long?

The rhythm helps the poet set the musical meter by determining the tactus of the inherent pace of the music otherwise called tempo. Verbal stress has to correspond with musical stress. Poet that geared to tap into this goldmine of music should first of all work on their knowledge of stress before meter by dissecting accented or stressed and unaccented or

unstressed syllable. The secret of every sound is the tempo. The tempo dictates the rhythm, the rhythm is the beat. A good poet should write spontaneously but carefully and meticulously select diction of their works. Your choice of words is the key that determines the 'sweetness' and auditory pleasure of a poem. Finally, meter is an allied in the breaking down of your poem into verse from poetic Stanza. It sets the motion for the segment of your note; accented or unaccented, so as to trigger repetitive hook or chorus in a song from a poem. Rhythm is optional but meter is sacrosanct. If a poem must gravitate to a song then meter must be the thrust. Your melody lies in the meter. No song will survive without a seamless melody. Write your poem spontaneously but your choice of words metrically so as to have tranquillity in music. Versification, rhythm and tactus are essential harmony to poets in order to achieve sublimity in music. Meter helps maintain intonation of a verse. To adequately understand and effectively deploy meter in a poem is a craft that makes such a poem music. The notion that syllable, meter and rhyme affects the quality of a poem- songs is not new. A study by *Frontiers in Psychology* (2015: 8) finds:

> first experimental evidence that stylistic and structural devices such as meter and rhyme influence aesthetic and emotional responses to poetry. Specifically, regular meter and rhyme lead to a heightened aesthetic appreciation and intensity of processing as well as more positive emotional responses. A potential cognitive account for the present findings is provided by the cognitive fluency theory.

6. Research methodology

The methods employed in this research is qualitative data analysis. The primary data is monitored and selected for analytics procedures. The interpretation of data is done using spiral data analysis. Hence, the poem and music co-opt for analysis were randomly chosen to trigger action criteria. To investigate the inherent connection between poem and music, samples of poem and music are analysed concurrently.

7. Contribution of the study

The striking contribution of this paper is the call on poets and our educational system to rethink their approach. The study is a leap forward that questions the viability of publishing poems incapable of sustaining the poets. It also queries the relevance of poets and poems in the twentieth century if one cannot make a living from it and why should aspiring writers devote a chunk of their lives to a career that ends at the level of academic exercise? This paper calls on poets to establish and aspire to monetize poems by paying attention to the rhyme, rhythm, syllables and choice of words so as to achieve harmony in melody instead of dull rancorous emotions. It is a challenge to the trained poets to embrace poetry that exist in songs for study. Poems should not only stop at the barefaced 'emotion recollected in tranquillity' but also melodic emotions recollected in tranquillity.

The one bit tradition of random words on the paper does not realistically pay the bills. But the new found culture of a poet applying the muse of poetry to the muse of music is a worthwhile adventure, considering the tons of money untrained poets make in writing haphazard un-metrical poems that passes as songs. Poets should and will make money if only they realise that music is a child of poetry; that musicians are, in fact, "failed poets" according to Ayi Kwei Armah (TBOANYB, p…). The expediency of this change in mindset is urgent for the continued survival and relevance of poets. Poems, ipso factor, are ageless songs. The paper also calls on poets to embrace AI, so as to be able to explore the art of melody making with or without the aid of the musical studio or musical instruments. Android and iPhones already contain artificial intelligence applications that can help poets determine the tempo of their poetic lines or stanza. A search through applications store will provide an ample list of melody on words applications. Essentially, the paper demonstrates the correlation between poetry and music by calling on poets to widen/broaden their horizon into writing songs because it is much more lucrative, hence an entrepreneurial endeavour.

8. Key findings of the study

The findings are important because they lay the bedrock of the study. Jackson (2010) admonishes that findings of any research work should highlight the state of the current study; that is, what was found, discuss the limitation and provide impetus for further study. Hence, the paper made the following findings.

  This paper finds that our educational system de-emphasizes the correlation between poetry and music despite the latter's heavy dependence on the former. The focus of our curriculum is study, analysis and categorisation of poems published as anthology, with little attention on the actual craft of writing poetry and poetry embedded in between music lines.

In the course of the research, it finds that the current top ten trending songs on the continent of Africa, none were composed by trained poets. The research also finds a sharp contrast between the worth of published poems and released music. The African music industry is worth over three billion dollars, making an annual gain of over forty nine million dollars accruable through advertising, download and in-app purchase (IAP) while the African poetry is far less than half a billion dollar, as published by exchange Africa.

This paper also finds that poets are mostly poor unlike musicians. This is so because poets have restricted themselves to only publishing poems that are mostly limited to the academia and not the general public unlike music that has wider reach. The study however does not sets out to find if any poet has really ventured into music. This is because, the study is a qualitative one as against a quantitative one.

9. Implications of the study

The findings of this paper suggest that a paradigm shift in the art of poetry is sacrosanct. The practical and theoretical approach to the craft of poetry need a reappraisal to a full blown entrepreneurial activity so as to allow poets earn a living through poetry-music writings. The results suggest an overhaul in our educational approach to the craft of teaching and writing poetry. The age old tradition of literary convention of restricting poets to anthology is old fashioneed and incapable of putting food on their tables. This, by extension, is a call for the departments of literature and music to design interactive course content for mutual survival of both.

These findings have implications on the bearing of the craft of poetry. Good poems will remain obscured and gradually phased out. New ones also will not be written because old poets either has starved to death or simply loose interest in the craft. This will have far reaching consequences on the craft of poetry. Poetry as a craft needs mentorship, hence the young poets depend on the old to excel. But in a case where the old is disenchanted and plaque by poverty, the young might not find the zest to embrace the craft of poetry. This has far reaching long- time implications for the role of poetry as an art. To save poetry present and future, forward thinking is needed, without which the relevance of the study of poetry itself will die out. Practically speaking, no one spends time and resources to acquire a craft that will end up as a pip on ones shoulder without adding to economic wellbeing of the person and community. "The principal goal of education in the school should be creating men and women who are capable of doing new things, not simply repeating what other generations have done" (Piaget, 1950).

10. Recommendations and suggestions

This paper strongly recommends the unlearning towards a relearning of the craft of poetry so as to avoid being left behind. It is also the candid opinion of this writer that poets with music ambitions embrace technological tools and applications at their disposals. Nowadays, musical instruments must not be tangible. There exist downloadable applications that can help poets determine the melody of the song-poems. In fact, some Android and Apple phones comes with pre-installed applications that can help poet work out the melody of their poem-song prior to professional input of a studio. Artificial Intelligence (AI), has unlocked endless and enormous opportunities in the field of music. There are countless applications that can help enthusiastic poets write songs. However, care must be taken not to fall victim of any copyright laws.

The paper also recommends that poets need a paradigm shift from the traditions of poetry. A think outside the box of not just writing poems that often than not appeal only to the academia while the untrained and unskilled make tons of money by writing haphazard poetic songs is majeure. The art of songs is just another way of poetification. The craft of poem must not stop at the tradition of lyrical analysis of themes, settings and figures of speech. There is also the sphere of melodic poems analysis. If poets refused to catch up with time through modernisation then time will have no other option but to leave them behind. The repertoire of knowledge has and never remained constant. It is a continuum of dynamics. Poets can not insist on maintaining status quo even in the face of the obvious. Acquired knowledge should better the acquirer mentally and physically as well as financially. Besides, music by default has more possibilities of changing the financial condition of a poet than just the act of publishing anthology. This is also a call to our educational system to do an introspective purging of what is, so as to bring about what will be. The psyche of analysing and describing is rapidly becoming archaic and psychedelic.

We can learn one or two things from the Elizabethan and Victorian Era that put music and poem side by side. This call is particularly cardinal, seeing that gainful means of survival for poets is increasingly decreasing. This unfortunate trend calls for a rethink of our approach. Knowledge, dogmas and theories need to be revisited now and then so as to reflect current challenges. Our education curriculum is calling for an overhaul in order to avoid the trap of being caught in the nineteenth and twentieth century traditions. Realities of yesterday are not necessary in congruent with today's. It is important we marry the knowledge of yesterday to today's situation. The paper suggests further studies in the direction of developing core curriculum towards entrepreneurial upgrade of our courses in the academia, especially poetry and music.

11. Conclusion

A poem of well-crafted lines is simply magnanimous, loaded emotion waiting to liberate or enslave, heal or wound, enlightened or brainwash. When a song has the right words, the effect is simply humongous, though the beats appear supra-imposing over the wordings of a song. A great song that will transcend to the soul and remain immortal through the ages must be defined by the poetry. Poets must end their reclusion from tradition of anthology so as to tap into the ever-growing, ever-expanding sphere of music. Poetry, like any other craft can be commercial beyond publication of poetic collections into musical collections. The counter point is the unlearning towards relearning so as to adapt to the fast changing word. This flexibility will engraved and subsequently revive the craft of poetry in the world. It is pivotal to note that the craft of poetic songs holds enormous opportunity for fame and wealth for anyone willing to tap into it, especially trained poets. The time to delete the ironclad invisible curtain separating the craft of poetry from music is long overdue. Knowledge is continually in a motion, anyone who dares to pause for a minute will be a decade out of touch with the confidence to be relevant today.

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