

**THE STUDY OF THE INFLUENCE OF THE NAIJA HIP-HOP MUSIC ON THE GENERAL WELL-BEING OF
THE NIGERIAN YOUTHS**

BY

ORUKPE, OSADEBAMEN EMMANUEL

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CERTIFICATION

I certify that this work was carried out by **ORUKPE, OSADEBAMEN EMMANUEL** under my supervision in the Department of Music, Mountain Top University, Ogun State.

CHUKWUKA MICHAEL OSANEBI

SUPERVISOR

DATE

Bayo Ogunyemi PhD

AG. HEAD OF DEPARTMENT

DATE

Prof. Yomi Daramola

DATE

EXTERNAL EXAMINER

DEDICATION

I dedicate this work to **Dr. D.K.O.**

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ABSTRACT

This study was conceived with the intention of studying the influence of Naija Hip-Hop Music on the general well-being of the Nigerian youths. Naija hip-hop music is regarded as the new Nigerian music heritage and it's a brand of music that have caught the fancy of young people in Nigerian. The study argued that the Naija hip-hop music has power to influence the Nigerian youths both positively and negatively. The study has documented the various way by which the Naija hip-hop music has influence the Nigerian youths. Since this study is qualitative in nature, the study engaged the interview and focus group discussion methods in gathering data for this study and employed the descriptive method in analysing the primary data from the field. In line with the stated objectives for this study, the following findings were made. Firstly, that many Nigerians love and appreciate the Naija hip-hop music as one major Nigerian music that has not only increased creativity among young people, but has helped them in learning how to create music that truly represent their cultures. Secondly, the study finds out that Naija hip-hop music has attained a global height that has positively impacted on the national and economic development of the Nigerian society. Thirdly, the study finds out that the musical and video contents of many Naija hip-hop music contain contents that have systematically altering the world view and behaviour of the young people. The fashion sense and the inordinate desire to make money and get rich without stress promoted by many hip-hop musicians are serious contents that have influenced the youths negatively. Fourthly, the study finds out that through the musical and video contents of many Naija hip-hop musicians, many young people have learnt many social vices that have do not only affected their general well-being but, the Nigeria social structures and values as well. Lastly, study finds out that the censoring of the musical and video contents before they are released to the public space is one major way to check the negative contents in the Naija hip-hop music. The study recommends that more studies should be done in this regard to help the Nigerian populace become more aware that music has both positive and negative power that can either make or mare them.

Keywords: Popular music, Naija hip-hop music, Influence, Nigerian Youths, Well-being, new Nigerian music heritage

Word counts: 378

CHAPTER ONE

BACKGROUND TO THE STUDY

1.0 INTRODUCTION

Music is a common phenomenon that is found among the different cultures of the world and its importance and values cannot be over emphasised. Music is an age long art that has impacted greatly on humanity in so many ways beyond what words could describe. Experiences evident in my undergraduate training reveal that every culture of the world has one form of music or the other to serve man's needs. That man is blessed with the innate ability to create music to enliven the moods of his environment and to satisfy his other wants and needs. Again, my training reveals that throughout history, different cultures of the world create and apply music for several reasons. But there is a common unifying factor that people over the ages create music that satisfy and/or appeal to their senses, feelings, emotions, imaginations and intellects. Africans just like other cultures of the world have also demonstrated that music is not just a tool to achieve an end but a living phenomenon whose characteristic features have not only helped in sharpening the feelings, emotions, social, religious, economic and the political lives of the people and cultures but, have influenced the way the they perceive life.

Music as a work of art has one way or the other undergone one form of change or the other. Evidences in the works of Miller (1973), Grout (1981), Ardley (1986), Burkholder *et al* (2014) and other scholars have shown that from the ancient times, different categories of music have evolved. Their accounts revealed further that throughout history, different cultures of the world have created different music to cater for both their religious and social lives. They further reveal that the social movement that gave rise to the humanistic ideology of the renaissance era also contributed to the development of music. Burkholder *et al* (2014) for example aver that the invention of technology during the renaissance era have contributed greatly to the creation of newer musical styles and improvement and the development of other ones. With the advancement of technology and the invention of electronic music, music developed beyond the concert halls and the courts of the nobles to the living rooms of the common people. With the advent of television and radio, many homes who could not afford the luxury of going to the opera houses, the courts of the nobles or other concert halls could now listen to good music.

Popular music, one of the brands of music popularised by the electronic media gained so much attention of people. It was a form of music intended for wider appeal. Ardley (1986: 102) states that one of the major reasons why popular music gained wider appeal is that unlike the classical music, popular music pieces are shorter in length, the music and the words of popular music get across the audience and the performance also include the listeners. He added that popular music possesses these special groove and drive that make the listening and dancing more enjoyable (Ardley, 1986: 107). Several styles of popular music such as jazz, ragtime, dancehall, reggae, salsa, blues, soul, rock, hip-hop and others have

evolved since the 1900. Each of these styles has its own unique feature that catch the fancy of their audiences.

One of the popular music styles that the study is interested in is the hip-hop music. Hip-hop is a brand of popular music that originated from Bronx in New York. It is a brand of music that started off as some sort of movement where the poor and the marginalised youths on the streets of Bronx used their music to report the life situations in their hoods and how the government had abandoned them. Scholars reported that the music gained so much acceptance among youths across the world who subsequently adopted the musical style as medium of entertainment and social commentary. In Nigeria, hip-hop music gained so much acceptance among the young people living in the ghettos and slums. Beyond using the music to enliven and entertain themselves, they used the music to report their degenerated life experiences as well. Similarly, hip-hop music grew beyond the hoods and crept into the urban space and gained wider subject matters. According to Dr Tunji Dada in a symposium titled, 'The New Heritage: 'The appropriation and reconstruction of Popular music in Nigeria' organised by Dr Albert Oikelome at the Mountain Top University on the 20th of May, 2022 stated that from the practise of hip-hop music in Nigeria, a new brand of hip-hop he referred to as Naija hip-hop. According to him, the Naija hip-hop is the result of the enculturation or fusion of language, dialects, local and traditional music features and dance by the younger generations to the original hip-hop style they inherited in order to make the music more appealing among the Nigerian people. Dr Tunji added that the Naija hip-hop also gain international acceptance because of their unique features that are exclusively, Nigerian. Today, Naija hip-hop is one of the arts that is exported from Nigeria to other parts of the world.

This research is interested in the study of the Naija hip-hop because of its influence on the Nigerian youths. In spite of the too many local and international honours and economy gains of hip-hop music to the Nigerian people and government, this study finds out that the Naija hip-hop music has negatively influenced the Nigerian youths. A close study of the musical and video contents of the Naija hip-hop music reveals contents that are fast influencing the youths in such a way that are not too healthy to their general well-being of the youths, the cultural and moral structure of the Nigerian society. The public display of nudity, sex, flamboyant and extravagant life styles, the abuse of drugs and carefree and reckless living are all visual contents that have systematically altered the way young people perceive or view life. Many have been deceived by the fake life styles their musical icons display on the social media and as a result, many lives have been ruined.

This study is hinged on the ancient Greek philosophy, the Doctrine of Ethos that believes that what people listen to or see has a way of affecting their behaviour or character. This study argues that the constant listening and/or the visualisation of contents that induce erotic feelings, hype the use of drugs, project money as the ultimate life goal and promote life styles that contravene moral and cultural values would alter the world view of the young people. It is on this note that this study wants to inquire to what extent the Naija hip-hop music has influenced the Nigerian young people and as well as suggests possible way out to this menace can be curbed. This study would be limited to selected parts of Lagos and Ogun States, respectively.

1.1 STATEMENT OF THE PROBLEM

There is no denial that the Naija hip-hop music is one the new Nigerian musical heritage that has brought both local and international recognition to the musicians, the Nigerian music

industry and to the nation at large. Both the Nigerian government and the academic community recognise this fact. However, in spite of the too many beautiful things the consumers and the creators of Naija hip-hop music, scholars and other members of the society have to say about the Naija hip-hop music, there seems to be a considerable amount of silence on the negative influence of the music on the Nigerian youths and the society at large. A kin study on the musical and video contents of the Naija hip-hop music, one would discover unhealthy contents that have polluted and corrupted the youths. Most of the vocal and video contents portray objects of want and not what the youths need. They teach the youth shorts to success instead of hard work and the easy way out to pains and challenges of life. With the help of the mass media, many youths continuously learnt that making money without stress, the desire to have sex with whoever that is available, living lives without control or guidance and engaging in drug activities are much more desirable over good moral and standards or hard work.

This researcher is interested in this topic because of a couple of friends who ventured into hip-hop music and what they later turned out to. Again, I have over heard some parents lament over how the quality of the street music their children listen to have affected them negatively. This study therefore was primarily designed to find out to what extent that the Naija hip-hop music have influenced the youths and the Nigerian society. This researcher would first return back to the street to inquire from the people, youths, practitioners, parents, lecturers and scholars their perception or take on the brand of popular music in Nigeria called, the Naija hip-hop music. This study would focus much attention on both the positive and the negative influences of the music genre under study. in addition, this researcher would focus attention, study and analyse the musical and video contents of selected Naija hip-hop musicians.

1.2 AIM AND OBJECTIVES OF THE STUDY

The main aim of this study is to bring to the attention of the academics, the Nigerian government, parents and the youths in particular that the musical and video contents of many of our Naija hip-hop musicians are negatively influencing the Nigerian youths more than they positively influence them and the Nigerian society. The objectives of this study would therefore be as follows.

1. To sample the people's perceptions on the good, the bad and the ugly sides of the Naija hip-hop music.
2. To determine the extent the musical and video contents of the selected Naija hip-hop musicians have influenced the general well-being of the Nigerian youths.
3. To examine how the identified influences of the Naija hip-hop music on the Nigerian youths have affecting the Nigerian society at large.
4. To suggest ways the negative influence of the Naija hip-hop music can be curbed or managed.

1.3 RESEARCH QUESTIONS

1. What are the people's perceptions on the good, the bad and the ugly sides of the Naija hip-hop music?
2. How have the musical and video contents of the selected Naija hip-hop musicians influenced the general well-being of the Nigerian youths?
3. How the identified influence of the Naija hip-hop music on the Nigerian youths have affecting the Nigerian society at large.
4. In what ways can the identified negative influences of the Naija hip-hop music be curbed?

1.3 SIGNIFICANCE OF STUDY

If this study is well researched upon and it's finding properly articulated and documented, it would not only contribute to the pool of knowledge on popular music in Nigeria, but would draw the attention of the Nigerian, youths, practitioners of popular music in Nigeria, parents, guidance, the academic community and the government on the good, the bad and ugly sides of the Naija hip-hop music and how the negatives are gravely influencing the youths and affecting the society.

1.5 SCOPE AND DELIMITATION OF STUDY

The main trust of this study is to sample the perceptions of the Nigerian youths on the Naija hip-hop music they listen to, determine the extent the musical and video contents of the selected Naija hip-hop musicians have influenced the general well-being of the Nigerian youths, to examine how the identified influences are affecting the Nigerian society and to suggest ways the negative influences can be curbed or managed. The researcher recognises that studies like this require lots of time to achieve them. But because of the shortness of time required to complete this research work and the constrain of adequate fund, the knowledge for this study would be limited to the amount and/or quality of information this researcher would be able to gather from his interactions with the Nigerian youths, parents, Naija hip-hop musicians, lecturers within and outside the university and music scholars.

1.6 TECHNICAL DEFINATION OF TERMINOLOGIES

ENCULTURATION: The process of fusing the learnt and assimilated traditional and cultural contents and knowledge with those learnt or acquired from other cultures.

FUSION: Fusion is the act or process of joining two different things together to form a new identity.

BRONX: Bronx is a place in New York. It is the place where hip-hop music developed and transmitted to other parts of the world.

DOCTRINE OF ETHOS: This is one of the Greek philosophies or ideologies championed by Aristotle and Plato. It is an ideology that believes that music has the power to affect human character or behaviour.

MORAL VALUE: Moral values are the behavioural practices, goals, and habits which are validated by a society.

CULTURAL VALUE: Cultural values are the core principles and ideals upon which an entire community exists and rely upon for existence.

HIP-HOP: It is a brand of music that originated from the hoods of South Bronx-New York. It started off as some sort of movement where the poor and the marginalised youths on the streets of Bronx sing about the life situations in their hoods and how the government had abandoned them.

NAIJA HIP-HOP: It is a brand of hip-hop music whose components; from its beats, lyrics to the its performance style are purely of the Nigerian musical and cultural heritage.

WELL-BEING: The state of being healthy, happy, or prosperous.

CHAPTER TWO

LITERATURE REVIEW

2.0 INTRODUCTION

This chapter would review relevant literatures on the following subject matters: Music in the Nigerian cultures and their classifications, the historical development of popular music in Nigeria and its sub-genres, Naija Hip-Hop music, and the influence of music on human behaviour or characters.

2.1 MUSIC IN THE NIGERIA CULTURES

Nigeria is a country with over 200 million population scattered across over 250 ethnic groups and with a total of about 445 languages and dialects. Nigeria consists of about 36 states that are spread across six geopolitical zones; north-central, north-east, north-west, south east, south-west, and south-south. Each of these geopolitical zones and/or ethnic groups have varied distinct rich musical heritages that are and very peculiar to them alone. The term, music in the Nigerian cultures can simply be explained to mean all forms of music that can be found on the Nigerian soil. Vidal (2012: 155-156) further defines the concept, music in the Nigerian cultures as a geographical terminology that include all forms of music which have their origin and root in the history, culture and traditions of the various peoples of Nigeria. In addition, Vidal (2012: 12) opines that the musical expressions in the Nigerian cultures reflect the various characteristics features of the culture and tradition of the different ethnic groups.

Euba, Omibiyi, Ekwueme, Okafor, Vidal and other well-meaning and seasoned scholars agreed that different musical typologies abound ranging from the traditional music to other forms of music that evolved as a result of musical fusion with those of external cultures. Many of them have attempted a classification of music in the Nigerian cultures. Euba (1989: 1-38) for example classified music in Nigerian cultures as traditional and new music (music in the Church, music in concert hall, music in the theatre and music in nightclub). Omibiyi (2007: 7) on the other hand classified music in the Nigerian cultures as religious, art and popular music. They are; folk or traditional music, popular music and art music. This chapter would further discuss the classifications proposed by Omibiyi which include traditional music, religious music, art music and popular music.

2.1.1 TRADITIONAL MUSIC

The different tribes that make up the Nigerian people have unique music that are peculiar to them as a people. These category of are referred to as indigenous or traditional music because they originated from the cultures. Idolor (1993: 153) describes traditional music to mean music that dates back to pre-history precisely after the creation or the emergence of man. Omibiyi (2007: 7) believes that traditional music is associated with the traditional institutions of the people and are performed during festivals, the installation of kings, during age grade initiations, ritual ceremonies and during socio-cultural events in rural and urban areas. Omojola agrees with Omibiyi when he described traditional music in the Nigerian cultures as;

musical practices that are largely indigenous to the various communities in Nigeria... and are used for the worship of the spirits of the gods and their ancestors during festivals and other sacred rites and for the enjoyment of the

people during social events such as naming ceremonies, marriage ceremonies, funeral, coronation of a king, installation of a chief, etc., (Omojola, 1999: 11).

In traditional African-Nigerian society, music plays important roles in the day-to-day lives of the people. Concerning the functionality of traditional music, Akpabot (1986), Euba (1989), Omojola (1999), Ekwueme (2004), Okafor (2005), Aluede and (2009), Vidal (2012) and Osanebi (2018) have said that music functions as (1) stimulant for higher productivity in work places, (2) as medicine for both physical and spiritual healing (3) as means of communication, (4) as oral tradition, (5) as medium through which man and the spirit beings meet in worship, (6) as source of income generation (7) as a tool for entertainment, etc.

2.1.2 RELIGIOUS MUSIC

Religious music refers to all forms of music use for worship. There are three major religious groups in Nigerian, traditional, Christianity and Islam respectively all have special music for their religious activities. This section of the study would focus attention on the religious music of the Christians and Muslims. Omibiyi (2007: 7) describes all forms of music that developed and are used by Christians within and outside the Church for their liturgical and non-liturgical activities as Christian religious music. Christian religious music has been classified into sacred and secular religious music. Omibiyi again described the sacred music all forms of music used during liturgical worship. Examples include chants, hymn singing, mass, motet, oratorios, passion, anthems etc. While secular religious music according to Adedeji (2009: 12) are those music styles that resulted from the fusion of the religious texts from the sacred scriptures with popular music tunes in the society such as highlife, reggae, *fuji*, *juju*, hip-hop, jazz, soul, *Ikwokirikwo*, etc. Omibiyi (2007: 7-8) believes that this syncretic religious music gained prominence during Christian social gatherings like child naming, marriage, funerals, birthdays, harvests, thanksgiving, house warming, etc.

Islamic religious music are those forms of music that developed in the mosque and are used by Muslims for both liturgical and non-liturgical religious activities. Vidal (2012: 110) states that the liturgical music did not flourish so much in the mosques but the non-liturgical music developed outside the mosque especially on occasions as the Id-el-Fitri, Id-el-Kabir and the weekly *Salah*. Examples include *Were, Waka, Sakara* and *Apala*.

2.2.3 ART MUSIC IN NIGERIAN

Osanebi (2020: 131) describes art music is an umbrella term that describes all forms of music composed and performed by musicians who are trained in western classical music styles. But Omibiyi (2007: 9) and Omojola (1995: 4) explain Nigerian art music to mean the creativity of trained Nigerian men and women either in the universities or conservatories here in Nigeria or abroad in the act of reading, writing and performing in the western classical idioms. Euba (1989: 128) classified Nigerian art music into the following. (1) Art music based entirely on western models. (2) Art music that borrowed thematic material from the Nigerian cultures but still done in the western way. (3) Art music that Nigerian musical and cultural elements form a major part of the idiom employed in the compositions. The following are examples of art musicians in Nigeria; Robert Coker, T.K.E. Philip, Amu, Nketia, Fela Sowande, Ayo Bankole, Laz Ekwueme, Akin Euba, Samuel Akpabot, Dorothy Ipere, Joshua Uzoigwe, Bode Omojola, Okechukwu Ndubuisi, Sam Ojukwu, Godwin Sadoh, Dayo Dedeke, Anthony Mereni, Christian Onyeji, Stephen Olusoji, Albert Oikelome, Dayo Oyedun, Ayo Oluranti, Jude Nnam, Ben Agbo, and others.

2.2 POPULAR MUSIC IN NIGERIA: AN OVERVIEW

Popular music, one the class of music found in the Nigerian culture is a class of music with wider appeal. Okafor (2019: 3) defines popular music as music with broad, immediate and

transient appeal. Omojola (2014: 3) added that that popular music in Nigeria is referred to musical performances that take place at night-clubs, discos and parties. He added that these performances combine commercial and artistic objectives and are disseminated through the electronic media and recording industries. Concerning the emergence of the popular music in Nigeria, Vidal (2012: 116) holds that popular music emerged in Nigeria when concert music began to decline as a result of the establishment of the radio networks in Nigeria around 1920s and 1930s which brought live music to the living room of the average Nigerian particularly, those of the Caribbeans types. Omibiyi (2007) also said that popular music in Nigerian developed from the social and entertainment music used for all manner of social events such as wedding, burials, etc. just like other forms of music found with the Nigerian culture, popular music has also taken different sharps. Several styles have emerged from the practice of popular music in Nigeria. See below for examples.

2.2.1 JUJU MUSIC

The 1920s saw the incorporation of brass instruments, Islamic drumming, and Brazilian methods into Yoruba music. In the 1930s, Baba Tunde King was the originator of Jùju. jùju refers to the act of throwing in Yoruba. A member of Tunde King's band would often toss his tambourine into the air as part of the performance. Tunde Nightingale's S'o wa mbe style introduced westernised pop elements into Jùju after World War II. As his design allowed for applauding visitors at social gatherings, it became popular among socialites. S'o wa mbe (Is it there?) may potentially be a double entendre in reference to the beads his dancers wore on their hips. In the 1950s, as technology evolved, Jùju music began to combine the electric guitar, accordion, and gangan talking drum. King Sunny Ade is widely regarded as the originator of electro music in Nigeria. His distinctive sound was formed by a phalanx of electric guitars, synthesisers, and vibraphones played by his band. In 1983, with his album

Syncro System, he became the first Nigerian to be nominated for a Grammy Award. Today, performers like Keziah Jones create music that is inspired by this period of Yoruba music, which includes Sakara, Fuji, and Apala.

2.2.2 HIGH LIFE

When Ghanaian artists dominated social settings and nightclubs, Nigerians fell in love with Highlife. A common theme of Ghanaian highlife was everyday socioeconomic problems. In contrast, the commonplace topics of Nigerian highlife made it feel-good music. Recorded and performed live, the finest places to hear highlife were clubs with a mixture of Ghanaian and Nigerian musicians. The first famous Nigerian highlife group was Bobby Benson & The Cassandra Theatrical Party. But the most popular highlife song of all time is Prince Nico Mbarga's "Sweet Mother." Every Nigerian is familiar with this song.

2.2.3 JAZZ

Through the efforts of the Fela Ransome-Kuti Quintet, jazz gained a significant footing in Lagos in 1963. The band often performed on Monday evenings at the Cool Cats Inn, a famous venue for jazz fans. The fame of the Quintet influenced several performers, notably Art Alade's all-star band The Jazz Preachers. The Jazz Preachers performed more conventional music than the Fela Ransome-Kuti Quintet, but they were as engaging. Fela's band is now known as Koola Lobitos. In the 1970s, Jazz 38 became the most significant jazz centre in the nation. The resident musicians were Frances and Tunde Kuboye's Extended Family Jazz Band. Ginger Baker and James Brown visited Lagos to perform with Nigerian

artists. or to travel. The controversy of who stole from whom between Fela and Brown continues to this day.

Jazz, unlike other genres, was popularised by female vocalists. Maud Meyer was Port Harcourt's jazz darling outside of Lagos. She promoted jazz in Eastern Nigeria among West-Africans, who adored her. This enthusiasm for jazz inspired the Port Harcourt Jazz Festival. The Port Harcourt Jazz Club was founded in 1988, and its first three years saw concerts by Dizzy Gillespie, Oliver Jones, and Embryo. This era was crucial in establishing jazz as a prominent interest in the area. Yinka Davies, among others, was instrumental in preserving Nigerian jazz in the 1980s.

2.2.4 AFROBEAT

Fela Kuti is identified with Afrobeat, which he co-created with Tony Allen. It is a combination of jazz, highlife, and other West-African musical forms. It is a traditional African orchestra. Fela's "Kalakuta Republic" was the epicentre of Afrobeat's growth in Nigeria. Here, he sang unpublished songs and "yabbis" while criticising military leaders and shady Nigerian businesses. Fela's music drew teenagers with an independent mind to his African Shrine. His unconventional and revolutionary character made him a symbol of the people. He was reviled by the authorities for the same reason. Fela published "Zombie" to criticise the administration and troops who mindlessly followed instructions. It was a quick success. The Nigerian government acknowledged the significance of music and the arts to the country. Therefore, they organised FESTAC '77, a month-long event involving 16,000 people. It was a celebration of African culture and an exhibition of African music and art. Alongside local talent, international performers such as Stevie Wonder and Gilberto Gil performed.

2.2.5 REGGAE

Tera Kota, a musician, sparked the attention of Nigerians in African-Caribbean fusion music. The Mandators, Ras Kimono, and Majek Fashek followed his example. Reggae music was mostly heard on beaches. Undoubtedly, Nigerians associated the laid-back atmosphere and tropical ambiance of beaches with reggae. Lekki Sunsplash was a celebration that celebrated the trendiness of all things. It took place on Lekki beach. The Lekki Sunsplash was the first beach music festival. Bar Beach was the Location. The beach was tranquil during the weekdays but changed into a lively mini-festival on the weekends. Here, residents enjoyed a variety of music, cuisine, and recreational activities. However, continuous flooding rendered Bar Beach hazardous. It was thus closed for safety concerns. However, this did not stop revellers in Lagos. They may be seen in Elegushi Beach. Reggae is less popular now, but 21st-century singers like Burna Boy and Patoranking continue to use Jamaican Patois in their lyrics to attract younger fans.

2.3 NAIJA HIP-HOP MUSIC

Locally called as "Naija hip hop," "Gbedu," or simply "Naija" (Falola and Genova, 2009; Agbo, 2009), Nigerian hip hop music has matured into the key indicator of Nigerian youth identities. If Waka, Apala, Fuji, and Afro-Juju are popular genres more closely associated with the Yoruba, Highlife and Akuko n'egwu with the Igbo, and Goje with the Hausa (Forchu, 2009), then Nigerian hip-hop music represents a new transethnic, transnational popular music that renders the notion of specific ethnic ascriptions irrelevant and in fact impossible. As a direct consequence of this fluid, borderless transaction, the hip hop culture in Africa is currently likely the largest (Adelakun 2013; Künzler 2011).

Hip-hop is a larger word used to define a culture of which rap music is a part (Okafor, 1994), which says that it is old and new music that appeals to the general audience and does not need guided listening due to the people's familiarity with the idioms and their receptivity to it. Hip-hop is primarily influenced by soul, disco, and funk music, and the rhythms and themes are often repeated throughout the length of the tunes. Pop music, according to Omibiyi (1994), has broad appeal and is often delivered to huge audiences via the music business. In contrast to art and traditional music, which are often conveyed intellectually and verbally to a broad audience, it is mostly distributed visually. Alim (2006) believes that the hip-hop music genre denotes the practice of the entire subculture, which consists of an intensely rhythmic lyrical form employing techniques such as assonance, alliteration, and rhyme, accompanied by an instrumental track commonly referred to as a "beat," and a cultural movement that includes the activities of break dancing and graffiti art, as well as associated slangs, fashion, and other element that is based on people's ideas and perspectives. Hip-hop music is quite diverse, including patriotic and political songs, folk music instrumental pieces, rock and rap music, etc., within the public lexicon, which alludes to a western orientation with strong rhythmic turntable wizardry, drum machines, sampling, and rap.

Hip-hop music is a kind or brand of music that originated in the 1970s, when Black parties were popular in New York City, especially in the Bronx, a neighbourhood with a substantial African-American population. Keith Cowboy, a rapper with the American singing group (the Furious Five) headed by DJ Grandmaster Flash, is often credited for coining the word "hip-hop." Cowboy is claimed to have coined the phrase while taunting a buddy who had just joined the United States Army by scat singing (imitating musical instruments with the voice) the syllables "hip/hop/hip/hop" to imitate the rhythmic cadence of marching troops. Keyes (2002) lists four fundamental components of hip-hop culture: graffiti, break dancing,

turntabling (or DJing), and rap. The most notable of these in modern times is rap, which Winer and Sakar (2005) define as a musical genre with an underlying rhythm that is often constructed by a specialist beatmaker. Generally, the performer talks rhythmically and in rhyme, to the beat. The feeling of freedom that hip-hop fosters via its expressive character is a significant factor in its acceptance among the majority of the globe. It has minimal limits, encourages inventiveness, and allows musicians to sing about almost anything, including their feelings about the world.

Currently, the hip-hop community is expanding online, driven by social network video sites such as Rap space and television. Modern rap songs are typically popular with teenagers because to their choice of word and the relatable topics they address. In summary, the hip-hop music genre deals with recognisable topics and forms that are easily understood by a significant percentage of the people. Many people understand and embrace it not as a permanent solution to their issues, but as a timely expression of their feelings and current worldview.

The growth of hip-hop culture in Nigeria began in the 1980s, but its popularity did not develop until the 1990s, when the nation saw an increase in the availability of computers and inexpensive audio editing software. This allowed Nigerian musicians to produce records of superior quality, which swiftly won over the Nigerian public. Numerous performers, including (but not limited to) Ruggedman, TuFace, Dbanj, Eedrris Abdulkareem, and Dare Art Alade, popularised the Nigerian hip-hop genre. The quick expansion of the entertainment sector and the assistance of the media contributed to the spread of hip-hop music in Nigeria. In this regard, television programmes like as MTN's Y'ello programme, Music Africa, and Soundcity had a significant impact. Hip-hop music's success has also attracted the interest of

global corporations, who spend millions of naira (the Nigerian currency) supporting hip-hop performers for open-air performances.

2.4 THE INFLUENCE OF MUSIC ON HUMAN BEHAVIORS/CHARACTERS

According to the Greek Doctrine of Ethos, what people listen to or see has a way of affecting their behaviour or character. This study argues that the constant listening and/or the visualisation of contents that induce erotic feelings, hype the use of drugs, project money as the ultimate life goal and promote life styles that contravene moral and cultural values would alter the world view of the young people. From the time of the ancient Greece to the present, scholars have been concerned with addressing and readdressing issues on the effect of music on human character and general well-being. The ancient Greeks credited Apollo with both musical and therapeutic authority (Trehan, 2004). Ancient shamanic healing procedures included rhythmically repeating music to induce trance (Lefevre, 2004). Aristotle and Plato both advocated music for the afflicted. Plato advised music and dance for the terrified and worried, while Aristotle talked of music's ability to restore health and normality to individuals who suffer from out-of-control emotions and likened it to a medical therapy (Gallant & Holosko, 1997).

Individual behaviours often relate to a person's attitude or performance in certain settings; their actions might be mostly random and sensitive to environmental influences (Jia, 2012). Crowd behaviours, on the other hand, relate to the attitude or performance of a crowd in an area; they might consist of certain regularities that are influenced by the environment (Yuan and Tan, 2011; Xie et al., 2013). In urban open spaces research, crowd behaviour is often investigated rather than individual behaviour (Maruic, (2011); Lepore et al., (2016); Lewin et

al. (1936) established the following formula to illustrate the interaction between a person and his or her environment.

Physiologically, music affects several bodily processes in a unique manner. It decreases weariness as well as modifies the pulse and respiration rates, external blood pressure levels, and psychogalvanic impact (Meyer, 1956). However, music's ability to alter the body's reactions is not restricted to a single way. The alteration is also influenced by the music's character. Pitch, speed, and melodic structure all impact the effect of music on mood and bodily processes. As an example, high pitch, acceleration of rhythm, and rising melodic sections are commonly believed to heighten anxiety and tension, and may occasionally even lead to loss of control and panic (Lefevre, 2004).

This effect is widely used by arcade and video game designers by raising the pace and pitch of rising melodies at times of extreme pressure and the need for accuracy in order to win. In contrast, low-pitched music tends to have a relaxing impact. Typically, slow tempos with falling melodies evoke emotions of melancholy and gloom. Some attempt to explain this influence on the body by comparing music to a reflection of the body's motor reactions. When a person is sad, he walks slowly, yet when he is worried, his heart and breathing rates speed up (Lefevre, 2004). In addition, it has been shown that music induces a calm disposition and reduces tension, making it a realistic means of accommodating pain and anxiety management (Hendricks, Robinson, Bradley & Davis, 1999).

The ability of music to alter emotions and raise or depress mood is a crucial indicator that it might be a useful tool in the treatment of mood disorders. The impacts of music are more

pervasive among adolescents. Their conduct may be predicted by the sort of music they listen to (Hendricks *et al.*, 1999). Those who favour heavy metal and rap had greater rates of delinquent conduct, such as drug and alcohol usage, low school grades, arrest, sexual activity, and behaviour issues, compared to those who prefer other genres. They are also more prone to be sad, to entertain suicide ideas, to engage in self-harm, and to come from dysfunctional backgrounds. It is reasonable to assume that strategies integrating music into clinical treatment would be useful and helpful, given that teenage music preferences are indicative of their behavioural patterns and that music has the potential to induce mood changes in its listeners.

CONCLUSION

This chapter has been able to review and discuss literature on the types of music that are present on the Nigerian soil. This chapter took special interests on popular music and discussed the various types of popular music in Nigeria. The chapter also reviewed scholarly works on Naija hip-hop music and its development in Nigeria. The chapter also reviewed scholars view on the influence of music on human character in line with the Greek Doctrine of Ethos. The chapter submits that the kind of music people listen to has a way they influence them either positively or negatively.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 INTRODUCTION

This chapter would discourse the research design, the various methods this researcher engaged in sampling the population for this study and how the data collected were analysed.

3.1 RESEARCH DESIGN

Nworgu (2006: 50) defines research design as a plan which specifies how data relating to a given problem should be collected and analysed. The case study research design according to Monette et al (2002: 511), Nworgu (1991: 61) and Gillham (2000: 1-2) is a detailed account or, an intensive study geared towards a thorough understanding of a given social unit to answer specific research questions. Because of the researcher's interests in a given social unit, 'the Naija hip-hop music', he chose the case study research design because it is a

research design that would allow for an in-depth study that would bring about the better understanding of the extent the Naija hip-hop music has influenced the Nigerian youths.

3.2 RESEARCH POPULATION

It is important therefore that the study of the influence of the Naija hip-hop music on the general well-being of the Nigerian youths be situated to the works of particular musicians from where its findings would be domiciled. The population sample for this study would be Naija hip-hop musicians, the youths, parents, teachers, scholars, religious leaders and others. From these categories of people, the targeted audience would be randomly sampled using the simple random sampling technique.

3.3 SAMPLING TECHNIQUE

As stated above, the sampling technique that would be engaged in sampling Naija hip-hop musicians for this study would be the random sampling technique. This technique would be used to sample the people that would form part of the people to be interviewed.

3.4 METHOD OF DATA COLLECTION:

The researcher would engage the fieldwork methods such as the interview Method and focus group discussion Method. During the fieldwork, the researcher would apply the Non-Scheduled-Standardised Interview Method. This interview method would provide the interviewer and the respondent(s) the opportunities to ask and answer questions in a free, relaxed and friendly manner.

3.5 INSTRUMENTS OF DATA COLLECTION

Data and relevant information for this essay was collected and collated using different research instruments such as: recording devices, oral interviews, online interview, participant's observation and group discussions. The result gotten was interpreted, analysed and documented in chapter four of this essay. Other instruments that were used for the elicitation of data include: online resources from journals, articles and libraries.

3.6 PROCEDURE FOR DATA ANALYSIS

Data for this study are categorised as raw musical interviews from the field. The study would engage the descriptive method in analysing the data got from the field. The first step in using this method is to transcribed all the raw interviews into writing documents. Secondly, the writing documents would be arranged according to the objectives and research questions. The thirdly, is the systematic sorting of the information gathered to see how they give meaning to the stated objectives of the study.

3.7 CONCLUSION

This chapter has been able to document the step-by-step methods engaged in collecting data for the study. Firstly, the study employed the case study research design and the random sampling techniques in sampling the population for this study. Next, this study engaged the interview method in gathering data for the study and subsequently used the descriptive method in analysing the data gotten from the field.

CHAPTER FOUR

ANALYSIS/DISCUSSION AND PRESENTATION OF RESEARCH FINDINGS

4.0 INTRODUCTION

The previous chapter discussed the various methods, techniques and instruments employed in collecting data for the study. This chapter discusses the various interviews conducted in order to put forward its research findings. Following the objectives and research questions as guides, this chapter would present the findings of the study under the following sub-headings.

4.1 NIGERIANS PERCEPTIONS ON THE GOOD AND THE UGLY SIDES OF THE NAIJA HIP-HOP MUSIC

All the people spoken to on this subject matter had varied opinions about the Naija hip-hop music. Interaction with Mr. Wole, a musicology, a producer and a mentor to many young gospel and secular musicians reveals that Naija hip-hop music is really a blessing to the Nigerian music. It is currently the face of Nigerian popular music. He claimed that with Naija hip-hop music, many young musicians have been able to find and identify who they are in their music. Creativity has become very massive and that Naija hip-hop music has brought so much honour to the Nigerian industry. On the ugly side of the music, he said that many young people have copied the dress sense they see musicians wear in their musical videos and decide to make them their daily fashion styles. He added that the public display of nude and sexual contents indeed has a way they rob on the people minds.

Mariam, one of the people I spoke with on the above subject matter explained that her love for hip-hop music is increasing by the day because of the beautiful rhythms and dance movements they carry. She noted that Naija hip-hop music one of the good things that has happened to the Nigerian music industry in recent years. She also added that many of the Naija hip-hop music have contents that can indeed influence people both positively and negatively. Using herself as an example, she noted that music has been a source of inspiration for her. Whenever she is not happy or happy, there is an equivalent music to help her with her mood. She also observed that many of the Naija hip-hop music content of the lyrics that are vulgar. She claims that the more one keeps listening to songs with vulgar contents, the more such a person keep getting influenced to practice those things they hear.

Stephanie, a 300-level microbiology student of the university of Lagos noted that Naija hip-hop music has indeed changed the face and taste of popular music in Nigeria. She said that she loves the music of many of the young Nigerian Naija hip-hop artistes because they have been able to satisfy her wants in music. She added one of her main fancies about Naija hip-hop music is that many Naija hip-hop musicians have done so well in using their music to discuss happenings in the Nigerian society. She used Falz, one of the leading Naija hip-hop musicians as a case study. She said that Falz has been able to use his music to run social commentaries on the ill going in the society. to talk about what's going on in the country and what's happening to people.

My interaction with a group of young Naija hip-hop music also revealed how much influence the likes of Wizkid, Davido, Falz, Burna Boy, etc. have on them and their carrier. One of them whose stage name is DavyD said that Naija hip-hop music is his life and that he will not relent until get to the top of his carrier like his mentors. DavyD noted what people refer to as vulgar or negative contents are soul of the trade. He added that these are the things many people want to see in musical videos or hear in vocal contents and any artiste that does not include them in his music stands the risk of losing his fan base. Mr. Danny, one of the young musicians corroborated DavyD that Naija hip-hop music has come to stay and that people should choose what the what to listen to and decide how they want to be influenced.

Furthermore, my interactions with some of the parents reveal their concern for how many of them are losing their children to street musicians. Mr. Olushola, a pastor of the MFM Church agreed that in terms of creating music with national contents and identity that Naija hip-hop music has really tried in that regard. He expressed his a very serious concern for the quality

of the contents of both the musical and video contents that today's young musicians are producing. According to him, they promote the use of inordinate use of drugs and other harmful contents that are capable of destroying a nation. Mr. Paul, a banker also expressed fear for Nigerian children with the quality of music being produced nowadays. He noted that the erotic contents in the music are just too much. According to him, there is no dignity for sex any more. Young musicians hawk it in their music and the worst part is that women have been portrayed as object of sex.

Speaking with Dr. Albert Oikelome, a lecturer Afro beat expert, also give serious incite to the subject matter. He added that Naija hip-hop music has contributed greatly to the development of the Nigerian nation and possibly, her economy. He went on to speak so many good about the brand of music including mentioning that the Naija hip-hop music and musicians have brought Nigeria so much honour. Looking at the ugly side of the music, Dr Albert added that his only worries for the Naija hip-hop music is the too much emphasis on money and wealth and the rate at which young people desire to make money.

4.2 THE INFLUENCE OF NAIJA HIP-HOP MUSIC ON THE GENERAL WELL-BEING OF THE NIGERIAN YOUTHS

According to Stephanie, speaking on the influence of popular music, particularly, music with explicit lyrics and videos on youth's social life, the society seems to have recorded lots of moral decadence among youths because of our present-day popular music and we cannot overlook the impact most of these songs have not only on the youths but the society at large. Gone are the days when morality used to be virtues. Today is the exact opposite. We now live in a decadent society when morality is overboard. Unfortunately, our society that was once upright with moral values can today appear to be this morally ill because contemporary

popular musicians compose songs that reduce the norms and values, morals and the ethical foundation of the country. Their songs give praises to immoral act such as illicit sex, fraud, clubbing, nude and indecent dressing, etc, in their music videos. These have affected the lives of some individuals especially the youth who model their lives after such musicians and their music. Any society that is not morally sound is bound to witness all sorts of social menace. As with popular music, the perception and the effect of music videos messages are important because research has reported that exposure to violence, sexual messages, sexual stereotypes, and use of substances abuse in music videos might produce significant changes in behaviour and attitudes of young viewers, but the same time, music is important to youths identity and helps the youth to define important social and socio-cultural boundaries, same as it gives the society social life and cultural identity.

Mr. Daniel in his own view, for some years now, popular music lyrics have gone progressively explicit with words pointing to sexual, violent cues, sexual stereotype and drug abuse and this kind of lyrics bring upon the danger to the welfare and health of youths. Pre-marital sex, pregnancy, drug use, self-harm, sexually transmitted diseases, and violence all play a role in the lifestyle of Nigerian youth. If a youth is always exposed to lyrics that express violent themes, there is likelihood that he/she may exhibit various changes in attitudes and behavior like being alone, getting depressed, exposure to liquor and illegal medicine. Some popular music lyrics and videos depict substance use as cool without demonstrating the contrary results as dependence. Also Mr. Wole posits that Popular music videos have a behavioral influence on youths, because 75% of popular music videos contain sexually, drug abuse, violence, and sexually stereotype explicit material or messages and these messages in songs can influence attitudes and behaviour of a young individual, especially when these lyrics are acted out in a storytelling music videos, their impact is

greater. The young individual will copy or emulate the musician or the acts, as social learning theory indicates that these messages may be internalized by youths and later expressed as behaviour, whether socially desirable or undesirable. Some of this popular music depicts the males as the studs, while the females, the sexual objects in some musical videos, even in their lyrical content.

Furthermore, Mr. Olushola was of the opinion that music happens to be a central culture among youths; it plays an important role in their socialization. Youths today are negatively impacted by the messages that some genres of music are sending out through its lyrical content and music videos because of its explicit increase in song references to sex, violence, suicides, murders, sexual stereotype, substance abuse etc. In some cases, lyrics communicate potentially harmful health messages, such lyrics are of special concern in today's environment because it poses unprecedented threats to the health and well-being of the Nigerian youths. Youths experience music through diverse settings and situations, alone or shared with friends. The effect of music on youth's social interaction, attitudes, emotions, beliefs, and particularly their behaviour is of paramount concerns because these music lyrics have a big impact when illustrated in music videos in some certain types of popular music. Youth's exposure to these types of music could be associated with certain behaviour.

Dr. Kemi was of the opinion that music can make or mar a youth, it is a powerful medium. While that power can be beneficial, it can also have a harmful influence. Listening to popular music is considered by society to be a part of growing up. Popular music is present almost everywhere, and it is easily available through the radio, various recordings, the internet, and new technologies and it's important to understand its influence on today's youths. The effect that popular music has on youth's behaviour and emotions is of paramount concern. In the

present-day society, however, conditions are so much changed that young people can find opportunities for sex-gratification-if they so wish- with very little danger of detection.

In contrast to the other views, Miss Mariam in her own opinion that some popular music lyrics have some positive influence on youths such as causing them happiness and making them more productive, helping them to relax when stressed, used as a therapy. Some popular music is used to find out how it affects the memory of a certain person. Listening to some popular music sometimes makes the youth agile because the body reacts to music is simple. The reaction is not determined by the person. Popular music of today's musicians is a clear abuse to human value to compare popular music of our legends since it does not promote human dignity. She also confirms that among different types of music available, none seems to have such a big influence on a person's life as popular music. Therefore, in conclusion, parents and the society at large should be aware of the positive and negative influence of some popular music lyrics and videos on their youths.

4.3 INFLUENCES OF THE NAIJA HIP-HOP MUSIC ON THE NIGERIAN SOCIETY

According to Miss Stephanie, generally, Nigerian artists and hip hop music are a negative influence on the youths because some of them sing bad contents in their songs and the youths on the other love listening to these songs that way. The content in their musical videos do speak and influence the youths negatively because it's all about nudity which of course isn't adding any moral lessons to the lives of the youths. Mariam in her own view, she was of the deposition that Nigerian hip hop has done more harm than good to the youths. Although, she also suggested that it all depends on the artists, for example, Omawumni a famous Nigerian artist, uses her song to positively influence the youths due the fact that they hold meaningful

lyrics. She was also of the opinion that the lifestyle of artists too has a negative influence on the youths because majority of the youths try to copycat their acts to feel among. She further stated that the Nigerian hip hop has only done well on the part of the Nigerian culture because the hip hop is more of afro beats and afro beats is more of African culture. It promotes cultural growth; it is one of the major things that the world knows us for. In the words of Mr. Daniel, Nigeria hip hop has its negative and positive influence. He states that hip hop has done more harm than good. The only good that it has done is that hip hop artists sometimes help the society by giving out to the needy. Mr. Wole in his own perception posits that hip hop has a negative influence on the youths. He states that music generally has a social function. It is only the lyrics of a song that can affect an individual not the style of music. He also believes that hip hop songs have affected our culture.

Furthermore, Mr. Olushola posits that Nigerian music industry is filled with all manners and genres of music that one way or the other has effects on the young adults, particularly on their behaviour, schoolwork, social interactions, and mood. Present almost everywhere, and easily available through the radio, various recordings, the Internet, and other new technology formats that allows these young adults to hear it in diverse settings and situations, alone or shared with friends. Many of them are unaware of the lyrics they are listening to do the danceable tunes and the influence it has on their daily activities. These young adults' preference for certain types of music could be associated with certain behaviours and this behaviour as they listen to some of these Naija tunes are of utmost concern as most lyrics have become too explicit in their references to drugs, sex, and violence, particularly in certain genres.

4.4 WAYS TO CURB THE NEGATIVE INFLUENCES OF THE NAIJA HIP-HOP MUSIC

All the people interviewed independently agreed that there should be some form of measure that can check both the music and video contents before they are realised to the public space. Dr. Albert, Wole, and Paster suggested that the government agencies in charge of censoring music should do more censoring both musical and video contents before they are released to the public space. Stephanie also added that if supposing that some music has not been allowed in the public space, and there is a public announcement to that effect, she believes that many of the musicians would have taken correction and start creating music that promote better contents. Dr. Kemi suggested that the parents should monitor their children on the kind of things they do, the kind of TV channels they watch, the musical contents they listen to as well

4.5 CONCLUSION

This chapter was able to provide answers to the research questions raised in chapter one of this study. The particular chapter was able to analyse and presented the findings from the field. The chapter presented the detained information on the peoples' honest views on the Naija hip-hop music, a brand of popular music in Nigeria. The chapter also discussed the various ways the Naija hip-hop music has influenced the Nigerian youths judged by both practitioners and consumers of the music.

CHAPTER FIVE

SUMMARY, FINDINGS, RECOMMENDATION AND CONCLUSION

5.0 INTRODUCTION

This chapter would summarise all that have done in this long essay and thereafter collate the findings in line with the stated objectives of the study and the research questions. Lastly, the chapter would recommend areas for further study.

5.1 SUMMARY OF CHAPTERS

Chapter One – Gave a brief background to the study highlighting the concern of how the Naija hip-hop music, a brand of popular music found on the Nigerian soil is influencing the Nigerian youths negatively. The chapter exposed that contemporary Naija hip-hop music contain contents that are exposing the Nigerian youths thereby affecting their general well-

being. The stated the statement of the problems, the aim and objectives of study, research questions, the scope and limitations and the significance of the study and ended with some terminologies that are peculiar to the study.

Chapter Two – The chapter reviewed relevant literatures that gave the study life. The chapter reviewed scholarly works in the following areas. Music in the Nigerian cultures, Popular music in Nigeria, Naija Hip-hop music and the influence of music on human behaviour and character.

Chapter Three – This chapter gave detailed information on how data for this essay were sampled, collected and analysed. The study engaged the case study research design, the simple random sampling technique in sampling the population for this study, it also employed interview method in collecting data from the field and lastly, made use of the descriptive method in analysing the data form the field.

Chapter Four – Reported the findings of the study in line with the aim and objectives stated in chapter one.

Chapter Five – Presents the summary of the research findings made and finally made recommendations for further studies.

5.2 SUMMARY OF RESEARCH FINDINGS

This study was designed with the intention to investigating the extent the musical works of selected Naija hip-hop musicians have influenced the general well-being of the Nigerian youths. In line with the set-out objectives, the following findings have been made.

5.2.1 OBJECTIVE ONE

Objective number one set out to sample the people's perceptions on the good, the bad and the ugly sides of the Naija hip-hop music and here are the findings.

1. Many of the people think Naija hip-hop music has done the Nigerian society more good than harm. Many assessed the genre in terms of creativity explosion, economic and financial gains, and the international recognitions they have brought to the nation.
2. Some agreed that indeed Naija hip-hop music to some extent has negative influence on the Nigerian youths and the social but still believe that the benefits are still more than the weak side.
3. Another category of people believes that judging how the negative side of the Naija hip-hop music on the development of today's youths and their well-being, that the negative side can be considered stronger than the positive side. Some believe that this brand of music is systematically altering the way young people see life and as such many of them have been led astray.

5.2.2 OBJECTIVE TWO

Here, the mission is to determine the extent the musical and video contents of the selected Naija hip-hop musicians have influenced the general well-being of the Nigerian youths and here are the findings.

1. **Alteration in the Dress Sense of the Youths:** The study finds out that many of the youths now dress like their musical icons as a sign of their followership. As fans, many deliberately dress in like manners they saw their musical icons in the musical videos not minding the context that led to such dressing. Many youths now colour their hairs, tattoo their bodies, put on cut cloths, carry dreads, and dress in all manner of party

outfits and clothing on the streets, to church, on campuses. This new normal in a way has altered the dress sense of the people.

2. **Many Young People are Becoming Drug Addicts:** This study finds out that many of the vocal and video contents of the Naija hip-hop musicians studied in the essay have negatively influenced many youths into engaging in drug activities. Seeing their musical icons celebrate like and success with smoking, drinking and even injecting themselves with hard drugs, they tend to view life and celebrations in this manner. The study finds out that the lives of many young people have been ruined by drugs. Some are university dropout; many are in psychiatric homes and some others have been disowned by their parents for bringing shame to them.
3. **Promiscuity among youths:** The study again finds out that there is a very high level of promiscuity among the youths as a result of the video and musical contents of the many Naija hip-hop musicians. The deliberate display of sexual contents just to get the fancy of the youths is one of the negative aspects of the Naija hip-hop music. They consciously infuse and display erotic contents that are capable inducing sexual feelings. This study noticed that the daily listening and/or viewing of the contents like could lead many into sexual acts or becoming promiscuous. Those who don't patterns they could express their sexual feeling with may result to rape.
4. **The Flaunt of wealth and Money:** This is another major aspect of the Naija hip-hop music that has so much negative influence on the young people. This study noticed that many young people get intimidated by the show of wealth their musical icons display in their music and videos. Many of the Naija hip-hop musicians see and describe not having money as poverty and a curse. They systematically class the society in such a way that those who don't have money should not be reckoned with. The study again finds out the inability of many youths of bearing the taunt of being classed as poor or

poverty stinking people have resulted to making money and acquiring wealth at all cost.

Many young people have resulted in yahoo-yahoo, rituals and all manner of negative activities in order to attain that social class design by these Naija hip-hop musicians.

5.2.3 OBJECTIVE THREE

The goal of this objective is to examine how the identified influences of the Naija hip-hop music on the Nigerian youths have affecting the Nigerian society at large and here are the findings too.

1. The study finds out that the systematic or deliberate altering of the worldview of the young people from the concept of hard work to success without stress, or, work before enjoyment to enjoy life while you are young has in a way down played and defiling many of the traditional and religious moral values.
2. Social and cultural structures are collapsing for newer ones that do not

5.2.4 OBJECTIVE FOUR

Lastly, the mission of the objective is to suggest ways the negative influence of the Naija hip-hop music can be curbed or managed and here are the findings.

1. Parents should watch and sensor the kind of music their children listen to or view on the television screen. They should educate them to learn to shun music that do not promote or support their educational, moral and religious values.
2. Naija hip-hop musicians should not only be concerned with the economic values of their trade buy be concerned as well on how they can use their music to take people out of bad and negative life styles.
3. That government agencies in charge of censoring musical and video contents should ensure that contents that may have immediate, long term and future effects on the

youths and on the traditional, religious and social structures and values of the society should be avoided.

5.3 RECOMMENDATIONS

The study therefore recommends that more scholars should not only concern themselves with the study of Naija hip-hop music for the view point of economic values or contributions to national values, but join in writing about the negative influence of the genre on the youths and society.

5.4 CONCLUSION

This chapter has successfully summarised the entire essence of this study stating the good, the bad and the ugly sides of the Naija hip-hop music and the creators of the music. The chapter also proffer some solutions to how the negative influences noticed can be curbs and finally made some valuable recommendation. This study contributes to knowledge because it brings to light the negative vices that are embedded in the musical practices of the many Naija hip-hop musicians and they negatively affect the general well-being of the youths and the society.

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