

**MUSIC AS A TOOL FOR POLITICAL AGITATION; A STUDY OF NIGERIAN  
MUSICIANS.**

**BY**

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**BEING A PROJECT SUBMITTED TO THE DEPARTMENT OF MUSIC, COLLEGE OF  
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## **CERTIFICATION**

I certify that this work was carried out by Martins, Isaac Mojeoluwalope at the Department of Music, Mountain Top University, Ogun State, Nigeria under my supervision.

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## **DEDICATION**

This project is humbly dedicated to God Almighty in gratitude for his divine guidance. Also, I'd like to thank my supportive parents, Mr. Adekoyejo Martins and Evangelist Mrs. Oluwatosin Martins, for the Love and prayers.

## **ACKNOWLEDGEMENT**

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## **ABSTRACT**

This study looks into how music is used as a tool for political agitation in Nigeria. Also some of the terms that foster political agitation. The ethnographic approach and qualitative research methodology are used to collect primary and secondary data for the study.

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# CHAPTER 1

## INTRODUCTION

### 1.1 BACKGROUND TO THE STUDY

Protest and agitation are on the rise across the globe, with just few individuals rather than communities, organizations e.t.c playing vital roles, in the eradication of corrupt governmental practices. This research gives a detailed of how Music, is used as a medium in Political Protest against the irrational activities of the government. And also the history, causes, effects and consequences of Bad Government in Nigeria. Furthermore, this research discusses issues residing the subject topic of this research, which includes the malnourished Economic growth of the country, unstable electricity, Faulty Educational system, Improper dissemination of funds, Personal use of tax payers money and many others.

In the preceding cases, one element is unmistakable: grievances of 'one' individual against the political regime snowballing into self-designed protest actions, attracting thousands of others to move en masse against regimes, attracting local and international attention, and leading to policy changes. Curiosity ensues: where do such individuals come from who delight in protest and rebellious behavior? What explains the type of protest action they take against their governments, and how does our understanding of these and other issues contribute to our understanding of political behavior in general, and political protest in particular?

Academic reactions to these worries are sketchy in the literary works, which explains why the present study, with a focus on Fela Kuti and other prominent Nigerian musicians, attempts to comprehend political protest from the cognitive and behavioural point of view of those who exhibit, trigger, or participate in it.

Although Fela was birth in 1938 and educated in Nigeria and the United Kingdom, it was not until 1970, when he arrived from a tour in the United States, that he became politically aware, and from that time until his death in 1997, he used his songs and deviant behavior to protest against Nigeria's regime of military dictatorship and misgovern. During the twenty-seven years of research, his life was "protest personified."

Fela's political activism was multifaceted: he pioneered the Afrobeat genre of popular music with an unorthodox style of politically divisive lyrics and anti-establishment democracy, through which he launched thorough poisonous critiques of both organizations and individuals he saw as the reasons and culprits of Nigeria's ruling incredible alienation (Olaniyan, 2004:4).

Fela and selected Pop Musicians engaged in a series of counter cultural and iconoclastic acts to challenge Nigeria's dominant order. As a performer, their songs constantly confronted and protested against social and political issues confronting Nigeria and Africa, and the songs were so potent that successive Nigerian governments labeled the vast bulk of them NTBB, or Not To Be Broadcast, primarily during the army era. (Olorunyomi, 2003; Olaniyan, 2004).

## **1.2 STATEMENT OF THE PROBLEM**

The goal of this research is to look at how political themes spread throughout the era of Nigerian pop performers. Nigerian populace are still concerned about issues that date back to the 1970s in 2022. Some selected Nigerian Pop singers utilized music as a weapon and a voice against the government's wrongdoings, addressing subjects such as; Forms of corruption in Nigeria

- Vote buying
- Nepotism

- Embezzlement

1. God-Father-ism
2. The political state of the country dating from 1970 - 1997.

**Vote buying:** This is when people who run for political post, use mediums such as gift items, promises, money etc. To change electoral votes.

**Nepotism:** This is basing one's choice on family relationships or friendships, to a political or commanding post because of the relationship built or rather past favors.

**Embezzlement:** When politicians take public funds for their personal gain and to boost personal wallet .

**God-Father-ism:**

A Godfather is someone who fosters or cares for someone or something. Similarly, it might be used to denote someone in charge of an unlawful or criminal group.

Godfathers are powerful persons who control who, what, when, and how things happen and are frequently found in positions of authority. Many godfathers in modern-day Nigeria behave similarly to the mafia, engaging in similar violent planning and aggressive 'politicking,' as well as manipulating gadgets to get their way by whatever means. They believe in Machiavelli's maxim, "the ends justify the methods."

Godfather-ism involves two parties (godfather and godson) who have a symbiotic connection. Both sides rely on one another to exist and fulfill their goals. The godfather finances the godson's campaign, and the godson reciprocates by paying large interest and granting contracts to the godfather.

### **1.3 OBJECTIVES OF THE STUDY**

The general objective of this study is to discuss how music was used as a tool for political agitation case study of Fela Anikulapo Kuti.

The specific objectives are to:

1. Why has protest music dried up in Nigeria?
2. Has there been any positive change in politics through music since the reign of Fela?
3. What percentage would you say music has contributed to a better Nigeria? In terms of how the government rules its citizens and regulates its laws.

### **1.4 SIGNIFICANCE OF THE STUDY :**

The result of this research is to establish the facts that anyone can use music to speak up against anything ill mannered, or actions that move contrary to what the Law says.

Again, this research should should justice in uplifting the younger generation musicians in Nigeria in speaking up to the truth against bad government, be it in writing or especially when set into musical context.

### **1.5 RESEARCH QUESTIONS**

1. Why has protest music dried up in Nigeria?
2. Has there been any positive change in politics through music since the reign of Fela?
3. What percentage would you say music has contributed to a better Nigeria? In terms of how the government rules its citizens and regulates its laws.

### **1.6 SCOPE OF THE STUDY**

This study would be focused on Nigerian Pop musicians who had voiced out against bad governance such as Fela Kuti, Folarin Falana(Falz), Damini Ebunoluwa (Burna Boy)

## **CHAPTER 2**

### **LITERATURE REVIEW AND THEORETICAL FRAMEWORK**

## **2.0 INTRODUCTION**

In regard to this study, music as a tool for political agitation aims to investigate how music is utilized as a positive medium to express important messages from citizens to the government. It's critical that we separate the subject issue from its deep roots in order to fully comprehend everything.

The following consist the breakdown on the topic of political agitation. This chapter is divided into several sections which are relevant to the current research. Discussing issues on a variety of topics, including corruption, misappropriation of funds, human rights activism, and so on, all of which share a theoretical boundary with political agitation.

## **2.1 POLITICS**

Politics is concerned with public administration, or the management of a country's resources. Political leaders are the ones who decide how the country's limited resources will be used and who will profit from them. There will be dispute about how to effectively employ the state's economic resources because resources are limited and needs are boundless. Politics, on the other hand, is about power, or the ability to influence others. Economic power may exist, like in the instance of businesses that can sway legislators to create laws that benefit them. Military power, or a country's ability to employ force to defend its interests, is another type of power. But knowledge may also be used to gain power, which is why citizen education is so crucial.

An educated citizen will be considerably more capable of defending her rights than an ignorant citizen, who is likely unaware of what her authorities are doing. In democracies, the struggle



for power is carried out in elections, in which political parties compete for the votes of the citizens. Political parties are registered organizations with a minimum number of members which participate in elections. Political parties usually have an ideology, which is a system of opinions, of values and of beliefs. Political parties claim to represent the interests of particular groups of people. For example, in Sweden there is a feminist party which claims to represent the rights of women. Likewise, there are workers' parties in many countries which claim to represent the rights of the working classes. In any case, what must be kept in mind is that the main aim of political parties is to gain votes in an election so they can obtain political power.

(1) Politics as public affairs: Because of its 'public' nature, the definition of politics may be extended beyond the restricted area of government to a larger idea of 'public life' or 'public affairs.' 'Man is a political animal,' declared Aristotle. This viewpoint was shared by Rousseau and JS Mill.

(2) The survey of power in Politics; After dismissing politics as the study of state as inadequate, contemporary philosophers sought the axis of politics, which they discovered in the notion of power. Politics, according to the new conception, is a fight to share or influence power distribution, whether between states or among groups inside a state.

### **2.1.1 Governance and Security Responsibility**

Attempts to define the term governance have sparked debate among management experts and political science and political sociology scholars, particularly on the term's practical aspect. It

is widely accepted, however, that it is "the management of society by the people, or the exercise of authority to manage a country's affairs and resources" (Simonis, 2004). According to Surendra Munshi (cited in United Nations Economic and Social Council, 2006:4), Good governance "denotes a participatory mode of governance that functions in a responsible, accountable, and transparent manner based on the principles of efficiency, legitimacy, and consensus for the purpose of promoting individual citizens' rights and the public interest, indicating the exercise of political will for ensuring the material welfare of society and sustainable development with social justice."

The primary goal of all societies should be security. It is also required for good governance and long-term development. However, Nigeria's security of life and property has deteriorated over time (Radda and Dumbulum, 2011). Nigeria's military was once regarded as a West African stabilizing force. As a result of Islamist radical youth in the northeast killing thousands and turning the region into a terror zone, it is now struggling to reestablish security within its borders. In November 2013, the US designated the Nigerian groups Boko Haram and Ansaru as "Foreign Terrorist Organizations" and "Specially Designated Global Terrorists." (Persson, 2014).

### **2.1.2 Political Agitation in Nigeria**

Political agitation, on the other hand, is a form of political opposition, protest, and dissent. The political agitator is frequently disgruntled with the actions or in actions of the political class and seeks retribution in methods that are acceptable to him. The theory is that an agitator will always be an agitator as long as he lives in a political atmosphere since there will always be topics to protest against.

Political restructuring is not a new phenomenon in Nigerian politics. It all started with Lord Lugard's 1914 amalgamation of the Northern and Southern protectorates, followed by the Arthur Richard constitution's 1946 separation of the country into three unequal pieces, with the Northern region being larger than the Western and Eastern combined. As a result, it is difficult, if not impossible, to collaborate to achieve identical aims and create national cohesiveness. This is supported by the fact that the three major political parties formed before to independence were regionally oriented. Alhaji Ahmadu Bello headed the Northern People's Congress (NPC) for the North, Dr. Nnamdi Azikiwe led the National Council of Nigeria and Cameroon (NCNC) for the East, and Chief Obafemi Awolowo led the Action Group (AG) for the West. They received regional backing as well as ethnic support.

### **2.1.3 Corruption in Nigeria**

Corruption is not only a criminal act, it can also be sociologically defined as deviant and nefarious act departing from legal and social norms which carries the possibility of legal prosecution, social opprobrium and humiliation when caught in the act. Corruption is a form of primitive or crude accumulation of wealth and /or extraction of surplus value of social common wealth through illegal or criminal means (Economic Intelligent Team, 2008: 30).

Nigeria is at a crossroads since its independence. The country is experiencing a difficult period in its economic, social, and political development, which is inextricably linked to the problem of global epidemic corruption. The expressions of the crises are obvious, but the solutions are not. As a result, for a country emerging from military totalitarianism, endemic corruption and massive waste pose greater challenges. Ilufoye (2009)

Nigeria has enacted the following bodies and legislation:

- (1) The Independent Corrupt Practices and other related offences (ICPC) Act.
- (2) The Economic and Financial Crimes Commission (EFCC) Act.
- (3) The Fiscal Responsibility Act.
- (4) The Public Procurement Act.
- (5) The Money Laundering Prohibition Act.
- (6) The Code of conduct bureau and Tribunal are saddled with the responsibility to ensure compliance with the code of conduct for public officers set out in the fourth schedule to the 1999 constitution.
- (7) The Nigeria Extractive industry Transparency initiative Act 2007.

These legislation are to ensure that infractions and adequate sanction are in place to deter corrupt practices and criminal activity (Oglafa, 2011). But the aforesaid laws on corruption and abuse office have been observed in the breach because of the lack of political will on the part of the Nigeria ruling class to combat corruption (Falana, 2002).

#### **2.1.4 Insecurity**

There are various types of insecurity in Nigeria. For example, armed robbery is prevalent in the South-West geopolitical zone, particularly in cities such as Lagos, Ibadan, Akure, and Abeokuta; kidnapping is prevalent in the South-South and South East, which is the nation's oil base, with victims of all ages and walks of life; and in the North, robbery across the border combined with Boko Haram insurgency is the security challenge.

#### **2.1.5. Bribery:**

Bribing public officials in cash or in kind to act in ways that violate their oath of office is illegal (Dike, 2005). Bribery is rampant in the Nigerian public sector as a result of government policy statements being implemented. Bribes commonly include inducements to pay lower taxes and licenses, influencing the government's contract bidder selection, and the allocation of government incentives such as subsidies to private organizations or individuals, as well as access to pensions or unemployment insurance.

In the 12 months leading up to the 2019 survey, 30.2 percent of all Nigerian citizens who had at least one contact with a public official paid or were asked to pay a bribe to a public official. This means that, while the prevalence of bribery in Nigeria remains relatively high, it has decreased moderately, albeit statistically significantly, since 2016, when it stood at 32.3%.

Three out of the country's six zones (North-East, North-West and South-West) have recorded decreases in the prevalence of bribery since 2016, with the North-West experiencing a considerable (and statistically significant) decline in the prevalence of bribery, from 36 to 25 per cent, while the two other zones recorded smaller decreases. By contrast, the North-Central, South-East and South-South zones recorded further increases in the prevalence of bribery from 2016 to 2019.(UNODC 2009).

According to the 2019 survey, almost one in two bribes (45 per cent) are paid for the purpose of speeding up or finalizing an administrative procedure. In a large share of cases, bribes are paid for purely speeding up a procedure (38 per cent), while the share of bribes paid to avoid the payment of a fine reached 21 percent in 2019(UNODC 2009)

### **2.1.6 Misappropriation of fund**

Misappropriation of funds is the intentional misapplication of funds. The taking of money and other assets intended for a specific purpose and using them for personal gain or for purposes other than those intended. This is the illegal spending of money or other assets for personal gain.

The most serious type of fraud in the public sector is misappropriation. People willfully divert public funds for personal gain, ignoring fear and conscience. It is difficult to estimate how much Nigeria has lost as a result of corruption since its independence from Britain in 1960.

### **2.1.7 Human Rights Activism in Nigeria**

After conceptualizing the notion of human rights in the preceding part, the following issues may arise: what is human rights advocacy, and what is the Nigerian experience? Activism, in general, may be defined as a worldwide action to effect social or political change. This activity is taken in favor of or in opposition to one side of an often contentious issue, political belief, or policy. Given this perspective, human rights activism may be defined as a liberating process and intellectual battle for the protection of human rights against willful abuse and abuses by individuals, groups, and states. It is a global and purpose-driven campaign to reinforce the ideals and doctrines of human rights as enshrined in regional charters and international treaties.

Human rights advocacy can take place on the platform of a movement or of an individual. An activist is a person who takes a specific role in the battle for human rights, conducts strong measures, and makes public comments on crucial human rights problems. Human rights activists are frequently referred to as "freedom fighters," "protesters," or even "terrorists." "Human Rights Advocacy in Nigeria" After conceptualizing the notion of human rights in the preceding part, the following issues may arise: what is human rights advocacy,

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## **2.2 Music**

Music is the art of incorporating either vocal or instrumental tones for form or expression of emotion, usually in conformance with cultural mores of groove, melody, and, in the majority of Western music, harmony. Music is an activity that encompasses everything from simple folk songs to complex electronic compositions. Both are humanly created; both are academic and tonal, and they have both been present in all types of music all through antiquity.

"Where words fail, music speaks," as the adage goes. It's difficult to put into words how music makes you feel. We all know how it makes us feel and what we enjoy when we hear it,

but the difficult part is really articulating it. What are the opinions of artists on the subject? Music is much more than something they listen to or play for leisure to many of them. Great musicians have a strong emotional attachment to the music they perform. While the music is the most essential and true statement of their feelings about music, they've also managed to say a few moving things about what music means to them.

*"My music is a spiritual expression of who I am - a manifestation of my faith, knowledge, and being... I want to speak to their souls when they begin to see the possibilities of music and their desire to do something truly good for people, to help humanity overcome its limitations." John Coltrane.*

### **2.2.1 AFROBEAT**

Afro-beat is a form of music that first emerged in the 1970s. Afro-beat music was characterized by recited vocals and drumming. According to Justin Labinjoh's narrative in *Fela Anikulapo-Kuti: Protest Music and Nigerian Social Processes*, Fela Anikulapo Kuti pioneered Afro-beat. (Labinjoh, 1982).

Fela was recruited by the Nigerian Broadcasting Company after studying music in England and returning to Nigeria, according to Labinjoh (NBC). Fela was dismissed from NBC because he was pretty bad at highlife music, which was popular in Nigeria at the time.

Fela soon fell in love with jazz and became heavily influenced by Miles Davis. He thought highlife had both the beat and the richness, whereas jazz had both but not the beat. As a result, he combined jazz and Ghanaian highlife music, reformed his Koola Lobitos<sup>1</sup> dancing band, and coined the phrase "highlife-jazz" to describe his new musical style.. Fela proceeded to explore with numerous musical forms like as soul music, funk music (of James Brown), and



salsa until he developed the term 'Afro-beat.' Afro-beat is a musical genre that combines highlife, jazz, funk, and black American soul (Labinjoh, 1982). (Collins, 2015).

Afrobeat is a genre of music that combines African music with Black American influences to create a captivating cultural and sonic mix. The genre was mostly created by Nigerian singer Fela Kuti, who, with his band Africa 70, established a rhythmic combination of West African beats (primarily Nigerian and Ghanaian) and American jazz, soul, and funk, infused with a powerful strain of political consciousness.

Afrobeat music is commonly referred to as Afrobeats, an umbrella name for a diverse music scene originating in West Africa and the United Kingdom and including numerous popular music forms. The only thing the two sounds have in common is a shared ancestor.

**Several Characteristics Define the Sound of Afro-beat, including:**

1. Large bands: The Afrobeat recordings of Fela Kuti and sons Femi and Seun typically feature a large orchestra-style band, not unlike James Brown's JBs or Parliament-Funkadelic. The brass and rhythm section can be sizable: Africa 70 often featured two musicians on bass and two baritone saxophones, while two guitars handled the melody.
2. Political lyrics: Commentary on African and world politics is a staple of Afrobeat, especially in the music of Fela Kuti and Nigerian musician Lágbájá. Afrobeat music sought to inspire listeners to activism by pointing out societal and governmental issues.
3. Language and structure: Afrobeat songs are typically sung in West African languages, though Kuti sang in English and Yoruba. Many Afrobeat songs have time structures and lengths more common to jazz or fusion than pop or rock: Kuti often filled an entire album side with a single song.

### **2.2.2 Music as a language**

Whilst verbal language targets a limited community of speakers, musical language addresses a diverse community of speakers, either in the same language or in different languages. An tale might be used to demonstrate this. When legendary composer Franz Joseph Hydn intended to tour certain European nations at the age of fifty-eight, his friend Mozart warned him that he would encounter difficulties owing to the absence of a common language. "My language is understood all around the world," Hydn answered accurately. This story may lead us to believe that music is an international language, or the actual lingua franca (Kivy, 2007).

To begin, Mithen (2006) describes language and music as "computational complexity systems" composed of acoustic components such as words and songs. Words and tunes combine to form utterances or melodies. Although there are obvious differences between music and language, there are some similarities, such as emblems, syntactic, and data exchange (Mithen, 2006).

### **2.2.3 Protest Music**

Protest music is music created to evoke cultural stereotypes and change things for the better (associated with a movement for social change or other current events through music). Using the artist's celebrity to bring attention to a specific issue.

Protest music have energized oppressed people throughout history to oppose their oppressors. According to Martin Luther King Jr., "freedom anthems help to unite a movement." Rap music, which the government attempted to suppress, sparked uprisings in North Africa and the Middle East, demonstrating once again the power of political music to impact societal

change. The obvious issue that arises when discussing protest music is whether it truly matters. Is there a difference? Or does the commoditization of music, as well as the monotony of TV talent competitions, diminish its political potential?

In Africa, protest music serves as a tool for articulating societal discontent. It reveals widespread discontent with the sociopolitical situation of nations. Music is a potent communication tool for dislodging oppressive control in Africa as a weapon of human resistance.

In Africa, protest music serves as a tool for articulating societal discontent. It reveals widespread discontent with the socio-political situation of nations. Music is a potent communication tool for dislodging tyrannical control in Africa as a weapon of human resistance. Protest music is the activity of human beings who protest in order to reclaim their freedom.

This communication has existed since the 1960s to oppose the activities of leaders on civil rights violations and other concerns.

### **The Nature of Music as a Sociopolitical Communication Resistance Medium**

Music is a mobilizing tool with significant importance for resistance communication. It reveals the social, economic, and political realities of people in Africa. The songs express societal unhappiness as well as desired improvements in public government.

Music is essential to protest movements, ideology dissemination, resistance information exchange, and African people's sustenance. It is critical in the fight against human oppression. Protest meshes perfectly the periods, particularly opposition, political reorganization, unfavorable governance, socioeconomic challenges, and the fight for change and national

development. As a result, music in Africa is not divorced from social systems. It is an essential component of an ensemble's poignant performance. It serves as a durable means of communication.

In Nigeria, protest music is used to express dissatisfaction with sociopolitical issues. It is initiated by musicians and civil rights activists in order to effect change in democratic accountability. The music conveys social displeasure with colonial and African principle. Hubert Ogunde (1916-1990) and Fela Anikulapo Kuti (1938-1997) are two prominent musicians who used the genre for political communication in post-independence Nigeria (Obono, 2017). Their songs were structured as tools of protest against colonialism, sectionalism, political suppression, cultural dominance, socioeconomic deprivation, and citizen subjugation. As a result, music was used to combat the powerful control of the masses by a few. Koblowe (2017)

Protest music is born from the ruling class's inability to serve the state. During the Goodluck Jonathan regime's increase in petrol prices in the aftermath of the 2012 new year celebrations, musicians and civil rights activists organized a public protest in Lagos and Abuja. This was due to the government's callous decision to raise fuel prices without taking into account the time, economic conditions, and overall living situations of individuals. Koblowe (2017)

## **Chapter 3**

### **Research Methodology**

#### **3.0 Introduction**

The methodologies used to carry out the research are described in this chapter. Which includes the research design, area of study, data collection, primary and secondary data used, instrument for data collection

#### **3.1 Research Design**

The qualitative research approach was used. Because this is an exploratory study, the researcher favors qualitative approaches to fulfill scholarly interest regarding the function music plays in assisting political activism. This decision is founded on the notion that qualitative approaches are not only effective in probing people's mental processes and situations, but they are also appropriate when the primary research goal is to comprehend the real nature of a complicated phenomena (Ahonsi,1996:117)

### **Key Informant Population**

The research intends to involve one individual as a key informant: someone who, because of their relationship with Fela, will be able to offer important information on the problems under consideration.

### **Abiodun Benjamin Adebisi**

While on tour in the US in 1989 with his band, Fela's lead trumpeter, Bola Twins, vanished. He sent for the other young members of the band at the time, including Soji, Keji Hamilton, Solomon Bamgbose, and young 'Biodun, who went on to play lead trumpet for Fela in the Egypt 80 band in 1989.

Songs slated for this research includes:

#### **Fela**

- I. Sorrow, Tears and blood (1977)
- II. Shuffering' and smiling (1978)
- III. Zombie (1976)

#### **Falz**

This is Nigeria

#### **Burna Boy**

20-10-20

Monsters you made

### **3.2 Area of Study**

Fieldwork was primarily conducted in Lagos, where Fela lived and developed his protest and social movement, as well as where his bands, Kalakuta Republic, Young African Pioneers, Movement of the People, as well as other frameworks were situated.

### **3.3 Instrument for Data Collection**

This research would require current and historical data. Zoom interviews will be held to get their opinions on how Music can be a tool for political agitation.

### **3.4 Method for Data Collection**

The data for this research was collected by the researcher himself through an online interview. Via zoom meeting. Primary and secondary data collecting methods will be used. Secondary methods of gathering data will include reading periodicals, journals, and books, both published and unpublished.

### **3.5 Methods Of Data Analysis**

Qualitative data analysis is used for this research.

## **CHAPTER 4**

### **DATA ANALYSIS**

#### **4.0 INTRODUCTION**

This chapter provides a detailed analysis of the researchers' interview discussion, as well as selected songs by Nigerian pop musicians that are closely related to the research topic..

#### **4.1 WHY PROTEST MUSIC HAS DRIED UP IN NIGERIA?**

According to Mr Abiodun - People have different reasons for playing music. Some people play music for **economic stability**; they don't want to offend anyone, so they will rather massage their ego and that's why we have so many people playing praise music like Juju. So, whether



the man is a criminal or the woman is a kidnapper; as far as the musician is concerned, let him/her bring out money. However, some artistes won't care if you bought their instruments or invited them to your party. They will tell you to your face, what you've done wrong.

A typical example is the launch of NNPC that happened last week. Asa was invited to perform but instead of trying to impress the government to get more invites to perform, like other people would do, but she was symbolic in everything that she did. She put on a black dress to show that the country is mourning, didn't salute anyone and started singing '**There is fire on the mountain**' and people who got her drift understood what was going on. That's what Fela would have done; and this is music as an instrument to convey disenchantment with the way the country was being governed, calling names without fear or remorse.

Also, Fela wasn't playing his music for survival; he was from a well-to-do family, so he could do without the money from the record sales. I tell you as a member of Fela's band that he stayed more in jail than on stage; He was always carried from performances to jail because he didn't care about who paid to watch him or not.

In 1991, there was a concert called **CHILDREN OF AFRICA CONCERT**; It was organized by a man called Kalu Idika, who was the then Minister of Finance and was held at the National Stadium in Lagos. I was at the concert and played for mandators when Fela refused to play. That concert remains the biggest concert that has ever happened in Nigeria as several of the world's movers and shakers in music were in Nigeria for the concert.

Fela was invited to play and was paid #100,000 which was a lot of money. On the day of the concert, he asked for the price of the gate fee and they said it was #10 and Fela told them that

the people who listened to his music wouldn't be able to afford the gate fee. He then asked them to reduce the gate fee to #1 if they wanted him to perform at the concert.

The organizers mentioned that they had spent so much to organize the concert and needed the gate fee. Fela, however argued that his music was for the masses and not the rich and that's why when he was alive, you would hardly hear him play in places like Ikoyi, Victoria Island, Abuja. He would rather play in the ghetto; places where people would afford his tickets. They didn't reduce the gate fee, so he didn't play.

For him, it wasn't about the money they would pay him.

Another reason protest music is dying is **Education** and it's very sad. I would not want to go deep into this, but unfortunately, there was a time people studied music because they couldn't go into any other course, probably because any other discipline would not accept them. So, musicians were not really intelligent enough to know about politics, philosophy, sociology, medicine, law, and so many other things apart from playing instruments and singing.

The singing then was basically about women because the knowledge of politics wasn't there; but if you listen to Fela, you realize that he had a strong knowledge of International Relations. If you listen to his '**overtake**', he spoke about the International market, Government. United Nations.

He told people about Sankara Thomas, a president of one of the African countries who was killed because he was against the government of that country and was also his friend in his music, '**Underground System**'. Unfortunately, the record was not released, but we played it. So, people that play protest music have to be intelligent and must not rely on music as their sole means of livelihood.

Currently, music students don't take courses that broaden their knowledge on diverse topics. You'll hardly find music students think about borrowing courses from departments like law so they can learn about copyright, piracy, or departments like management so they can learn business management and so on.

Things have changed and these are part of the things that will help them understand a lot of underlying things about music and then when they graduate, they're knowledgeable.

This is one of the things that made Fela outstanding; he knew a lot about law, medicine, and philosophy.

However, a lot of people even hold the notion that when you study music, you must be versed only in music, which is wrong.

#### **4.2 ANY POSITIVE CHANGE IN NIGERIAN POLITICS THROUGH MUSIC SINCE THE REIGN OF FELA?**

**Mr. Abiodun:** I would say Yes and No. Largely, it is NO, but then, I'll say YES because Fela's music has emboldened a lot of non-musicians. A lot of lawyers taking up government now were encouraged by what Fela did. Most of these lawyers like Femi Falana will tell you that in those days, Fela was actually teaching them. He would ask them to represent him in some cases and give them facts to do that with.

Some musicians that are not so popular have also been encouraged by Fela, to take up government; that is why I will say Yes.

Until we started having the O.B.O's play music, people who played Afro beats were people who wanted a means of survival, so they would take anything like idiots, and people that we have now lack that thing that Fela had.

#### **4.3 THE PERCENTAGE MUSIC HAS CONTRIBUTED TO A BETTER NIGERIA, IN TERMS OF HOW THE GOVERNMENT RULES ITS CITIZENS AND REGULATES ITS LAWS.**

**Mr.Abiodun:** Music has not done anything concerning that and you can look at it from several perspectives. There was a time many years ago, when we had people in government that really cared about the effect of music in governance.

I remember during the time of Babangida. He brought a man called Captain Wole Bucknor and put him as the head of a tour which was called **MUSIC FOR PEACE** where artistes in Nigeria were all employed by the government and they toured every part of Nigeria. They made money and the effect of what they said worked positively on the government.

The government of Abacha did a **Two million-man march** in Abuja. I played with more than 20 artistes there and there was no musician in Nigeria that didn't take part in the march.

These were days when the government of the day was appreciative of what musicians were doing.

In those days, if you go to Fela's shrine, you'll see a lot of government functionaries smoking with Fela. As a matter of fact, Fela's house and shrine were seen as a government no-go area where a lot of people that wanted to smoke marijuana during the week would take their cars

and head there to smoke; but these are the same people who would come on TV and condemn those that smoked.

Talking about the effects, Fela's smoking and carrying plenty of women were actually to pass messages and if you read about Post-modernism and its approach to delivering the art, you'll discover that a lot of people got angry with the norm.

Yes, I will wear suit and sing to you, yet, you're not listening; you're telling me I should have a nice haircut before you listen to me; that's the norm. Who says I can't put on earrings as a man? Who says I can't braid my hair as a man? Those are the Post-modernistic occurrences.

And we see that even the youth smoking marijuana and all that is not because some of them wanted to be drug addicts, but did it as a form of protest against the norm and that is why most people followed Fela, thinking he was different. What he said was the truth and consequently, they bought the culture of smoking. However, Fela never took cocaine, and taking marijuana was for herbal purposes.

Fela was not a womanizer; most of the things he did was artistic display but people say Fela marry a lot of wives but when he was alive, he didn't ever call his friends to get him a lady to befriend, neither did he snatch anyone's wife.

What happened was, a musician actually took Fela's dancer; she was Fire dancer. The man impregnated the dancer and it affected Fela's performances because that was the only dancer he had then in his band. Fela then swore that any lady who would join his band must marry him first. So, even if Fela had 50 ladies in his band, they had to all change their surnames to Anikulapo-Kuti.

If you check the cover of Fela's Album, you'll realize that all the ladies there had Anikulapo-Kuti as their surnames; The day you join Fela's band, you become his wife, and it's because he didn't want anyone to come and marry them; He didn't want anything to affect his business.

So, saying that his manner of marrying women affected his performance or delivery is a misinformation; All the ladies he has were for his business and showmanship and not because he was interested in marrying a lot of women.

#### **4.4 SONGS SLATED FOR ANALYSIS;**

##### **Fela**

- I. Sorrow, Tears and blood
- II. Shuffering' and smiling
- III. Zombie (1976)

##### **Falz**

- I. This is Nigeria

##### **Burna Boy**

- I. 20-10-20
- II. Monsters you made

##### **Fela**

## **Suffering and smiling**

It's unfortunate that Fela's insightful analysis of Nigeria's state of being is still so relevant 30 years later. "Nigerians have bypassed the government and look to God for hope," Is it always a bad thing? Not if it keeps you going through the day. This "shuffering and smiling" system, however, is not sustainable because things cannot progress without an accountable (and active) government in place. We suffered and smiled as our leaders turned themselves into demi-gods and drove our country further into the ground between 1999 and 2007. Ofili (2008)

A World Value Survey conducted by the University of Michigan in 2003 would vindicate Fela posthumously. According to a survey, Nigerians are the happiest people on the planet. A happiness that occurred in the midst of ominous statistics from [www.ruralpoverty.com](http://www.ruralpoverty.com) revealing that 35% of Nigerians lived in abject poverty, with more than double that number considered poor. All of this while remaining the world's 20th poorest country. But how did we get to the top of a happiness poll?

Surely the Nigerians polled were not the ones complaining on a weekly basis about bad roads or consistently inconsistent power and water supply? Surely they did not include the hundreds of Nigerians who flocked to foreign embassies, desperate for a second chance in any country other than Nigeria?

Certainly, it included the Nigerians Fela had in mind when he sang...

**Everyday my people dey inside bus, Shuffering and Shmiling**

**49 sitting 99 standing, Shuffering and Shmiling**

**Dem go pack dem self in like Sardine, Shuffering and Shmiling**

**Dem dey faint dem dey wake like cock, Shuffering and Shmiling**

**Dem go reach e house, water no dey, Shuffering and Shmiling**

**Dem go reach e bed, power no dey, Shuffering and Shmiling**

**Dem go reach e road, go-slow go halt, Shuffering and Shmiling**

**Dem go reach e road, police go slap, Shuffering and Shmiling**

**Dem go reach e road, Army go whip, Shuffering and Shmiling**

**Dem go look pocket, money no dey, Shuffering and Shmiling**

**Dem go reach e work, query ready, Shuffering and Shmiling**

**Everyday nah de same**

Nonetheless, the study science revealed a pattern that was hidden from many news outlets: Nigeria was the only country where people were happy despite being less satisfied with their lives. Only Fela could have put it better: "Nigerians were suffering and smiling," he said, blaming the situation on religiously influenced dogmatic optimism in Nigeria. An optimism that not only disconnected Nigerians from their apparent poverty, but also disconnected the government from its socially responsible to its people. Religion, according to Fela, had created a frighteningly optimistic Nigeria.

## **SORROW, TEARS AND BLOOD;**

To fully grasp the significance of these words, let us return to the beginning of the story, in 1976, when Fela's song "Zombie," a derisive inclined to express parody, was released. This song portrays the Nigerian army and its decrepit robot soldiers as a horde of zombies: "Zombie no go go, unless you tell am to go / Zombie no go stop, unless you tell am to stop / Zombie no go think, unless you tell am to think (Zombie) [...] Go and kill! / Go and die! [...] Quick march! / Slow march! / Left turn! / Right turn!" Fela chanted, enraged but ironically so.



In Nigeria, there was a military interregnum between 1970 and 1997, and Fela was one musician who used his songs to constantly confront it, mobilizing people to rise up against the system. Every Friday and Saturday in his African shrine, Fela "launched comprehensive venomous critique (yabbis) of both institutions and individuals he considered as causes and perpetrators of Nigeria's reigning incredible anomie" (Olaniyan, 2004, p. 4), and Sorrow, Tears, and Blood, STB, was composed to serve that purpose, at least according to its lyrics.

STB, according to Eesuola (2012), was one of the songs that shifted Fela's political tone from criticism to confrontation. Eesuola observed that Fela wrote STB when he sensed that the Nigerian people were unwilling to confront their unrepentantly corrupt government. From this point forward, Fela began confrontational protests while also working feverishly to sensitize citizens and incite them to stage a popular revolt against the government. The following lyrics are from STB, Sorrow, Tears, and Blood.

**Eyah! everyone run run run**

**Eyah! everybody scatter scatter**

**Eyah! police dey come army de come**

**Eyah! confusion everywhere**

**Ah, ah several minutes later**

**All don cool down brother**

**Police don go away**

**Army don disappear**

**Dem leave sorrow, tears and blood**

**Dem regular trademark**

**Dem leave sorrow, tears and blood**

**Dem regular trademark**

**Dem regular trademark**

**Dem regular trademark**

**Lala la, laa, la lala**

**My people sef dey fear too much**

**They fear for the things they no see  
unseen**

**They fear for the air around them  
them**

**Dem fear to fight for freedom  
freedom**

**Dem e fear to fight for liberty  
liberty**

**Dem fear to fight for justice  
justice**

**Dem fear to fight for happiness  
happiness**

**Dem always get reasons to fear:  
such as**

**I no wan die**

**I no wan quench**

**Mama dey for house**

**I get one child ...**

**My people fear too much**

**They have fear of the**

**They fear the air around**

**They fear to fight for**

**They fear to fight for**

**They fear to fight for**

**They fear to fight for**

**They often give reasons**

**I don't want to die**

**I don't want to perish**

**My mother still lives**

**I have a child .....**

Fela observes that the African people, particularly Nigerians, condone repression from the state and its agents, only to groan helplessly in sorrow, tears, and blood. He explains how this happened in Nigeria while also attempting to educate the public about the government's corruption and tolerance.

## **Zombie**

"Zombie" is more than just a parody of soldiers' robotic antics. A review of the song's core lyrics is required to fully establish this fact. His rendition of "Zombie" in the peculiar Pidgin English that became Fela's signature look for reaching a diverse Nigerian and West African audience (occasionally interspersed with his Yoruba language) is still comprehensible to native speakers of the language. He starts by leading the "zombie" chant, then moves on to a ridiculing condemnation of unaware devotees. The lines that follow reiterate that the "zombie" would not "go," "stop," "turn," or "think" unless manipulated in this way.

**Zombie-o, zombie (Zombie-o, zombie) Zombie-o, zombie (Zombie-o, zombie) Zombie no go go, unless you tell am to go (Zombie) Zombie no go stop, unless you tell am to stop (Zombie) Zombie no go turn, unless you tell am to turn (Zombie) Zombie no go think, unless you tell am to think (Zombie)**

The point is emphasized again as Fela insists that because the "zombie" has "no [auto] break," he can be easily swayed to "go straight," "go kill," and "go quench" (same as "go and die") without trying to resist or questioning. While making reference to him as having "no sense" is less indicative of his machinelike compliance, it does highlight the "zombie's" resistance to logic, lack of good judgment, and the fact that he is completely regulated and devoid of a sense

of direction. Finally, the robotic zig zag pattern and mishandling of the "zombie" define him as totally soulless:

**Tell am to go straight (a-joro jara joro)**

**No brake, no jam,21 no sense (a-joro jara joro)**

**Tell am to go kill (a-joro jara joro)**

**No brake, no jam, no sense (a-joro jara joro)**

**Tell am to go quench (a-joro jara joro)**

**No brake, no jam, no sense (a-joro jara joro)**

The phrase "a-joro jara joro" (or "joro jara joro") (which appears in the preceding and succeeding lines) has no linguistic meaning other than to play a rhythmic role in its repetition. It is thus a sardonic indicator of the "zombie's" aimless life, amplifying the theme of mechanical acquiescence to puppet-type manipulation and regulation.

**Go and kill! (joro jara joro)**

**Go and die! (joro jara joro)**

**Go and quench! (joro jara joro)**

**Put am for reverse! (joro jara joro) Joro jara joro,  
zombie way na one way Joro jara joro,  
zombie way na one way Joro jara joro,  
zombie way na one way Joro jara joro**

"Put am for reverse" (Put the "zombie" in reverse) is possibly the most notable portrayal of the person as a dimwitted machine at the mercy of its operator, similar to cars and trucks, except

that the latter, unlike humans, are motorized vehicles. In this context, "reverse" also means to move backwards while facing the opposite direction. Though a vehicle is normally controlled by a knowledgeable driver, a person in reverse is unaware of what is behind them and is vulnerable to a variety of tragic accidents. This picture depicts not only a lack of self-determination and intention, but also the disastrous results of capitulating to various deceitful forces.

The line "zombie way na one way" (the zombie's life is fixed and predetermined) is a fitting summary of the zombie's aimless though controlled ramble, after which Fela concludes his masterpiece by metaphorically reemphasizing the irrationality in blind obedience and its ensuing stagnation.

## **Falz**

### **This Is Nigeria -**

Nigeria is currently experiencing a number of social, economic, and political issues ranging from recession to ethnic and religious crises, as well as electoral malpractices, bribery, and corruption. Just before and during Nigeria's 2019 elections, some protest groups claiming to be dissatisfied with the country's sociopolitical and economic situation turned their attention to the government. "Concerned Nigerian group" by Deji Adeyanju, "Our Mumu Don Do" (Our Ignorance is Too Much) by Charley Boy, and others are popular.

Musicians such as Falz joined in by using his songs as a form of protest art. Like the late Nigerian Afro-beat music legend, Fela Anikulapo, who incorporated elements of protest and displeasure in his songs, Falz expressed his displeasure with the socio-political and economic issues plaguing Nigerian citizens in his song This is Nigeria.

The information is Falz composed the protest song This Is Nigeria. The song, released in May of 2018, is about socio-political ills, Nigerian police (SARS) brutality, epileptic power supply, economic recession, Fulani herdsmen, insurgency, bribery and corruption, and religious violence. Falz employs impoliteness superstrategies to subtly threaten the face of the addressed Nigerian government as well as Nigerians in general. The following superstrategies are used to analyze the 3.44-minute song:

#### Excerpt 1

**They're extremely poor. And the medical facilities are poor**

**We operate a predatory neo-colonial capitalist system**

**which is founded on fraud and exploitation**

**And, therefore, you are bound to have corruption.**

Falz employs bald-on record impoliteness superstrategy to critique the socio-political situation in Nigeria in the first stanza of the song, which is a voice record of Femi Falana. The Nigerian government has a public image to protect, which necessitates face-saving acts, but Falz deliberately attacks the face. He indirectly accuses the government of running a "predatory neo-colonial capitalist system" based on fraud, exploitation, and corruption. He implies subtly that all of this has impoverished the masses, as well as infrastructure such as inadequate medical facilities.

#### Excerpt 2

**This is Nigeria**

**Never end the recession o**

**Where looters and stealers and killers are, still contesting election o**

**Politician wey thief some billion and billion, e no dey go prison o**

The second stanza of excerpt 2 is dedicated to Nigerian politicians. For starters, these people are in the political class and would like to keep their "face" in order to run for re-election. Falz has purposefully attacked and damaged their face (public self-image), which they always strive to maintain and save in their political discourse.

He refers to them as "looters," "stealers," and "killers," despite the fact that they commit atrocities but are never imprisoned. As a result, their positive face desires are harmed, and they are uneasy in public. The Nigerian government is mentioned in the excerpt, and it is stated that it has not brought the Nigerian economy out of recession, and yet criminals (looters, stealers, and killers) are still vying for political positions in order to embezzle the "remaining fund."

Excerpt 3

**This is Nigeria**

**No electricity daily o**

**Young people are still working multiple jobs,**

**and they talk say we lazy o**

In Excerpt 3, Falz employs a positive impoliteness strategy to evaluate Nigerian youth while also attacking Nigeria's president. First, he discusses the country's poor power supply, which remains epileptic despite massive investment. In the video, he supplements this with a scene in which two young men are attempting to start gasoline generators, which are a common source of power in Nigeria.

He also alludes to the Nigerian President's remarks at the Commonwealth Business Forum in Westminster, London, in April 2018, in which the President portrayed Nigerian youths as lazy. He disagrees with the portrayal, claiming that Nigerian youth are hardworking because they "...are still working multiple jobs..." yet "...they talk about us being lazy..." He uses the third person plural pronoun 'they' strategically to avoid mentioning the president's name while also disassociating and excluding himself from such submission. On the other hand, he uses 'we' to include himself among the disparaged Nigerian youth.

#### Excerpt 4

**This is Nigeria**

**Wey that madam Philomena**

**Money vanish for your office**

**36 million you talk say na animal**

In Excerpt 4, Falz describes a recent scandal at the national Joint Admission Matriculation Board (JAMB) office in which a certain saleswoman, Mrs. Philomena Chieshe, told the JAMB registrar that 36 million Naira (US\$118,000) made from the sale of examination scratch cards was swallowed by a mysterious snake. This is also depicted in the video in the scene where a snake writhes in a basket of naira notes. Falz employs a negative impoliteness strategy to mock and attack Mrs. Philomena's and other government officials' faces.

The Nigerian Pidgin expression 'Wey that madam Philomena' (Where is that Madam Philomena?) appears to be disrespectful, as well as an attack on the face of the government official who is not addressed formally. The two other Pidgin expressions ('Money vanish for



your office' and '36 million you talk say na animal') are also used to mock and ridicule her for the reasons she gave for the missing money. Falz thus exposes the folly of corrupt government employees who misappropriate funds and claim that the money was "embezzled" by animals. A similar incident occurred when 70 million naira was handed over to the Northern Senators Forum and the money was 'swallowed' in a senator's farm. by a monkey and other animals

#### Excerpt 5

**This is Nigeria**

**Look at my nation o**

**SARS stop you for road**

**Any explanation you go talk am for station o**

Falz directly attack the face of the Nigerian police, particularly its Special Anti-Robbery Squad (SARS) and other law enforcement agencies accused of discriminating against Nigerians. The Nigerian Pidgin phrase "SARS stop you for road, any explanation you go talk am for station oh" conveys the impression that the supposed "protectors" of people and property prefer to arrest and transport a large number of people to the station in order to obtain more money for bail.

This is demonstrated in the video, where police arrested some people for minor offenses such as unusual hairstyles, tattoos, or possession of a laptop or iPhone. The scene was depicted by the appearance of four Special Anti-Robbery Squad officers, who arrested three university students as criminals despite their pleas to show their student identification cards. When his wealthy father offered a bribe to the police, one of the alleged criminals was released on the spot. As a result, the image of police abuse, exploitation, torture, and indiscriminate arrest is created.

## **Burna Boy**

**20-10-20**

The melody of "Monsters You Make" is reminiscent of Michael Jackson's 1987 hit "Dirty Diana."

The song begins with an Afrobeat pioneer Fela Kuti sample. Burna Boy is related to fellow Nigerian artist Fela Kuti through his maternal grandfather, Benson Idonije.

Burna Boy's latest offering, titled after the date Nigerian soldiers opened fire and killed peaceful #EndSARS protestors in the Lekki district of Lagos, is a powerful one that he uses to show his support for the movement; addressing Nigeria's socio-political issues. Lyrics such as "Water runaway my eye!" capture the track's emotional and heartfelt feel. Nothing you say will justify the case of their murder."

Burna Boy said of the single, "The proceeds of this song will be used to support families of victims and people suffering from affliction as a result of the Lekki shootings."

### Monsters You Made

**You turn around and you blame**

**Them for their anger and rage**

**Put them in shackles and chains**

**Because of what they became**

**We are the monsters you made**

Burna Boy started writing the piece of music during the COVID-19 lockdown, inspired by the oil opportunists he witnessed in Rivers, Nigeria. "It's like someone digging up under your house and taking whatever they want that's valuable to them," he explained to Apple Music. "But they've destroyed your house, making it unsafe and no longer yours. The environment has been decaying for years, and no one is doing anything to help, but people only hear about pipe bombings and kidnappings. They must understand that every story has multiple sides and that each issue has an underlying cause."

Burna Boy began writing this antigovernment anthem even before police killing of George Floyd, but it is relevant to the successive criticism of historical figures and institutions. Burna Boy takes issue with the 18th-century Scottish explorer Mungo Park, who the Nigerian singer was educated on "discovered the river Niger" in the second verse.

**The fool**

**That said they found river Niger**

**They've been lying to you**

**Ain't no denying the truth**

**See what I'm tryin' to do**

"For thousands and thousands of years, people have drank and bathed in this river, and children have been born in it." "Now, a man named Mungo Park comes from England or somewhere and 'discovers' Niger? How do you find something that people have a history with? Then you go teach that to these people's children in schools! That is something to combat. That needs to be blown up and sent into space."

The track concludes with an excerpt from a 1987 interview with Ghanaian poet and academic Ama Ata Aidoo, in which she expresses her disdain for the white interviewer for various violations committed by the Western world against the African people.

Burna stated "We're still in the same place. To this day, we are still on the losing side. We're still giving and receiving nothing in return. It's an important truth to share. Everyone wants to come and sugarcoat things and appear politically correct. I'm not doing it anymore. For me, I know what the truth is, and it is never politically correct."

## **4.5 FINDINGS**

### **Relating Sorrow Tears and Blood to the Research Topic**

Nigerian musicians in tend to avoid speaking against the necessary. But rather shy away by heading into songs speaking on money, fame and women. This way avoiding pertaining to politics to and the downfall of their Economic stability

Few exceptions on artist include; Falz, Burna Boy, Asa. E.T.C

### **Relating Zombie to the Research Topic.**

At the Lekki Toll Gate in Lagos, Nigeria, the Nigerian army opened fire on a crowd of protesters. This was the culmination of weeks of protests by Nigerians of all ages against police brutality perpetrated by a special unit of the Nigerian police known as the #EndSARS movement. The Nigerian army acted upon instructions ordered by the Government. This motion in sense is said to be what Fela classified as Zombie Movement.

### **Relating This is Nigeria to Research Topic**

Following the steps of Fela, is Falz. This is Nigeria is a song is a tool used to speak up against

what the country is passing through. Music Artist like Falz show a good example to other musicians indicating that music is not just about fame, money and women. Each artist should stand up for what is right, and we that we cleanse the government from all the dirt and make Nigeria whole again

### **RELATING 20-10-20 TO RESEARCH TOPIC**

20-10-20 was released, expressing the grieve of each young individual. This song is a with many other is another great example of using Music as a voice for one and a voice for all.

# **CHAPTER 5**

## **SUMMARY, CONCLUSION AND RECOMMENDATION**

### **5.0 SUMMARY**

This chapter concludes the research. It's broken down into sections like findings, summary, and contributions to knowledge.

This research looks in depth at the effects of music on speaking out against bad political behavior. also explaining why musicians avoid using their platform to communicate with government agencies on behalf of citizens.

Many cultures have observed a link between music and politics, particularly political expression in song. Anti-establishment or protest themes can be expressed through music, including anti-war songs.

Although music has an impact on political movements and rituals, it is unclear how or to what extent music engages general audiences politically. Songs can be used to communicate a specific political message. However, such messages may face obstacles; even explicitly political songs are frequently shaped by and reference their modern political context, necessitating an understanding of the history and events that inspired the music.

The interpretation of popular songs under the category of political agitation is very much explained and also definition of terms needed to properly understand the research topic.

### **5.1 CONCLUSION**

Nigeria is a country beset with many problems, one of which is social instability/insecurity. These issues can only be solved if people are willing to forego self-promotion and all of the

key players in the nation's struggle for a better Nigeria project present a positive image of the country. Musicians should lead the way forward, rather than filling their pockets through praise singing or presenting music that is counter-productive, such as music that portrays the country in a negative light; instead, they should use good music or jingles to enlighten the masses and even assist the government in curbing insecurity through songs and jingles that condemn deviant behaviors such as drug trafficking, fraud, and other related crimes, and thus promote stability

Individuals are predisposed to protest behavior as a result of the peculiarities of their background and socialization, and such individuals frequently exhibit protest actions, unless there are no social and political contradictions to provoke them. Political protest actions, on the other hand, can take many forms, including street marches, strikes, writing, law suits, songs, self-immolation, suicide bombing, and so on, depending on the protester's worldview, exposure, and skills, as well as the prevailing socio-political environment.

Whatever the origin, evolution, and form of political protest, as well as the environment in which it occurs, the dominant class in such an environment frequently interprets the actions of political protesters, and such interpretations are used to evaluate the quality of their protest. This dominant class judgment frequently determines whether society will agree that protesters are making valid points or are simply acting criminally and rascally.

Music

## **5.2 RECOMMENDATION**

After a comprehensive exploration of music as a tool for political agitation, the current study hereby makes the following recommendations.

Music, like language, appears to be a common human ability; all known cultures engage in what appears to be music from a western point of view (Blacking, 1995), and all members of each heritage are expected to have the ability to engage with music in culturally sensitive ways (Cross, 2006). Music, like language, is a participatory and interactive means that appears to constitute a communicative framework (Miell et al., 2005), but is frequently interpreted as communicating only emotion (Small, 1998). (Juslin & Sloboda, 2001). With the preceding declaration, artists should appropriately use their forum as a bridge to convey citizens' challenges to the federal government.

Using this forum. Nigerian musicians should therefore use their music to raise awareness for political change rather than focusing solely on personal gain. as to speaking of Money fame and women

The Nigerian government should also permit peaceful demonstrations and the free publication of political songs. If one artist continues to speak the truth about Nigeria's political situation, other musicians will see it as a stepping stone to also speak out for what is right. With this medium, big changes would faster than expected.

I challenge all other researchers to participate in writing on how music promotes/contributes political awareness.



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