

AN ASSESSMENT OF SELECT YORUBA INDIGENOUS *JUJU* AND *FUJI* MUSIC IN NIGERIA

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Abstract

Yoruba indigenous music, particularly *Fuji* and *Juju*, has historically served as a cultural vehicle for moral education, political awareness, and social consciousness. However, globalization and commercial competition have contributed to the gradual erosion of values of self-awareness, moral consciousness and socio-cultural reawakening. This study explores the surveillance function of the Yoruba music, analyzing its role in disseminating political information, fostering public discourse, and shaping societal attitudes. Grounded in Harold Lasswell's communication model, the study examines the contributions of key musicians such as Chief Ebenezer Obey-Fabiyi, King Sunny Ade, Sikiru Ayinde Barrister, and Kollington Ayinla. A qualitative approach was adopted, utilizing content analysis of selected songs and Focus Group Discussions (FGDs) with music enthusiasts, cultural analysts, and scholars. Findings categorize Yoruba music's thematic concerns into political awareness, election campaigns, government policy advocacy, and public health consciousness. The study highlights that, akin to broadcast media, indigenous music influences public perception and fosters unity. However, commercial pressures have diluted its traditional moralistic core. The study recommends leveraging indigenous music for national integration, ethical re-orientation, and policy communication. Government sponsorship and stakeholder collaborations should encourage musicians to prioritize socio-cultural themes, ensuring that Yoruba music retains its role as a tool for cultural preservation and societal transformation.

Keywords: Fuji, Juju, Indigenous Music, Media surveillance, Yoruba music

INTRODUCTION

The multifaceted nature of music has positioned it as a communicative tool like every other medium for mass communication, which has contributed to the development of individuals and nations in terms of attitudinal and socio-cultural re-engineering (Ojukwu and Abiakwu, 2020; Sofola, 2022; Bakenne and Ogundeyi, 2023; Fisher and Idowu, 2023). With the presence of music on the internet and mobile access to music via portable devices, music has become a ubiquitous companion of many individuals, especially youths (Gopinath and Stanyek, 2014). Despite the increasing international recognitions of African music, the sector still contributes a meagre 0.1 percent of Africa's Gross Domestic Product (Obi, 2024) but notwithstanding, the ubiquity of music makes it an impactful medium of communication that holds far-reaching effect on how people think, feel, behave and perceive life.

Music has become a ritual that illustrates the real quintessence and humanness of all races on the continent, having been a significant part of their struggles and agitations for independence from the hands colonial masters (Fisher and Idowu, 2023), and has overtime played a significant role in politics, culture and tradition, entertainment, lifestyle, societal engineering among others – this is why Bakenne and Ogundeyi (2023) described it as a spring that connects the society together in the most powerfully compelling manner.

In Nigeria, the art has become an indispensable media tool that struggles to gain its due respect under the guise of been eclipsed as just a form of entertainment. However, musicians in the country

overtime have been at the forefront of both political and economic struggles with the likes of Fela Anikulapo – Kuti, Sunny Okosun, Onyeka Onwelu, Wasiu Ayinde (KWAM-1), Saheed Osupa, Majek Fashek, Eedris Abdulkareem, Bisade Ologunde (Lagbaja), Segun Akinlolu (Beautiful Nubia), Chinagorom Onuoha (African China) and Innocent Idibia (2face) who have also have used their music to sensitize the masses on their political rights and their obligations towards the government (Sofola, 2022). Celasin (2013) submits that:

The socio-cultural influence music wields do not only impact the musician but members of the society with a shared experience among the performers, audiences and critics...where open criticism or complaint would be unacceptable, thus, enabling musicians to make personal comments on events as they are happening.

Like every other African country, indigenous music in Nigeria serves as a medium of communication, cultural identity, community cohesion and social expression. It helps individuals and groups express beliefs, emotions and history, as well as to inculcate values and knowledge to unborn generations (Longdet and Iliya, 2016; Ekpo, 2023; Kalu, 2025). One of such is the Yoruba music, which is an indigenous genre of music that is widely accepted among the Yoruba speaking people of south-western Nigeria (Yussuf and Olubomehin, 2018). This genre of music includes *juju*, *apala*, *fuji*, *sakara*, *highlife*, and *afro-beat* which have been used to promote the rich heritage of the south western people, with some been exported to other African nations which in effect has increased the popularity of the music genre at the global stage (Klein, 2020; Adewunmi, 2022; Aruku, Egere and Utsu, 2025). However, there is much ado about the seemingly negative colouration music in Nigeria has taken in recent times, with the blame put at the doorsteps of the mass media as critics argued that the media has given vent to musicals that promotes waywardness, prostitution, illicit sex, broken homes, unwanted pregnancies and other social vices (Olumide and Ojengbede, 2016; Ocheke and Edeaja, 2020; Folayan, Ajibade and Adedoyin, 2021). The mass media's surveillance function transcends serving as the eyes and ears for information seekers; rather it is about offering information on issues that impacts the society (McCombs and Shaw, 1972; Bello and Aminu, 2021; Kehinde, 2026). While programme presenters, newscasters, reporters, editors etc. are limited in their coverage of societal issues, musicians should be able to bridge the gap by offering insight into the issue or corrections in the case of an anomaly. For instance, Yoruba *Apala* music legend, Waidi Ayinla Yusuf (popularly known as Ayinla Omowura) in his lifetime served as the mouthpiece of the government and a messenger for the people. He exemplified this in his song "*Orin Owo Ile Eko*", "*Owo Udoji*", "*Pansaga Ranti Ola*", etc that were used to address the Lagos Rent verdict, the salary increments for workers in the public sector by the government and promiscuity and indecency among women (Tinuoye, 2023).

Undoubtedly, the music genre, especially *Juju* and *Fuji* music, transcends been interpreted as a work of art as they both represent more than that. In them are encoded messages that present the way the artiste wants to be perceived, who he is representing, or what he stands for. In essence, *Juju* and *Fuji* music not only reflects what is happening beyond the immediate visual or aural faculties but rather are the particular space of negotiation over identities, ethnicity and human relationships (Klein, 2020; Odetade and Olusegun, 2021; Aderinto, 2024). Therefore, it is observed that *Juju* and *Fuji* music possess another meaning other than being an art.

Although there are fears regarding the extinction of Yoruba music that preach morals owing to the increasing number of musicals with vulgar languages which negates societal values and survival instincts of musicians as posited in Ogunrinade (2015), concerns still persist on whether *juju* and *fuji* music still possesses the power to instil morals, preserve culture, propel self-consciousness, and other ethical values that it was known for in this age and time. Despite probing the lyrical contents of these genre of Yoruba music and its effect on listeners, as well as ethnic and national development (Yussuf and Olubomehin, 2018; Okoro, 2020; Sofola, 2022; Bakenne and Ogundeyi, 2023; Omowale and Ayo-Obiremi, 2024), the underperformance of this music genre in areas of national development and integration still raises questions on its efficacy as they seem to be mere means of entertainment and political patronage for survival.

Scholars in Nigeria have conducted studies on popular Yoruba music, analysing the lyrical contents, its effect on listeners, and its contribution to both ethnic and national development (Yussuf and

Olubomehin, 2018; Okoro, 2020; Sofola, 2022; Bakenne and Ogundeyi, 2023; Omowale and Ayo-Obiremi, 2024). Furthermore, *Juju* and *Fuji* music has often been used as an avenue to comment issues such as political corruption and economic hardship (Odetade and Olusegun, 2021; Obasi and Msaughter, 2023; Aderinto, 2024). However, there seem to be an under-exploration of the extent to which its music lyrics have served as preventive or warning signals especially as Nigeria continues to encounter myriads of societal ills confronting its continued sovereignty and unity.

This study therefore examines the values of selected popular Yoruba music genres in the performance of media surveillance. To achieve this the seemingly four front-runners in two popular music genres (*Juju* and *Fuji*) in Yorubaland - Chief Ebenezer Obey-Fabiyi, Sunday Adegeye (Sunny Ade), Chief Sikiru Ayinde Balogun (Barrister) and General Kolawole Ayinla (Kollington); and interrogated the audiences' interpretation of the music based on their lived experiences.

LITERATURE REVIEW

Music and Society

Music is a product of society and it reveals a lot about the society in which it is conceived and rendered. The musical taste of an individual can reveal the psychological profile of that individual (Langmeyer, Guglhör-Rudan and Tarnai, 2012). The choice of music while expressing happiness or sadness differs. Music is also a medium of socialization as it plays a crucial role in the personality development of individuals including their emotions (Antoshkin, Ramzil and Raylya, 2020; Varachi, 2022; Adekunle, 2023).

Beyond been a medium of socialization, it is also a means of preserving and promoting culture; just as it also has the power to erode culture if not carefully structured especially through its lyrics (Obasi and Msaughter, 2023; Asenye and Mandor, 2023). Just like Hip-Hop music is widely appreciated by the youths as an avenue for cultural cooperation between Nigeria and the Western world, the elderly ones still take pride in our indigenous music because it goes beyond a means of relaxation or entertainment but also contributes to our culture export (Adedeji, 2013; Eze, 2020; Ojebiyi, 2021; Babalola, 2023).

Furthermore, Nigerian musicians have used music to encourage peace among the numerous ethnic groups in the country, and many others have used music to criticise Nigerian governments while promoting aggression and enmity (Christopher, 2013). On one hand, the likes of Sunny Ade, Onyeka Onwenu, Zacky Adzee, Father U-turn and Wasiu Alabi Pasuma collaborated on a song titled *Nigeria yi ti gbogbo wa ni* which translates as Nigeria belongs to all of us. That song and its likes were aimed at fostering unity among Nigerians. In his song titled *Suru Lere* (Patience is Rewarding) masked musician *Lagbaja* urged Nigerians to tread carefully in their criticism of then Nigeria's nascent democracy despite the obvious shortcomings of those elected into political offices.

The likes of Eedris Abdulkarim, African-China, and Bembe Aladisa have made music about the poor state of physical and social infrastructure in Nigeria. Some musicians have tried to analyse societal and governmental failure in their songs without proffering solutions (Ftshimetre, 2024; Onanuga, 2025). In this category are Peter and Paul Okoye of the defunct P-Square who subtly critiqued the corruption in the government circle. Another defunct group called *The Junglist* proposed a violent revolution against the political class in their song titled *E le won* which means "Chase them" (Aderinto, 2024).

Music could also play a dysfunctional role in society. For instance, Nigerian music in recent times has largely promoted social vices such as laziness, inordinate wealth accumulation, internet fraud, violence, drugs, sex, infidelity (Christopher, 2013). Olu Maintain's "Yahooze", Wande Cole's "Bumper to Bumper", Faze's "Kolomental", Eedris Abdulkarim's "*Oko Asewo*", and D'Banj's "Suddenly" are some of the popular Nigerian songs that have promoted social vices. Others are Zulezoo's "*Kerewa*", X-Project's "*Lori Le*", Reminisce's "*Wa fe ku l'ale yi*", Olamide's "*Shakiti Bobo*" and Naira Marley's "Soapy". While it is arguable that the dysfunctional songs are reflections of the social realities obtainable in Nigeria, we must emphasize that "popular genres that promote violence are borrowed from other cultures, and is inimical to the well-being of evolving urban communities in Nigeria" (Christopher, 2013, p. 146).

Theoretical Review

Theories exist to underpin the fundamental role of music as a medium of communication in terms of the functions performed by it in every human society. Developed in 1948 by Harold Laswell, the Laswell

Model states that effective communication should answer the questions - *Who Says what*, in Which *channel*, to *Whom*, and with *What effect* (Anaeto, Onabajo and Osifeso, 2012).

Critics (such as Wright, 1959; McQuail, 1960) argued that the model failed to factor the audience by not providing room for feedback in his model but commended Laswell for analysing salient communication functions which includes – surveillance of the environment, correlation of different parts of the environment and transmission of cultural heritage from one generation to the other. This theory's bottom line is that a medium of communication is potent in shaping public opinion and facilitating communication across diverse audience. Concerning this study, an explanation of the aforementioned functions refers to how Yoruba musicians beam their searchlights on contemporary issues and make such issues inevitable for public discourse. The framing and priming of contemporary issues in their musical compositions could become a standard by which listeners or their musical fans judge issues of the moment. Thus, Yoruba music set an agenda for public discussion on issues of the moment. Anaeto, Onabajo & Osifeso (2012) aver that agenda-setting theory proposes that the facts which people know about public issues tend to be those which the media present to them. Of all the contemporary issues available to a Yoruba musician at a point in time, he is one to decide what to compose music on and which one to step down. In essence, he is the gatekeeper who decides what angle of an event to sing about and the nature of the language to convey it to his musical fans or listeners.

Also, every bit of line sung by the musicians may not be completely objective because the objectivity depends on the nature of music and the character of the musicians. The information collected may not make much sense to every member of the society but, the media has to interpret the nature and implications of the events to the understanding of the majority of the citizens in the given geographical or ideological space. This would ensure that people are adequately informed and prepared for collective action if the need arises. In essence, the correlation function of the mass media is a way of interpreting news that is conveyed through the media, sieving the information, applauding the values while condemning the vices (Odesanya, Hassan and Olaluwoye, 2015; Agwu, Mbachu and Onwujekwe, 2025).

Extant Research on Music and Societal Development

Music has long been recognized as a powerful political tool, capable of both mobilizing support and inciting resistance. Three significant studies, (Okoro, 2020; He, 2023; Siddique and Sidal, 2020), explore the role of music in political movements from complementary perspectives. Okoro (2020) in examining the role music played in political propaganda especially during elections in Nigeria highlighted its effective integration into political campaigns to shape public opinion and mobilize voters. He noted that politicians during campaign articulately used it to express their emotion and on the other hand used it to tactfully appeal to the emotions of the electorates. On the other hand, Siddique and Sidal (2020) examine the broader philosophical and political dimensions of music, discussing its use by states and politicians for propaganda, censorship, and public persuasion. Okoro (2020) provides an in-depth examination of the Nigerian context, emphasizing how music is intertwined with cultural and political activities. The study highlights how political parties utilize jingles, slogans, and musical performances to communicate their messages, often exaggerating the virtues of candidates and masking their flaws. For instance, during the Nigeria's second republic, political campaigns relied heavily on musical broadcasts to enhance the visibility of candidates, with media houses creating jingles to endear politicians to the electorate. The study notes that music's emotive power resonates with audiences across Nigeria's diverse cultures, fostering a sense of connection and loyalty. The study also discusses how musicians, seen as societal watchdogs, use their platforms to critique governance and advocate for ethical leadership.

Music plays a crucial role in consciousness reawakening, as demonstrated by research spanning philosophy, psychology, therapy, and neurology. (Van der 2015; McFerran et al. 2020; Rollnik and Altenmuller 2014) collectively emphasize music's transformative potential, though each focuses on distinct dimensions. Van der Schyff critiques western reductionist views, advocating for an embodied, relational understanding of music that engages emotions and the body. McFerran et al. explore music's therapeutic role in trauma recovery, highlighting rhythm-based interventions, while Rollnik and Altenmuller investigate its medical applications in treating disorders of consciousness. Together these studies illustrate the multifaceted ways music foster healing and self-awareness.

Building on this, Van der Schyff (2015) presents music as an ontological practice, the purpose of which is to realign individuals with their environment and themselves. In integrating cognitive thought

with Eastern perspectives, the study challenges Western-centric models that position symbolic representation as primary. Instead, it advocates for a comprehensive perspective that regards music as a tool through which self and interconnectedness may be developed. The idea is that this allows music learning to move beyond more traditional cognitive structures and provide deeper emotional and cognitive engagement.

Extending the discussion to therapeutic contexts, McFerran, Lai, Chang, Acquaro, Chin et al. (2020) focus on music's role in trauma recovery, categorizing its functions into stabilizing, entrainment, expressive, and demonstrative dimensions. They emphasize how rhythm-based interventions bypass higher cognitive functions to engage primitive brain structures, facilitating emotional healing. However, they caution against overreliance on neurobiological explanations, advocating for a more holistic, person-centered framework that considers social and psychological dimensions. This approach, therefore, balances scientific evidence and individualized care in therapeutic applications.

Rollnik and Altenmüller (2014) further broaden the scope to examine music's clinical applications in neurological rehabilitation, especially for patients with Disorder of Consciousness. The findings indicated that music therapy can elicit cognitive and emotional responses even in severely impaired patients. Music engages the limbic system of the brain, hence improving mood, and promoting cognitive arousal, despite such promising results, this study also refers to the absence of both uniform protocols and longitudinal research to confirm music for this purpose, indicating serious gaps at the empirical level.

Yoruba music has long served as a socio-cultural tool for political participation, communication, and identity in Nigeria. Studies by (Omowale and Ayo-Obiremi 2024; Akanmu 2020) offer insights into the intersection of Yoruba music and politics, while Omowale and Ayo-Obiremi (2020) focus on Yoruba music as a socio-cultural tool for political participation across different historical periods, Akanmu adopts a stylish approach, analyzing the use of Yoruba protest songs and their potential destabilizing effects on peace and stability.

Àkànmú (2020), however, analyzes how Yoruba protest songs use stylistic elements such as curses, ridicule, and hate speech in denouncing political leaders and government policies. His work applies Marxist theory to elaborate on how protest music reflects class struggle and resistance to political oppression but also warns against their employment to foster violence and dismantle national cohesion. Omowale and Ayo-Obiremi (2024) depend heavily on the role of Yoruba music in democracy but fail to address how politicians exploit music for propaganda or how digital media have changed political music dissemination.

Music has been part of African socio-cultural, economic, and political life for centuries. (Mbaegbu 2015; Adewumi, Echebiri and Hauge 2024) examine the place of music in Africa from different perspectives. While Mbaegbu (2015) explores the function of music on the general development of Africans and its effect on work, politics, morality, and social behavior, Adewumi, Echebiri and Hauge (2024) are interested in music streaming as an economic opportunity source in Africa's emerging markets with a case study of Nigeria. Both studies addressed the place of music in African societies but with differing emphasis—one on its political and socio-cultural place, the other on its commercial and economic value.

Mbaegbu's (2015) explores the extent music plays a part in African life and to analyze its influence on exemplary behavior and sustainability. By experience and analysis, he learns that Africans of all ages embed music in almost every aspect of life, and therefore it is a viable means for personal and societal growth. Conversely, Adewumi et al. (2024) assess the economic viability of music streaming using Partial Least Square Structural Equation Modelling (PLS-SEM). They examine consumer attitudes, anti-piracy efforts, and pricing models, demonstrating that music sampling and price are the main drivers of premium streaming adoption in Nigeria. According to their findings, digital music consumption can be a main driver of African economic development and global market share.

METHODOLOGY

This study adopted a qualitative research approach using thematic analysis to examine the lyrics of selected *Fuji* and *Juju* music by Ebenezer Obey, King Sunny Ade, Sikiru Ayinde Barrister, and Kollington Ayinla – who have been nationally regarded as pillars in their different music genre. While Ebenezer Obey stands out for his reflective and often didactic lyrics about discipline, success, spirituality, and social

values; Sunny Ade and Ayinde Barrister had deep roots with the grassroots by building bridges between tradition and modernity with some bit of social commentary and street consciousness. Kolington Ayinla made *Fuji* music more rugged and accessible, with a strong emphasis on praise-singing, rivalry, and street credibility unlike Barrister who reflected urban working-class realities.

The qualitative research method was used because the study aims to understand the extent to which the music lyrics have served as preventive or warning signals in addressing societal ills in Nigeria. The study employed purposive sampling to select songs that fit the research objectives. The selected songs focus on issues like politics, electioneering sensitisation, government policies, public health, and current affairs. 19 songs were analysed, between the period of 1971 and 2007, so that different time frames in Nigeria could be represented. The artists were chosen because they are well-known in Yoruba music and are known for discussing social issues in their songs.

Data were collected from the lyrics of the songs. The songs were listened to carefully, transcribed, and translated into English where necessary, while keeping their original meaning. The data were analysed using thematic analysis. The lyrics were read repeatedly to find patterns and meanings. Coding was mainly deductive, meaning it was guided by themes already identified from the study objectives, such as political information, electioneering, government policies, public health, and current affairs. Relevant excerpts from the lyrics were used to illustrate each theme.

To ensure reliability of the study, the lyrics were cross-checked against the original recordings to confirm accuracy, and the same coding method was used for all the songs. Ethical considerations were observed by properly acknowledging all the artists whose works were analysed.

RESULTS AND DISCUSSION OF FINDINGS

Having used content analysis to examine the lyrical contents of the *fuji* and *juju* music by Ebenezer Obey, Sunny Ade, Sikiru Barrister and Kolington Ayinla, the selected music were themed according to political information, electioneering sensitization, government policy projection, public health consciousness/awareness and current affairs.

Political information

Sikiru Ayinde Barrister produced a song to usher democratic rule in 1999 after 15 years of unbroken military rule in Nigeria. He expressed the thirst of Nigerians for the renewal of democratic life. He sings thus:

Democracy welcome to Nigeria,
Democracy welcome to Nigeria,
We are happy, we are happy,
Democracy welcome to Nigeria.
(Barrister, *Democracy*, 1999).

Also, Kolington Ayinla warned Nigerian politicians and political office holders on the dangerous implications of political violence, thuggery and incessant killings. He warned about the dangers of political killings which exposes the immaturity of our democratic experience and may offer cheap excuses for military takeover. He sings thus:

Òṣèlù Nàìjíríà, ẹ̀ lọ̀ ronú yín	Nigerian political class, think deeply
Kò dìgbà tí a bá n̄ yàdà, yòbọ̀n	Not until we engage in riots of cutlasses and guns
Kò dìgbà tí a bá yàdà yòbọ̀n o	Not until we engage in riots of cutlasses and guns
Òṣèlù Nàìjíríà ẹ̀ lọ̀ ronú yín.	Nigerian political class, think deeply
Èyín òṣèlù níbo là n̄ lọ̀?	You politicians, whither are we heading?
Là n̄ lọ̀ ní Nàìjíríà o	Are we heading in Nigeria?
Ìlú ò rọ̀gbọ̀ mọ̀, níbo là n̄ lọ̀?	The country is no longer habitable, whither are we heading?
Là n̄ lọ̀ ní Nàìjíríà	Whither are we heading in Nigeria?
Ọ̀rọ̀ yín ò yé ara yín, níbo là n̄ lọ̀?	You are at loggerheads with one another, whither are we heading?
Óní wón pa lág bájá, ọ̀lẹ̀ wón pa tà m̀èdù	Today, someone is murdered tomorrow, another
Ìrú èyí ò da, à fí ká bèrù Ọ̀lọ̀run	This act is not good, we need to revere God
Ìrú èyí ò da, à fí ká bèrù Ọ̀lọ̀run	This act is not good, We need to revere God

Irú èyí ò da
Káyé dára wa lóró.

(Kollington, *Back to Sender*, 2007)

This act is not good
We should desist from inflicting agonies upon
Ourselves

The song was a reflection of the realities of the Nigerian polity at that time and the need for politicians to learn from the bitter experiences of the past. It encouraged politics without bitterness and violence in Nigeria's fourth Republic.

Riding on the popular sentiments that greeted the assassination of Muritala in a botched coup hatched by Lt. Col. Buka Suka Dimka and his Young Revolutionaries on Friday 13, 1976, Ebenezer Obey's album *Murtala Muhammed* (1976) did not only condemn the coup d'état, but the lyrics informed the public that the coup plotters' intention to assassinate some military officers. Obey sings thus:

Ọnà tí wọn fẹ gbà ó ga jù yẹn lọ
Olúwa ló kò fún àwọn ọlọtẹ
Wọn gbèrò láti pa Ọgagun Ọbásanjó
Wọn gbèrò láti pa Ọgagun Dánjúmà
Wọn lérí láti mú Yaradu
Wọn gbèrò láti mú Danbaba
Wọn lérí láti mú Bàbáńgídá
Olúwa ló kò fún àwọn ọlọtẹ
(Obey, *Murtala Muhammed*, 1976)

Their proposals were worse than that; but
God that truncated the plans of the rebels
They planned to assassinate General Obasanjo
They planned to assassinate General Danjuma
They connived to arrest Yaradua
They planned to apprehend Danbaba
They connived to nab Babangida
It was God that truncated the plans of the rebels

Although the coup failed, General Murtala Mohammed, his ADC, Lt. Akintunde Akinsehinwa and driver were killed. The lyrics further blamed the Western World for their involvement in the failed coup attempt, thus:

Àwọn oníríkísí aláwọfunfun
Àwọn ajenífẹni
disguise
Kí ẹnì máa ma ní èyèyàn
Ara ló n ta wọn
Wọn fẹ dá rúkè rúdò sílẹ
Kí wọn ta kété
Lóri ilẹ tó n sàń fún wàrà
Ohun àlùmòni lóříříríří
Tẹ bá rò pé a ò gbọń
Ẹ ti tàn sílẹ
Ọlọtẹ ẹ wá ibi sá sí
Afrikà ti gòkè àgbà
Ọlọtẹ ẹ wá ibi sásí
Nàìjíríà a ti dàràbà
Ọlọtẹ ẹ wá ibi sásí

The mischievous white people
The parasites that suck one and cushion the pains in
Breeds who do not want others to be independent
They are simply jealous of the growth of others
They wanted to cause civil unrest
So they can enjoy the scene while standing aloof
On a land flowing with milk
and several other mineral resources
If you think we are not wise
Then you have fooled yourselves
You rebels, go for a cover
Africa has arrived
You rebels, go for a cover
Nigeria has become a sovereign nation
You rebels, go for a cover

(Obey, *Murtala Muhammed*, 1976)

Lt. Col. Dimka was consequently arrested at Abaomege near Abakaliki where he intended to enter Cameroon and was executed along with some of his co-coupists.

The role of music in media surveillance is evident in the lyrics of these tracks, which bring to the fore the involvement of external forces in the coup that led to the assassination of General Muritala Muhammed in 1976. Both *fuji* and *juju* musicians contributed to the performance of media surveillance through provision of political information.

The analysis suggests that *fuji* music appears to convey more direct political information than *juju* music, which corroborates the submission of Aderinto (2024) that *fuji* music creatively expands political ideology and addresses political leadership in Nigeria in the 20th century.

Electioneering sensitization

In the build-up to the 1983 Nigeria's general elections, Sikiru Ayinde Barrister and Kollington Ayinla

produced songs to douse the tension in the country thus:

Ọrọ̀ Ìbò tó ń bọ̀ lónà yí o
Tí ò sí fòkànbàlẹ̀ fẹ̀nikan o
Lọ́lá Ọlórún, Ọba Ọgo o
Dùgbẹ̀-đùgbẹ̀ tó ń mì yí ò ní jábọ̀
(Barrister, *Nigeria*, 1983)

Talking about the upcoming election
That gives no one a rest of mind
By God's grace, the King of glory
This fear of unknown will not come to reality

Ọrọ̀ ìbò tó mà ń bọ̀ yí
Oo mà ń ba ni lẹ̀rù o
Ọrọ̀ ìbò tó mà ń bọ̀ yí,
Ọba Olúwa ló lẹ̀ gba ni
Akólawọ́lẹ̀ bílẹ̀ bá ti mọ̀
Ni mò ń kẹ̀ p'Olúwa Ọba
Wí pé o Ọba Ọkè ni kó gbà wá là o
K'órọ̀ náà má ẹ̀ dogun.
(Kollington, *Oro Idibo*, 1983)

Talking about this election in the offing
It scares us all now
Talking about this election in the offing
It is only the King, our maker that can save us
Akolawole, every morning
Is when I call upon the Lord, our King
That the King of heaven should be the one to save us
Lest the election lead to war

In their lyrics, the *fuji* musicians sensitized Nigerians about the elections that were on the way. They also expressed fears in the conduct of the politicians of the time which portend tendencies that were inimical to the polity. The surveillance function of this music is that it warned the public of the dangers that may arise out of the elections and dangers associated with the conduct of politicians during the election, a disclosure that is consistent with findings of Adebayo (2017) and He (2023).

Projection of government policies

One of the popular government programmes that gained the attention of musicians was the Operation Feed the Nation (OFN) that ran from 1976 to 1980. It was a government programme geared towards increasing food production and reduce the need to import food. Ebenezer Obey used his song to give vent to the programme by highlighting the inherent benefits of it. He sings thus:

Operation Feed the Nation
Níjọba tún gbédé
Wọ̀n ń sọ̀ fún wa
Nípa iṣẹ̀ àgbẹ̀
Kébi má pa wá
Wọ̀n ń sọ̀ fún wa
Nípa iṣẹ̀ ọ̀sìn
Kébi má pa wá

Operation Feed the Nation
Is what the government brought again
They are telling us
About farming
For us not to be farmished
They are telling us
About rearing
For us not to be farmished

Lẹ̀hinwá ọ̀la.

In the future

(Obey, *Operation Feed the Nation*, 1976)

Nigerians were encouraged to cultivate any vacant land they could get, just as garden tending on underdeveloped building sites was encouraged among city dwellers. Furthermore, to herald the government policy of driving on the right-side of the road, Obey in 1976 sings as follows:

As from second of April 1972
áti yí ọwọ̀ mọ̀tò padà sí apa ọ̀tún
Keep Right
Keep Right
Keep Right
Apa Otun la o ma gba
E se jeje

As from second of April, 1972
Was when we changed the steering from left to right
Keep Right
Keep Right
Keep Right
It is now the right path that we shall follow
Let's take caution

(Obey, *You Are Right If You Keep Right*, 1972)

Similarly, Kollington Ayinla view on the Mass Mobilization for Economic Recovery (MAMSER) programme was also highlighted in his song as follows:

Mass mobilization tó gbòde o,
 È wá gbáláyé òrò
 Mass mobilization tó gbòde
 È wá gbáláyé, È yé ké...
 Mass mobilization for Economic Recovery
 Self-Reliance and Social Justice
 Ó lójú ẹni tó yé
 Kíkówa pò ní yanturu
 Fún ipadàbò òrò ajé
 Tó ti ñ sàisàn lódun méjì séyìn
 Èyin ará wa gbogbo
 Kí Nàìjíràí lè tòrò, kó rójú o
 (Kollington, *American Yankee*, 1987)

The mass mobilization that is in vogue
 Come for the sensitization
 The mass mobilization that is in vogue
 Come for the complete sensitization
 Mass mobilization for Economic Recovery
 Self-Reliance and Social Justice
 It is only a few that understands
 Rallying everyone to a focus
 For the recovery of our economy
 That has been in shambles for over two years
 Every of our people
 It is for Nigeria to be calm and stable

Barrister also sings on MAMSER thus:

Eto gbogbo wa ni MAMSER jẹ a jọ ẹ é
 Eto gbogbo wa ni MAMSER jẹ a jọ ẹ é
 Ìkóra-ẹni-níjǎnu pèlú ifowosowopò
 Gbogbo ohun tí a bá fi ọwọ wa ẹ
 È jẹ ó di lílò
 Gbogbo ohun tí a bá fi ọwọ wa ẹ sí ilẹ̀ yìí
 È jẹ ó jọ wá lójú
 Ka lè rí àyípadà rere ní Nàìjíríà
 Ka lè rí àyípadà rere lórilẹ̀ èdè wa
 Ká fowosowopò kí ìjọba ó rànwálówọ
 Ká sì ní sùúrù
 Ká tún kún fún àdúrà
 Ohun tó le á dẹrò lólá Olúwa
 Ètọ gbogbo wa ni MAMSER jẹ a jọ ẹ é
 (Barrister, *Fuji Garbage Series II*, 1988)

MAMSER is our collective responsibility
 MAMSER is our collective responsibility
 Self-control and fellowship
 Whatever we build with our hands
 Let us put it into use
 Whatever we construct in this country
 Let it be of value to us
 So we can see a turnaround in Nigeria
 So we can see a turnaround in our country
 We should work as a team so the government
 Can assist us
 Let us exercise patience
 And be full of prayers
 The disarrayed economy will soon bounce back
 MAMSER is our collective responsibility

The analysis of the selected lyrics shows that both *juju* and *fuji* music played significant roles in propagating government policies of the period.

Public Health consciousness

The lyrics of Barrister's song on family planning has implication on family health:

Ọmọ beẹre ọ̀sì beẹre
 Bùkátà ló ñ dà o
 Bo lágbára méjì láti tọ
 Dákun yáa bí méjì kí o dúró
 Tó bọmọ m̀erindínlógún
 To bá ti lágbára láti tọ wọ
 Kò sẹni tí ó dí ẹ lówọ
 O lágbára méjì o lọ bógún
 Ìwọ fún ara ẹ ò tẹpá m̀osẹ
 Nígba tí o tọ méjì tán ó dúró
 Àwọn tó kù silẹ̀ ñ kọ
 O ti biwọn fún iyà jẹ
 (Barrister, *Family Planning*, 1981)

Too many children lead to too much poverty
 It leads to much responsibilities
 If you can only cater for two
 Kindly give birth to only two and zip up
 If you give birth to 16 children
 Provided you can cater for them
 No one will hinder you
 You can barely cater for two yet
 You gave birth to twenty
 Still you are not hardworking
 When you catered for two and stopped
 What happens to the other children?
 You have left them to poverty

Kollington sings on immunisation thus:

Wá gbabéré àjẹsára	Come for your immunisation
Wá gbabéré àjẹsára	Come for your immunisation
Kárùn-kárùn kó má wólé wa	Lest contagious diseases come into your body system
Wá gbabéré àjẹsára	Come for your immunisation

(Kollington, *Lakukulala*, 1981)

Consequent upon the cholera outbreak in the early 70s which forbade many Nigeria's pilgrims from exercising the Hajj ritual despite that they have paid for the exercise, Obey sings thus:

Ọpọ Àlháji ló sanwó Měkà	A lot of Alhajis paid to tour Mecca
Tí kólẹrà ò jẹ kán lọ	But got knocked down by cholera
Mo nawó mi sókè kí Kólẹrà má mà mú mi	I chose never to be attacked by cholera
Àisàn burúkú, kí kólẹrà má mà mú mi	A chronic bacteria, may I not be attacked by cholera
Mo nawó mi sókè kí Kólẹrà má mà mú mi	I chose never to be attacked by cholera
Ìgbẹ gbuuru, èébì yà	Severe watery diarrhoea, continuous vomit
Mo nawó mi sókè kí Kólẹrà má mà mú mi	I chose never to be attacked by cholera

(Obey, *Nawo Mi Soke*, 1971)

King Sunny Ade sings to encourage youths to get prepared for child birth and ensure manageable family sizes. The lyrics goes thus:

Fine young girl love dey for body	Beautiful young girl, love is in your body
This thing they call love na serious affairs	This thing we call love is a serious affair
Make you think well before you gree	Kindly engage in critical thinking before you say that your yes
Abeg oh if you love life you go plan am well	Please, ensure you plan it very well if truly you love life
If you love me you go wait for me	If you love me, you will wait for me
My dear friends light dey for your phone	Dear friends, there's still time for you to think And plan your life
Take your time oh make you no spoil am	Kindly take your time to do it lest You waste the rare opportunity
If you make children and you ready to care	If you give birth now, are you ready to cater for them?
If you love life you go plan am well	If truly you love life, you will plan it very well
You dey hear me so	Hope you can hear me?
If you love me you go wait for me	If you love me, you will wait for me
Having babies no be joke oh	Producing children is no joke at all
You go feed them	Will you feed them?
You go give them cloth	Will you buy them wears?
Bring them up too	And nurse them to adulthood
If you never ready to carry the load oh	If you are not yet ready for all these,
Why put am for another person head	Why planning to put it on someone else?
Plenty children dey say na assurance for Old age	The adage that says "having many children is favorable", Is meant to comfort of the elderly ones
Papa say make we marry	Daddy said we should get married
Mama say make we born oh	Mummy said we should get married
Plenty children dey but no food to eat oh	There are too many children roaming the streets without Food these days
My friend this kain life na so so wàhàlà	Dear friend, this life is full of troubles
If you love me you go wait for me	If truly you love me, you will tarry a little

(SunnyAde, *Wait For Me*, 1989)

The lyrics of the songs are instructive in creating awareness and consciousness about family planning and immunization as aspects of public health. Both fuji and juju musicians participated in performing this aspect of media surveillance thus consistent with the findings of Orimoogunje (2014) that the music genre is therapeutic in nature as it relieves tension associated with health-related issues.

Current Affairs

Following the assassination of the then Head of State, General Murtala Muhammed in 1976 by Col. Buka Suka Dimka and his fellow coup plotters, popular yoruba musicians sang to condemn the act. King Sunny Ade in his album titled “Late General Muritala” decried the act thus:

Ọjọ Keṭàlá, Oṣù Keji Ọdún 1976 Ọjọ burúkú èṣù gbomimu... Agogo mèsàn án òwúrò lójó yẹn Nínú rẹdíò la gbọ wí pé Col Dímkà lóun gba ijọba... Níròlẹ ọjọ yẹn, wón n fi yé wa wípé Onijọba ti gba ijọba Olóruka ti gbòrùka Ọwọ Dímkà dòfo (SunnyAde, <i>Late General Ramat Muritala Muhammad</i> , 1976)	On the 13th of February, Year 1976 An unfortunate day, we all bowed to Satan in appeal At 9:00am on the D-day So we heard on the radio Cornell Dimka said he had usurped the throne Later in the day, we were informed that The heir had taken over The apparent heir has taken over his throne Dimka's wing is now empty
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As a way of creating awareness about the Festival of Arts and Culture (FESTAC) held in Nigeria, King Sunny Ade sings:

Welcome, Welcome Ladies and Gentlemen
You are welcome to Nigeria
Where the Festac is taking place
Here in Nigeria
In Africa where the Festac is taken place
Remember Festac for you
Festac for me
Festac for black people
We must show our countries pride 3x
Nigeria welcomes you all
(Sunny Ade, *Festac*, 1977)

In 1977, Nigeria hosted the second edition of the World Black and African Festival of Arts and Culture. Dakar, Senegal, hosted the first edition. The month-long festival highlighted African culture by showcasing African music, visual art, literature, drama, dance, and religion to the rest of the globe. On the occasion, around 16,000 people representing 56 African Diaspora countries performed. Ebenezer Obey sings about the notorious *Omiyale* flooding incident that destroyed lives and property in Ibadan, Oyo State in 1980 thus:

Ọjò àbàmi tó rọ ní Ìbàdàn Ọjò kékeré kọ Ọrò Ọgùnpa Tó bá jẹ èṣẹ Ọba dáríjì ní Ọjò tó gbé mótò Tó wó ilé lúlẹ 2x Ọjò kékeré kọ Ọrò Ọgùnpa Tó bá jẹ èṣẹ Ọba dáríjì ní (Obey, <i>Current affairs</i> , 1980)	The unfamiliar rainfall in Ibadan It wasn't an ordinary rain Ogunpa issue If caused by our iniquities, God please forgive The rain that swept away cars And brought down buildings It wasn't an ordinary rain Ogunpa issue If caused by our iniquities, God please forgive
--	--

Kollington Ayinla, in his contribution to awareness creation about the *Omiyale* flooding sings:

Omíyalé èbẹ lá n bẹ ẹ o 'Yemoja Omíyalé, omíyalé o Èbẹ lá n bẹ ẹ Yemoja Gbogbo onígbàgbọ ayé ó	The catastrophic flooding, we plead you river Mermaid The catastrophic flooding! The catastrophic flooding!!! We plead you river Mermaid spirit O ye Christians the world over
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È jẹ ká tẹwọ àdùrà gidigidi
 Gbogbo mùsùlùmí ayé ó
 È jẹ ká tẹwọ àdùrà gidigidi
 Olòògùn dúdú ayé ó
 È jẹ ká tẹwọ àdùrà gidigidi
 Nítòrì odún tó kojá lọ
 Èni tó kú ó ẹ fenu sọ
 Ìwòyí ẹsì ó

Let us engage in fervent prayers
 O ye Muslims the world over
 Let us engage in fervent prayers
 O ye Traditionalists the world over
 Let us engage in fervent prayers
 Because of the previous year
 Lives that were lost cannot be accounted for
 This season last year

Eni tó kú ó ẹ fenu sọ
 Tọdún yìi tun peléke
 Todun yìi tun peléke
 Omíyalé ó, ẹbẹ lá n bẹ o yemoja
 È jẹ kí á tẹwọ àdùrà ó
 Tonígbàgbọ tonímàlẹ
 Omo aráyé
 (Kollington, *Mekunu-N-Jiya*, 1981)

Lives that were lost cannot be accounted for
 This year is even worst
 This year is even worst
 The catastrophic flooding, we plead you river Mermaid
 Let us engage in fervent prayers
 O ye Christians and Muslims
 And the entire humanity

In his awareness of the Omiyale of 1980 and the fire outbreak that occurred in Gbagi Market, Ibadan in 1983, Barrister sings;

Ọba Ọkè má fi iná jó gbogbo wa
 Ọba Ọkè má fi iná jó gbogbo wa
 Iná o fáyà fáyà
 Omíyalé ló kọkọ ẹ ní Ìbàdàn
 Kí gbági tó jó lÓlúyòlẹ lójósí
 Èmí tó parẹ ò lóunkà rárá o
 Şjú àánú wò wá o Wáídù ọba tàála
 (Barrister, *Ijo Olomo*, 1983)

O King of Heaven, destroy us not with fire
 O King of Heaven, destroy us not with fire
 Fire! O fire!! Fire!!!
 The first was a catastrophic flooding at Ibadan
 And next was Gbagi Market at Oluyole burnt beyond
 recognition
 Lives lost were uncountable
 Have mercy upon us, O ye Healer of all catastrophes

Floods have been a frequent occurrence in Ibadan. The Ogunpa, however, gained national and international attention with the flood of August 31, 1980. The city of Ibadan was left in ruins after a 10-hour torrential downpour. There were fire outbreaks that engulfed Gbagi market, Ibadan, the General Post Office and Nigeria External Telecommunication (NET) in Lagos in 1983.

General Yakubu Gowon was the President of Nigeria from August 1966 to July 1975. In 1975, he was deposed in a bloodless coup and exiled until 1981, when the Shehu Shagari-led administration pardoned him along with ex-Biafran warlord Emeka Ojukwu, to commemorate Nigeria's 21st independence anniversary. To show the significance of the Nigeria's 21st independence anniversary in 1981, Kollington has the following to say:

Ìròyìn nílá mo fẹ rò yí o,
 Fómọ Nàìjíríà lápapọ o,
 Ìròyìn nílá mo fẹ rò yí
 È tẹtí inu lẹ kẹ gbọ
 Ó dọdún kọkàn lẹlẹgún
 Tí Nàìjíríà ti gbòminira
 Lọdọdún, lọdọdún là n şàjọyọ
 Tí '81 yí kọyọyọ
 Wọn dáríjì Yàkúbù Gowon
 Wọn ní kò dari bọ wá sílẹ
 Pẹlú many many tó kú o
 Wọn dáríjì wọn ijọba a dúpẹ oo
 (Kollington, *Alakara Ko Fe Kenikeji O Din*, 1981)

I want to report a big story
 To all Nigerians
 I want to report a big story
 Kindly prick your ears and listen with rapt attention
 It is exactly twenty-one years
 since Nigeria attained independence
 Every successive year, we celebrate the anniversary
 But this 1981 anniversary is exceptional
 Gowon was granted clemency
 And told to return home
 Alongside many others in detention
 They were pardoned, government, we are grateful

From the aforementioned lyrics of both *fuji* and *juju* musicians, both genres contributed in no small measure in informing the public about events and incidents happening around them

In all the five parameters listed to measure surveillance, it can be deduced that the selected popular Yoruba music genres played prominent roles which were significant to media surveillance during the period of their production and historical reference thereafter. Thus, as the music contributed to lived experiences of the adults of the time, younger generations can learn historical trends of socio-political events and issues through the songs. This is in tandem with the submission of Bakenne and Ogundeyi (2023) that music no doubt is useful in communicating ideas to the people.

Generally, the study concludes that *juju* and *fuji* music hold a semblance of the broadcast media because they possess the power to educate people about both good and bad activities in the society as well as warn about impending dangers as submitted by Dominick (2011) and Matsue (2013) that information and ideas travel quickly through popular music which is so easily disseminated and eagerly consumed by vast number of people. Of course, the view is succinctly supported by Bakenne and Ogundeyi (2023) while citing Walterman (1997) that indigenous music styles of *Fuji* and *Juju* through various notable artistes have established their importance for engendering unity and solidarity among the Yoruba people in South-West, Nigeria, not only as a medium of entertainment but a repository of socio-cultural values that transcend time.

RECOMMENDATIONS

The study therefore recommends that:

- i. Since music reaches the rich and the poor, educated, uneducated, young and old alike, every tribe, region, gender and race; the penetrative power of music can be of immense benefit at this critical time for Nigeria as a nation facing multiple crises. The powers of music should be harnessed for national integration which is needed at this period of the Nigerian history.
- ii. Government should explore music as an instrument of mobilisation for supports to its policies and programmes. It should sponsor production of musical genres relevant to each cultural group for cultural promotion and national development.
- iii. Nigeria requires ethical and value re-orientation at this period of multiple national challenges. The National Orientation Agency (NOA) should reinforce music as one of its campaign tools in this regard.
- iv. A body of emerging music researchers should focus on entertainment, information and education; and develop blue print for evaluating lyrical contents of Yoruba popular music for the regulatory bodies.

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