

**REAR MIRROR-VIEW OF CHANGE AND TRANSFORMATION MOBILIZATION SATIRES
FROM MUSICIANS IN NIGERIA MUSIC INDUSTRY VIA BROADCAST MEDIA**

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ABSTRACT

Rear mirror-view of change and transformation satires from Musicians in Nigeria Music Industry via the broadcast media takes a view/look at some satirical songs by some musicians and how they were used to call for change and transformation for a better Nigeria society in line with the objective of communication.

Definition of keywords – within the context of broadcasting word register, change is synonymous with a movement from a given position to a better position; transformation is a movement from a given position to a superior position; mobilization is synonymous with a educating, informing and entertaining the listeners with the view of moving them to a particular direction within the agenda-setting theory of communication; satire is synonymous with making the listeners and/or viewers see, laugh, cry and yearn for a change from what they are listening to, or viewing. Here, the Nigerian music is inclusive of both traditional and modern genre of music. The Broadcast Media is inclusive of radio, TV, and social media.

Like all creative endeavors the motive of the creative talents has ever been in line with Shaibu (2014) principle of making the society a better place than they met it for future generations.

This is corroborated by scholars that are unanimous in the creative Industry being a mirror of society and/or agenda – setting agent for the society to move from good to better, and from better to best in line with Shaibu (2016) postulations:

*That the present stage of our development
where many are comfortable or uncomfortable
with an uncomfortable situation, to another
stage where most should be uncomfortable with
an uncomfortable situation.*

The music creative Industry and their musicians like other genres of creative industry cannot afford to be “happy in Egypt” “comfortable in Zion” or singing God’s victory songs in a strange land.

Chinedu N. Osigwe’s (2014) two of the three reasons why people are motivated to be creative in music industry are apt for this discourse:

1. Need to communicate ideas and values.
2. Need to solve problems.

In line with this line of discourse, all Nigeria’s musical styles and typologies that include – hip-hop, Rhythm and Blues, (R & B), Rock, County music, Rap, Reggae, Highlife, Afro Beat, Gospel, Fuji, Apala, Juju, Sakara, Traditional music etc. must have their ideas rooted in our core values for communication towards a better society.

Shaibu (2016) et al ala Bob Marley’s Redemption song series affirms:

*“Creative musicians are prophets.
They are visionaries or modern
Nostradamus’s that saw tomorrow
in their present today.*

The media through the ages has been the conduct pipes through which the views of these musicians are relayed to the listening/viewing audience.

Musicians are the senders of communication messages, while the radio, television and the social media are the medium through which these messages are relayed.

No matter the genre of the creative material – poetry, drama, prose, paintings, architecture, music, film, etc. there must be a procedural following of the creative process. The mystifications of the creative process are

as diverse as there are scholars. Simply put creative process must follow the chain of an idea, the conceptualization of the idea in concrete terms, writing, scripting rehearsing, production and consumption. The story has not changed in Nigerian. It will never change. It is no wonder then that most Nigerian musicians believe that they were first made by either radio/television or other media exposures. Our rear-mirror view and exposures of these musicians and their satirical works through the ages will confirm these assertions:

An idea without exposure will die with the idea-owners.

Fela Anikulapo Kuti stands out boldly as a satirical protest singer from Nigeria in his many songs, here presented, unedited from the internet:

SORROW, TEARS AND BLOOD

[Unverified]

Hey, yeah

Everybody run, run, run

Everybody scatter scatter

Some people lost some bread

Someone nearly die

Someone just die

Police dey come, army dey come

Confusion everywhere

Hey, yeah

Seven minutes later

All don cool down, brother

Police don go away, army don disappear

Them leave sorrow, tears and blood

Them regular trademark

Them leave sorrow, tears and blood

Them regular trademark

That is why

Hey, yeah

Everybody run, run, run

La, la, la, la

My people self dey fear too much

We fear for the thing we no see

We fear for the air around us

We fear to fight for freedom

We fear to fight for liberty

We fear to fight for justice

We fear to fight for happiness

We always get reason to fear

We no want die, we no want wound

We no want quench, we no want go

I get one child, mama dey for house

Papa dey for house, I want build house

I don build house, I no want quench

I want enjoy, I no want go, ah

So policeman go slap your face

You no go talk

Army man go whip your yansh

You go dey look like donkey

Rhodesia dey do them own

Our leaders dey yab for nothing

South Africa dey do them own

Them leave sorrow, tears and blood

Ah, na so, time will dey go, time no wait for nobody

Like that choo, choo, choo, choo, ah

But police go dey come, army go dey come

With confusion in style like this
[Unverified]

Songwriters
Fela Anikulapo-kuti

Published by
EMI VIRGIN MUSIC, INC.

TEACHER DON'T TEACH ME NONSENSE

TEACHER, TEACHER-O NA THE LECTURER BE YOUR NAME
TEACHER, TEACHER-O NA THE LECTURE BE THE SAME
MAKE-EE NO TEACH-EE ME AGAIN OH
AS SOON TEACHING FINISH YES, DA THING-EE IT GON DIE IT DEY-O
AS SOON TEACHING FINISH YES, DA THING-EE IT GON DIE IT DEY-O

ME AND YOU NO DEY FOR THE SAME-U CATEGORY
NA THE SAME CATEGORY-O

Let's get down, to the underground spiritual game
We all sing together, play music together in happiness
All you have to do is sing what I play on my horn
Now Let's go...

A kujuba, A kujuba
YE-EHHHH!
Yehhhhhh-Ey!

Ke-re-Ke, Ke-re-Ke, Ke-re-Ke, Ke-re-Ke, Ke-re-ke, Ke-re-Ji-Ke-Ke
YAA!
Ke-re-ke Ji Ke-ke
YAA!
Ke-re-ke Ji Ke-ke
YAA!
Ke-re-ke-Ke Ji Ke-ke
YAA!

All the wahala, all the problems,
All the things, all the things they go do,
For this world go start,
When the teacher, schoolboy and schoolgirl jam together
Who be teacher?
I go let you know

When we be pikin
FATHA/ MAMA BE TEACHER
When we dey for school
TEACHER BE TEACHER
Now dey University

LECTURER BE TEACHER
When we start to work
GOVERNMENT BE TEACHER

CU-ULTURE AND TRADITION (*after each line)
Who be government teacher?
Who be government teacher?
Cu-ulture and tradition
Cu-ulture and tradition

Now the problem side, of a teaching student-ee
I go sing about
I don pass pikin, I don pass school, university, se-fa pass
As I don start to work, na government I must se-fa pass
Da go for France

YES SIR/YES MAAM (*after each line)
Engi-land
Italy
Germany
Na dem culture
For der'
Be teacher
For dem
Go China
Russia
Korea
Viet Nam
Na dem culture
For der'
Be teacher
For dem
Go Syria
Jordan
Iran
Iraq
Na dem culture
For der'
Be teacher
For dem

Let us face ourselves for Afrika
Na de matter of Afrika
This part-ee of my song
Na all the problems of this world
In we dey carry, for Afrika
Wey no go ask-ee me

WHICH ONE? (*after each line)
Problems of inflation
Problems of corruption
Of mismanagement
Stealing by government

Nothing we dey carry
All over Afrika
Na de latest one
Na him dey make me laugh

AUSTERITY (*after each line)

Austeri-
Austeri-
Na him dey latest one
Na him dey make me laugh
Why I dey laugh?
Man no fit cry?

Who be our teacher na Oyinbo?
Who be our teacher na Oyinbo?
A na false, the first election
And the second election held in Nigeria
Na the second election na it was pass

BOBA LA NONSENSE (*after each line)

Boba la nonsense
Boba la nonsense
He pass redeem
He pass corruption
Which kind election be dis?
People na go vote
Dem come get big big numbers
Thousands to thousands
Millions to billions
Which kind election be dis?
Boba la nonsense

Na dem-o-cr-azy be the deal
Na dem-o-cr-azy be the deal
Who don teach us ee dem-o-cr-azy?
(Bo-ptch!) Oyinbo teach-ee us
(Yuh-ngh!) Oyinbo for Europe-oh
Oyinbo teach us many many things-ee
Many of dem things I don sing about-ee
Me I no gin copy Oyinbo style
Let us think say, Oyinbo no pass me
When Shagari finish him elections
Wey dem no tell am, say him make mistake-ee
Say this yo, no be democracy
Oyinbo dem no tell army self
Na for England-ee, I me no fit take over
I come think about this demo-crazy

Democracy
DEMO-CRAZY (*after each line)
Crazy demo
Demonstration of craze

Crazy demonstration
If it no be craze
Why for Afrika?
As time dey go
Things just dey bad
They bad more and more
Poor man dey cry
Rich man dey mess
Demo-crazy
Democracy
Crazy demo
Demonstration of craze
Crazy demonstration

If good-u teacher teach-ee something
And student make mistake
Teacher must talk-ee so
But Oyinbo no talk-ee so
I suffer dem, Dey suffer dem
Dem dey say da teaching get meaning
Different different meaning
Different different kinds of meaning
That is why I say
That is the reason of my song

That is the conclude
The conclud-ee of my song

I say, I sing, I beg everyone to join my song (3x)

TEACHER, TEACHER-O NA THE LECTURER BE YOUR NAME
TEACHER, TEACHER-O NA THE LECTURE BE THE SAME
MAKE-EE NO TEACH-EE ME AGAIN OH
AS SOON TEACHING FINISH YES, DA THING-EE IT GON DIE IT DEY-O
AS SOON TEACHING FINISH YES, DA THING-EE IT GON DIE IT DEY-O

ME AND YOU NO DEY FOR THE SAME-U CATEGORY
NA THE SAME CATEGORY-O

Ke-re-Ke, Ke-re-Ke, Ke-re-Ke, Ke-re-Ke, Ke-re-ke, Ke-re-Ji-Ke-Ke
YAA!
Ke-re-ke Ji Ke-ke
YAA!
Ke-re-ke Ji Ke-ke
YAA!
Ke-re-ke-Ke Ji Ke-ke
YAA!

Songwriters
Fela Anikulapo-kuti

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ARMY ARRANGEMENT

[Chorus]

One day go be one day!
Those wey dey steal the money for government!

Ju'di, ju'di, ju'di
Ju si le
Ju'di, ju'di, ju'di
Ju si le
Ju'di, ju'di, ju'di

Odi you all, yansh don fall
Anywhere yansh go, yansh must fall
Up, left, right, round round, it must fall
And na thing wey yansh dey do na this suite:
Shit, piss, fuck, it is, why not?
Because yansh na wonderful material perfect

Whether you like or you no like
After you hear this true talk
Whether you like or you no like
After you hear this true talk

[Chorus]

Ge ge!

If you like e good
If you no like you hang
If you like e good
If you no like you hang
If you hang you go die
You go die for nothing
We go carry your body go police station
You die wrongfully

Ge ge, ge ge, ge ge...

Ju'di, ju'di, ju'di
Ju si le
Ju'di, ju'di, ju'di

Odi e wrong ko to
You see, man eye get different look for woman yansh
She see small yansh, you go say,
"Yeah, look at this big yansh!"
If you can't see big yansh, you go say,
"Yeah, look at this is small yansh!"
And if you see more yansh
Wey you wan to bury your prick inside
You go say, "Hey baby, show me your particulars!"
I talk in english, I go say,
"Hey darling, show me your living license!"
Particular wey na be police particular
Wey na one Christ Particular
You see, police particular
If you get am, look at dey go
If you no get am, you go handicap, you see
But the original particular

Natural particular
If you no get am, you go dey go ni
If you get am, you must enter...

[Fela sings the Twilight Zone theme]

Whether you like or you no like
After you hear this true talk...

Twenty-two women dey suffer him no fit talk na condition
Man dey suffer him fit talk na condition too
Man dey suffer him no fit talk na condition
Man dey suffer him fit talk na condition too

Suffer dey Africa, pa pa ra pa
I suffer dey, pa pa ra pa
Condition dey e, pa pa ra pa
Me I no say you be African man
And we dey suffer, pa pa ra pa
Which condition you dey I don't know
The condition me I dey me I know
My condition don reach make I act

If your condition today make you shake
And you still dey not talk the way you feel
Make you open your two ears very well
To hear the truth talk me I dey talk
Listen make you dey agree for me
Every day and night you dey hear me talk
One day you self you agree with me
To dey act the way as you dey feel
Remember if you no act your own
One day of course we must die

Nigeria get the money
Foreign money for oversea
Nigeria get the money
Foreign money for oversea
Announcement start to happen
Newspaper carry them paper
Radio dey shout for studio
Obasanjo turn vocalist
Yar'Adua road manager
Every government statement
Seven billion naira missing
Missing from oversea
Foreign currency scandal
Them start to arrest everybody o

E no finish, e no finish...

Doctor, lawyer, hustlers
Engineer, photographers
Doctor, lawyer, hustlers
Engineer, photographers
All of them Kirikiri
Ten to fifteen years in jail

After one year inside jail
Civilian government take over
Them release all of dem
Them say dem be innocent o

E no finish, e no finish...

Two-point-eight-billion naira
Oil money is missing
Two-point-eight-billion naira
Oil money is missing
Them set up inquiry
Them say money no lost o
Them dabaru everybody
Supervisor Obasanjo
Them say make him no talk o
"Money no lost," them shout again
Inquiry come close o

E no finish, e no finish...

Election story nko
Obasanjo plan am very well
Election story nko
Obasanjo plan am very well
Him take old politicians
Wey rule Nigeria before
The same old politicians
Wey spoil Nigeria before
Obasanjo carry all of them
All of them dey there now

E no finish, e no finish...

[Chorus]
Yeah!

The young Africans them get two ears for head
Them get two eyes too
Them dey see the thing wey dey happen
Them dey hear am too
Few people dey fat with big money
And the rest dey hungry
Me Fela, I challenge Obasanjo
Na wayo him dey all the time
Make him carry me go any court
I go open book for am
Na wayo government we dey o
E gba mi o
Na weak government we dey o
Ye paripa o
Na paddy paddy government we dey
E gba mi o

[Chorus]
Yeah!

We give money
Paddy paddy
Arrange ni
Wayo wayo
Economic
We give money
Paddy paddy
Wayo wayo

[Chorus]
Army arrangement!

Add am together, give me the answer
Give me money, add am together
Paddy paddy, add am together
Economic, add am together
Division or multiplication
Mathematician, put am together
One answer you go get
One answer you go get

Give me money, put am together
Paddy paddy, put am together
Wayo wayo, put am together
Economic, put am together
Division or multiplication
Mathematician, put am together
One answer you go get
One answer you go get

Give me money, put am together
Wayo wayo, put am together...

Give me money, put am together
Arrange e ma si ta si o
Yeah yeah
Arrange e ma si ta si o
Yeah yeah
Arrange e ma si ta si o
Yeah yeah
Arrange e ma si ta si o
Yeah yeah
Arrange e ma si ta si o

Give me money, put am together
Wayo wayo, put am together
Economic, put am together

[Chorus]
Ju'di! Ju si le!

[Chorus]
One day go be one day!
Those wey dey steal the money for government!

[Chorus]

One day, one day!

Songwriters

Fela Anikulapo-kuti

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EVERYTHING SCATTER

Na to ri ?? I wan drag you??

Oo oo oo oo oo oo

One bus dey come now (woo woo woo woo woo)
It pass from the side (woo woo woo woo woo)
?? Fela Kuti in public?? (woo woo woo woo woo)
One man inside the bus (woo woo woo woo woo)
Him start to yap (ya ya ya ya ya)
Him say "Look those people" (ye ye ye ye ye)
Them be ye-ye people (ya ya ya ya ya)
Them be amugbo people (ye ye ye ye ye)

One man come stand (ya ya ya ya ya)
Him say "Don't call them like that" (ye ye ye ye ye)
Them be my people (ya ya ya ya ya)

Before you know commotion don start
Big trouble, big argument
Big fight, big everything
Commotion de go, commotion de come
Fight de start, fight de stop
Trouble de turn round and round
Before conductor come vex, conductor come vex now (ya ya ya ya ya)
Him can hear everything (ye ye ye ye ye)
Him carry the bus (ya ya ya ya ya)
Him carry the passenger (ye ye ye ye ye)

Him say "Police station in ya oo" (re re oo, re re oo) X2

Ya Ya Ya Ya Ya - this country na wah (ya ya ya ya ya)
This country na wah (ye ye ye ye ye)

Him even start to yap (ya ya ya ya ya)
Ooroo wooroo for them front (ye ye ye ye ye)
Ooroo wooroo for them back (ya ya ya ya ya)

Him say "bring me the Fela people"
Make am lock am, charge am forgot
Before I shut (their) big mouth for am
Then I hand am to mosquito
That is how this country be, that is how this country be.
That is why everything dey scatter scatter, that is why everything dey scatter scatter X2
No wonder re re de ro

?? make them yap (no wonder re re de ro)
No wonder re re de ro (no wonder re re de ro)

No wonder ??? spread (?) the road (no wonder re re de ro)
No wonder ??? de stop suddenly (no wonder re re de ro)
No wonder money no de flow (no wonder re re de ro)
No wonder people no get job (no wonder re re de ro)

No wonder re re de ro (no wonder re re de ro) X4..

Lyrics powered by www.musixmatch.com

COLOMENTALITY

Colomentality

it is said you are a colonial man

You have been a slave before

They have released you now,

but you

have never released yourself

Colomentality

It is like this

It is like this what they do: they overdo

everything they do

What they do: they think that they
are better than their brothers. Is it not like this?. ...

It is like this!

The thing why blacks are not good

because they like foreign things

Isn't it like this?

It is!!!

They will turn on the air-conditioning
and forget their country.

It is like this!

that judge will put on a white wig

and jail his brothers

Is it not like this?

It is like this!

They become proud of their names

put their slave names at their heads.

Isn't it like this?

It's like this!

Colomentality, you should hear me now

(chorus)1

Mr Ransome listen!

Mr Williams listen!

Mr Allah listen

Mr Mohammed listen

Mr Anglican listen

Mr Bishop listen

Mr Catholic listen

Mr Muselim listen

we are in Africa - you should hear this

Colomentality! listen!

Mr Ransome, listen

It is Africa where we are-you should hear this

(Chorus) (various times)

Read more: [Fela Kuti - Colonial Mentality Lyrics | MetroLyrics](#)

MR. FOLOW FOLLOW

Mr. Follow Follow

*[CHORUS] FOLLOW, FOLLOW, FOLLOW,- FOLLOW, FOLLOW, FOLLOW (2X)

Some dey follow follow, dem close dem eye
*[CHORUS] DEM CLOSE EYE, PIN- PIN- PIN
Some dey follow follow, dem close dem mouth
*[CHORUS] DEM CLOSE MOUTH, PAM- PAM- PAM
Some dey follow follow, dem close dem ear
*[CHORUS] DEM CLOSE EAR, G'BOING- BOING- BOING
Some dey follow follow, dem close dem sense
*[CHORUS] DEM CLOSE SENSE, BIRI- BIRI

I say dem close sense,
Dem close sense

If you dey follow follow
Make you open eye, open ear, open mouth, open sense (2x)

Na dat time
Na dat time you no go fall (2x)

If you dey follow follow dem book
*[CHORUS] NA INSIDE CUPBOARD YOU GO QUENCH (2x)

Coakroach dey, ee-rat dey, Ikan dey, darkness dey- ee
*[CHORUS] NA INSIDE CUPBOARD YOU GO QUENCH** *(destroy)

My brothers, make you no follow book-o
Look am and go your way

*[CHORUS] FOLLOW, FOLLOW (on 3,4- continues until end)

Make you open eye, open ear, open mouth, open sense
(riff/repeat as desired)

My brothers, make you no follow book-o
Look am and use your sense
Lyrics powered by www.musixmatch.com

ZOMBIE O, ZOMBIE

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)
Tell am to go straight
A joro, jara, joro
No break, no job, no sense
A joro, jara, joro
Tell am to go kill
A joro, jara, joro
No break, no job, no sense
A joro, jara, joro
Tell am to go quench
A joro, jara, joro

No break, no job, no sense
A joro, jara, joro
Go and kill! (Joro, jaro, joro)
Go and die! (Joro, jaro, joro)
Go and quench! (Joro, jaro, joro)
Put am for reverse! (Joro, jaro, joro)
Joro, jara, joro, zombie wey na one way
Joro, jara, joro, zombie wey na one way
Joro, jara, joro, zombie wey na one way
Joro, jara, joro
Attention! (Zombie)
Quick march!
Slow march! (Zombie)
Left turn!
Right turn! (Zombie)
About turn!
Double up! (Zombie)
Salute!
Open your hat! (Zombie)
Stand at ease!
Fall in! (Zombie)
Fall out!
Fall down! (Zombie)
Get ready!
Halt!
Order!
Dismiss!

Songwriters

KUTI, FELA /

Published by

Lyrics © Sony/ATV Music Publishing LLC, Universal Music Publishing Group

His songs attracted the assault from the army in 1977.

According to Afo (2004) Fela:

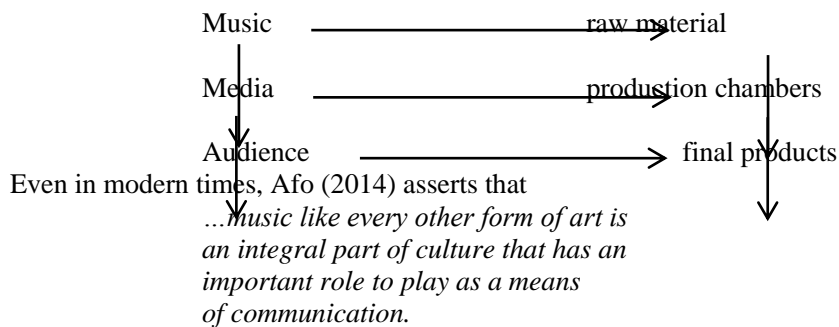
“took a critical stance against the propagandistic showpiece of the governments” and personalities he show-cased in his music. The consequences of all these are “his house was burnt, his singers and dancers raped and other people present were assaulted, his 78 year old mother, a very progressive political activist was thrown from a window during the raid, she died a year later”

But let the fact be stated that the Nigerian constitution, as amended section 39(1) guaranteed freedom of Expression which these musicians derive their strength from. Also, the status book of different operations of both radio and television stations in Nigeria have variants of these freedoms with the latest Freedom of Information Act (FOI Act) to give the biting teeth for these satirical expressions!

Nigerian musicians, like the counterparts in other creative endeavours have:

1. Freedom of expression.
2. Freedom to hold opinions.
3. Freedom to receive information and ideas.
4. Freedom to impart information and ideas.
5. Freedom as provided in the Rule of Law.
6. Freedom of information best practices in international statutes.
7. Etc.

When these freedoms are expressed in songs/music, there is a need for their relays via the broadcast media to the consuming audience. Here we can compare this with the production chain:



Here, too, Eedris Abdulkareem “stated his opinions through his work of arts.” In the song “Nigeria Jagajaga” These musicians share their total experiences like in other genres in total artistic creativity in their lyrics, poetry, usual paintings in their music through their voices, silence and movements to convey a message to the audience.

Eedris Abdulkareem points at the ills in society, the Nigerian society and came up with a creative piece a masterstroke on President Chief Olusegun Obasanjo’s regime titled “Nigeria Jagajaga”

Eedris can be classified among Nigerian protest singers just as Bob Marley is classified among the Redemption Singers: Here again, the song in references is here represented, unedited from www.naijasongs.com on internet:

NIGERIA JAGAJAGA

(Chorus)

Nigeria jaga jaga
 everything scatter scatter,
 poor man dey suffer, suffer
 (gbosa, gbosa) gun shoot
 inna the air (x2).

Verse 1

Arm robber came your house
 Eno take money Eno
 Rape your wife
 went straight to your house
 side and shot you down
 Which arm robber now want money
 Na which arm robber no want jolly
 na political arm robber be that
 na wetin dey kill Nigeria. O

(Chorus x2)

If you see kiamo bia bia dem
 Lock am for
 jail for Abuja Akinsley Agbe
 Himself dey for there Ade
 Gbedo na him, They feed all of
 them (ye pa) inside
 Prison prison everything
 scatter, scatter poor man
 Dey surfer, surfer (gbosa, gbosa)
 gun shoot

inna the air (x2)

(Chorus x3)

African love your music
 Africa is my motherland
 We dey grow, we dey grow,
 we dey grow hey.
 there is peace and war... we dey grow
 oooooooo there is peace and war

Verse 3

This one na coja now

won ti ko owo wa ja.
For Eko Aja NEPA
Not irregular 419 for Nigeria
(Agege to Ikeja)
Na hundred Naira fuel scarcity
Na popular actor
Film for Nigeria were Charls Taylor
Ede live big life na hestay for calabar
Na Liberiar mman be that for
Nigeria everything jaga jaga
Jaga jaga poor man dey
surfer, surfer (gbosa gbosa)
gun shoot
inna the air wach ya say
(Chorus x2)

President Obasanjo banned this music as he did to “Zombie” by Fela Anikulapo Kuti, but according to Shaibu (2016) in one of his poems:

*Hand can be clamped in chains but the
tentacles of thinking cannot be cowed
from thinking!*

Inspite of the bans, the music became very popular to the point of becoming a pace-setter! But our statistical and copyright-faulty foundations cannot assert this empirically in terms of sales and sales return to the owner of this intellectual property!

Accordingly, Eedris Abdulkareem rap quoted in Afo (2004) echoes:

Nigeria Jagajaga
Everything scatter scatter
Poor man de suffer suffer
Gbosa gbosa! (gun shut at the air)
Arm robber dey everywhere
Political armed robber
Light no dey Nigeria oo!
Fuel scarcity na popular thing

As a follow-up to this is another satirical rap by Eedris Abdulkareem titled ‘Naija my country: Jagajaga a part 2’ where he says

... bomb blast ehh
Blast everywhere
Innocent children dey die
Every day like birds.....
Youth finish school no employment
Na Jagajaga be that oh
Na Jagajaga be that oh

Lagbaja is another musician in our series with diverse satirical songs with other modern up and coming numerous young musicians.

Music comes in different colour. Musicians and the music are reflected through various Radio/TV formats via the following titles (among others):

1. Music magazines.
2. Music features.
3. Music documentaries.
4. Gospel music.
5. Raggae music.
6. Classical music.
7. Seque music.
8. Stars parade.
9. Up and coming music.
10. Music extravaganza.

11. Star times.
12. Weekend sports.
13. Music galleria.
14. Traditional music.
15. Evergreen music.
16. Country music.
17. Rhythms and blues.
18. Concert time.
19. Music festival.
20. Music requests.
21. Greet beats.
22. DJ.
23. Rap and rhythms.
24. The sound of music.
25. Count down
26. Etc.

All these programmes come out of Radio/TV as:

1. Mobilization messages.
2. Socialization messages.
3. Information messages.
4. Education messages.
5. Cultural promotion messages.
6. Evangelization messages.
7. Reconsientization messages.
8. Etc.

This study has found out that any musical exposure to the consuming audience or listeners must have the backing of the media – i.e. radio and television communication media and by extension the new media (social media) in order to garner local and international acceptability. Anything short or outside this is (according to Shaibu 2015):

...a wink in the dark...
...shadow boxing...
...going into the entertainment
arena blindfolded...

Broadcast media interviews of reputed and reputable musicians have given credence to the assertion that their first exposures and later exposures to the broadcast media is their launch pad or catalysts to their public ratings in their later developments. It is no doubt therefore and no wonder that these musicians seek media platforms such as stars parade, up and coming stars, first music ratings, score card, etc. to launch themselves into the hearts of the listening (radio), viewing (television) and listening viewing (social media) publics.

In conclusion a question can be asked, who are the musicians publics? In answering this question, Shaibu (2016) in the mini survey using the 400 level mass communication class asked the students to state these media publics bearing in mind the value – chain of musician and their products in Nigeria. These are their findings:

- Music script writers.
- Music recorders.
- Music broadcasters.
- Music customers – listeners/viewers.
- Music critics.
- Music researchers.
- Music copyright groups.
- Music sponsors.
- Music label merchants.
- Music analysts.
- Music rating presenters/Anchor Persons.
- Music lecturers/teachers.
- Music equipment dealers.

- Music consumers.
- Etc.

These and many more can also be called the music Industry stakeholders in any country or setting of a particular music.

In general media, broadcast and/or journalistic parlance, we can see the musician as a journalist or a mass communicator with a story to tell via his songs that are creatively woven in different styles and lyrics as mobilization messages for re-conscientization, re-education, re-information, re-entertainment and re-cultural promotion.

In summary of the study therefore is our foundational contribution to basic knowledge or our laying the basis towards proper harnessing of our creative talents (in this case the music creative industry) for the achievement or attainment of national socio-political and economic goals or aspirations or objectives.

An acceptable professional modality for implementation of how music can be used for national rearmament, mobilization, re-conscientization, redirection etc. can be worked out through diverse creative options.

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