JANIM is published by the
Association of Nigerian Musicologists

ISSN: 1597-0590

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Language in its broadest interpretation, occupies a unique position in musical studies generally. Apart from music itself being a universal language, we have the language of music. There is also the language in music from which the text derives. In Africa, the message of music is of a greater importance, hence the language that carries it. The above constitute reasons why we examine various aspects of 'Music and Language' in the fourth edition of of our Journal. The articles published were first presented at the National conference of the Association of Nigerian Musicologists in Lagos in 2009. There are thirteen (13) papers which discuss various aspects of the chosen theme. The papers were accepted for publication through peer review process in line with our editorial policy.

We wish to assure our subscribers of our commitment to maintain a high standard of scholarship through JANIM. Authors are therefore encouraged to submit well researched and well written original papers that contribute significantly to musical knowledge.

On behalf of the entire membership of the Association, the Editorial Board wishes to specially appreciate the contribution of the Provost, Adeniran Ogunsanya College of Education, Ijanikin, Lagos State; in person of Mr. Akim Ajose-Adeogun for financially sponsoring the publication of this edition. We are more than grateful!

Prof. Emurobome Idolor
(for the Editorial Board)
AUTHORS' GUIDELINES

1. Articles to be published in JANIM are first presented as conference papers of the Association of Nigerian Musicologists. As a result, unsolicited articles are not acceptable.

2. Call for Papers are announced annually through fliers and the Internet. Information on Conferences could be found on the Association's official website: www.nigerianmusicologists.org

3. Articles should be original, well written; with clear objectives, theoretical framework, methodology and must contribute significantly to musical knowledge.

4. Articles should be between 12 and 20 pages, well typewritten in Times New Romans (12 points) with good margins.

5. Articles should be submitted in hard copies and as e-mail attachment; as would be spelt out in the Conference Announcements.

6. The official referencing style is APA (5th edition).

7. Articles must be peer-reviewed and accepted for publication by at least two assessors.

8. Articles that fail to meet any of the above guidelines shall not be sent for assessment.
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INTRODUCTION

Nigeria is currently one of the most culturally diverse countries in the world to popular music practice in Africa (Idolor, 2002). This cultural diversity is reflected in the numerous music typologies that exist in the streams of popular music. Popular music plays a fundamental role in Africa as it epitomizes the widespread system of cultural evolution and development in the musical art. Numerous investigation and studies have been carried out on popular music as entertainment genre, a cultural signifier and a therapeutic agent (Janzen, 1978; Good, 1992; Aluede et al. 2008). According to Adeniji (2008) critical praxis since Aristotle has concentrated largely on written texts (novels, plays and poems) but only few attempts have been made to subject popular songs to the same rigour of academic exercise. There is therefore the need to start subjecting these songs to scholarly scrutiny in order to fully understand and appreciate its literary essence. The literary analysis is on the songs of Innocent Idibia (popularly known as 2 face). The importance of song text is expressed in the words of Merriam (1962) when he postulated: 'Song texts are a reflection of the culture of which the people are a part. They provide the researcher with some of the richest materials he has available for analysis' (p.207).

Theoretically, the songs of 2 Face Idibia belong to the category of popular arts, itself an aspect of oral literature. According to Darah (1981) oral literature is all literature that is delivered by mouth to please the ear and the mind. This is in line with Karin Barber's definition of popular art as the large class of new unofficial forms which are syncretized, concerned with social change, and associated the masses. She states further:

"Popular arts are seen as a hybrid, distinguishable from traditional arts by their syncretism. They are located in the cities, the centers, both of technological change and rapidly growing 20th century transport network: they are endowed with an unprecedented mobility: they can be transmitted by radio, television, and record or cassette tape. The audience to which they are addressed in the
first instance are drawn from the city masses; they are often heterogeneous crowds... (Barber, 1987:715).

The purpose of this paper therefore is a linguistic analysis of the acclaimed popular musicians whose fame in the stream of music has transcended international boundaries - Innocent '2 Face' Idibia. From a humble beginning as a member of the plantation boys, 2 Face placed the Nigerian popular music genre on the world map with his creativity and ingenuity. Combining western elements with African traditional musical idiom, 2 Face has carved a niche for himself by making the music acceptable to the generality of African listeners - the youths and adults alike. Like other popular music genres in Nigeria, the music of 2Face Idibia is a conglomeration of both foreign and local styles into unique hip hop music. The hip hop elements found in the music of 2 Face Idibia include the use of hip hop-inspired beats, the hip hop fashion, and the hip hop slang that have been adapted in Africa. Some of his songs are also derived from his native Idoma language and other ethnic boundaries in Nigeria.

**THEORETICAL FRAMEWORK**

The theoretical concept for this study is hinged on Femi Adedeji's theory of transformative musicality (2006). He postulated that music could be used as a vehicle of the transformative process needed in our society and that composition constitutes its major tool. He opined that musical compositions could be used to meet contemporary social challenges. This assertion is in tandem with Greg Urban’s account of the production, discourse famine, and social circulation of cultural forms in modern complex societies (2001). He characterized contemporary, mass-mediated societies as operating under a 'metaculture of modernity' in which cultural forms (such as popular songs) are both disseminated as mass-produced artifacts (such as mass recordings) and replicated through the creation of similar yet novel forms (such as Naija pop). He argue further that unlike societies that operate under a 'Metaculture tradition', which value the precise reproduction of expressive forms (such as recitation of myth) contemporary complex societies emphasize innovative elements when producing cultural objects, and the successful circulation of culture in such societies depends on these innovations and on how they are interpreted by audiences.

The notion that cultural production and reception are linked to identity formation has become a common place in cultural studies, anthropology, ethnomusicology and other human sciences (Wallach, 2008.) Such a premise suggests that the actual encounters of producers and consumers with peculiar artifacts (Music inclusive) in
situations both mundane and spectacular should be taken seriously by scholars wishing to explore the construction of identity in particular times and places (Porcello, 1998). This article then aims to highlight the social and experiential contexts of subjects (musician) encounters with cultural objects (Hip hop), thus grounding its interpretations of those objects in the details of concrete settings and everyday experience. Furthermore, it examines the process by which musical sounds understood as forms of audiotactile material culture are created, mediated, and dissimulated, and ways in which these sounds become meaningful in diverse everyday contexts.

Based on the above submission, it is then imperative that any study on a Nigerian popular music genre must be located within its relevant social and cultural environment. Any effort to do otherwise will mean alienating it from the ever continuous process of social and human interaction.

**OVERVIEW OF HIP HOP MUSIC IN NIGERIA**

The Nigerian hip hop can be categorized into national and regional styles. The national styles are those that have nationwide coverage while the regional ones are those based at sectional regions and ethnic divisions. In line with the above, Nigerian hip hop music is categorized into two main divisions - indigenous and foreign. The indigenous hip hop styles are those which derive their elements mainly from indigenous musical sources. These include the native, traditional, neo traditional and spiritual derivatives. The hip hop artistes also derive some source of materials from local African folk tradition drawn from their villages or ethnic boundaries. The folkloric phenomenon seems to be taking a major trend in the lyrics. The general impression received from the analysis of the composition is that it finds its echoes on popular airs. Thus, considered in the ethnological and linguistic planes, one can accord Naija hip hop music as from four principal origins, which are those of the present population of Nigeria such as: Niger Delta hip hop, music of the igbo hip hop, Yoruba Hip hop, and the Hausa hip hop variant.

Like other popular genre, Nigerian hip hop is constantly being created and recreated. The present Afro hip hop cultures have been enriched by constant western hip hop music. Innovations are also introduced though the leadership of creative individuals. In the hip hop scene, we find new forms of music being created and enriched by new materials. The popularity of the artistes is further tested on the airwaves and once it is accepted, the individual is free to add to it or modify it according certain conventions. The main characteristic of hip hop music is the wide measure of spontaneity. One has only to attend a musical show or festivals in order to understand this. Just as African music is extemporized, that is, formed on the spot, it is common to find some hip hop artiste make up music or rap lyrics in a matter of minutes. While the artistes are singing
or rapping in varying degree, performers may not be at one level. Some artistes are recognised as outstanding in certain respect- in knowledge, vocal delivery, skill, creativeness and dance.

**THE LINGUISTIC FEATURES OF THE LYRICS OF 2 FACE IDIBIA**

The diction of the songs of 2 face Idibia is usually simple and accessible. This is in line with Osundare (1981:10) who believe that simplicity of diction keeps the communication line open thus enabling the audience to feel the performer’s feeling. However, in-depth analyses of the lyrics also reveal the use of literary language that is rich and pedestrian.

This segment discusses the linguistic features of the music of 2 face Idibia through evaluation of the content and content language. This is discussed under the following sub headings- code mixing, reduplication of words, exospheric reference, figurative language and poetic texts.

**Code mixing**

The linguistic approach of Gbenga Fagbohun (1994) and Markus Coester (1998) is vital to the discussion of the lyrical styles used in the music. A major feature of the music is the use of code mixing. This may, at times, comprise Idoma, English and/or Pidgin in one and the same sentence. These lyrics supply a good example of the linguistic phenomenon that nowadays is called 'code-changing'. Linguists evaluate this phenomenon against the background of contact between languages which evolve 'the interweaving of linguistic elements from different sources'. Addressing a similar view on this matter, Coester (1998) acknowledged that the intermingling of languages has certainly a particular meaning in African music coining new and forceful semantics, directly influenced the English language and the minds of millions of Africans as well as of other people all over the world. 2 Face Idibia employed the Nigerian Standard English interspersed with Pidgin English and other Nigerian languages. An example is found in the song *nfana Ibaga*:

* nfana Ibaga

Never give another one yawao
So the reason why I say nfana ibaga
Is that I got my conscience by my side
Got piece of mind inside
In this example, Idibia uses Standard English in line 2. On the other hand, he uses the Efik language in line 1 (meaning no problem) and a slang expression 'yawa', which means 'trouble'.

In *See me So*, 2 face Idibia attempted a fusion of the Pidgin with the Yoruba language. Below are excerpts:

As you dey see me so
Edumare don bless me O

There is also the use of the Jamaican slang in some of his lines giving credence to the fusion of reggae style in some of his works. Jamaican Slang is often referred to as 'Bad' or 'Broken English' and is the local language of Jamaica. The Jamaican slang is known as 'English-lexicon' and came into being when the African slaves began using a base form of English as a means of communication. It has become what came to be known as Jamaican slang which is considered an inferior form of English. An example is seen in the excerpts from *Nfana Ibagaa*:

...Everybody know that me too lazy to quit
Everybody know that me physically fit
Everybody know that me humble and cool
But some people them take me for a fool

Another major feature of his music is the predominant use of the pidgin language with a few words in Standard English. The use of pidgin according to Hall (1995) is significant in the sense that the language is in line with the linguistic communicability technique which makes use of catchment language in passing a message to the hearers. This process, he called a 'cultural revolution' when artists are willing to articulate themselves, their aspirations and hopes in Creole or Pidgin languages. This is seen in the song below:

My guy Na your eye you go sharpen
Because he like say he don dey happen,
no shaken notin dey happen,
Nobody won kpai, but dem won go heaven

...U get to try to dey always and mind
bcos U no won Kpai before you die,
lie lie I know say you dey like to dey jolly
cos I see you for my body u dey shake e your body.
In *Nothing dey happen* Idibia made use of words like dey, dem, wan, Na are all derived from Pidgin. This results in the use of wrong grammar as shown in sentences like 'My guy na your eye you go sharpen' meaning 'My guy you need to sharpen your eyes' in standard English. The spelling of the English-derived words is more or less close to the spelling in Standard English. There are also expressions which do not belong to any particular language, but arise from the composer's creative treatment of language. Words like 'kpai' are expressions which do not belong to any language but are being used by common people in the streets to mean 'die'.

**Reduplication of words**

Another striking feature in the lyrics is the reduplication of words. According to Coester (1998) reduplication is a significant morphological process in Pidgin English which involves extension of words without a change in their meaning. In *Nothing dey happen* We find much reduplication of words like 'Lie lie' in line 7. An example for the reduplication of an entire clause within a sentence can be found in the example below where the words 'yourself' appears three times in a sentence:

...if it seems dat you sleep and raise up,
you gat to fight for yourself before you find yourself by yourself
wit your hands up, you gat to be strong, you gat to hold on...

There are other reduplicated words, where the two words are almost the same, but with little changes in either the vowels or the consonants. An example of such is me, myself my mission which produces a rhyiming effect as seen in line 2 of the example below:

So pull a cushion, sit back relax and listen
To this introduction of me, myself and my mission
My vision is to let you all see
That there's more to this life than just faking up reality

There are also nonsensical syllables and expressions littered across the songs. The impetus for the coining of these seems to be nothing more than the enjoyment of wordplay and the rhythmiceffect they create in the songs. An example is the introduction of *For Instance* as excerpted below:

Eh!...Chineke me!...
Ew!
The word Ala 'Oyi e' has no meaning whatsoever in the text but has been added to the song to create some rhythmic effect.

**Exospheric reference**

One of the outstanding characteristics of hip hop lyrics is a tendency towards exospheric reference. Exospheric reference refers to a thing as identified in the context of the situation. In the course of the works, many references are used which are not specific, or who or what they refer to (Halliday et al Hassan; 1976). It is therefore difficult to interpret their discourse without the visual record or the pictures that informed them. This is because the meaning is context-bound and to interpret the discourse, one has to rely on the content. Many of the personal pronouns used by 2 face Idibia in his lyrics have no specific reference points within the text. For instance, there is the constant use of 'girl' in *My Love* without being specific as to who he was referring to:

What kind of girl wey make love dey be so  
What kind of girl wey make love dey sweet so  
This girl be nice o, I met her for disco  
Whilst we be dancing, we be chatting  
We be laughing, we be hugging, we be drinking  
We be hmm hmm hmm kissing

This common feature is seen in the song *Nfana I baga* where he lambasted some unnamed detractors for calling him a school drop-out:

...I go bear my mind I go bear am black and white  
Just because I say I no finish school  
Some people them they take me for a fool...

**Figurative Language**

A linguistic feature of 2 face Idibia's lyrics is the use of figurative languages. The following figures of speech identifiable in the lyrics are alliteration, anaphora, personification and hyperbole. Apart from being artistic and poetic devises, these figures of speech help in creating pleasurable effects that are necessary in the comfortable and easy repetition, recollection and involuntary evocation of the text (Avorgbedor, 1989). For instance, the alliteration is found in *If Love is a Crime* with the words 'I want to be
wanted':

...Girl if love is a crime then I want to be wanted,
If love is a crime I'm willing to be hunted.

The application of metaphors is seen in *African Queen*, the song that shot 2Face Idibia into stardom. The Song 'African Queen' is one of the most heartfelt love songs I have ever heard. As a poet, 2Face puts it out on the line with great lyrics, emotion and a sense of musicality that bridges rap with pop and it carries the undeniable, truly African spirit (Amazon, 1996). His use of metaphors to describe the African queen like the sun, paradise, supernatural being, the moon, the star, etc to eulogize the African queen is indeed a celebration of womanhood. African Queen is a kind of music which has a dual theme; 'African woman' and 'love'. He also expresses the power of woman in turning around the course of nature (sun, moon, stars, paradise etc). Below are excerpts:

Just like the sun,
Light up the earth,
You light up my life.
The only one I ever see
With a smile so bright
Just yesterday
You came around my way
You change my whole scene way
With your astonishing beauty.
Oh, you could make a brighter scene
An ordinary thing
A supernatural being
And oh, you are brighter than the moon
Brighter than the star
I love you just the way you are.

Face Idibia also made use of personification in some of his lyrics. For example, 'love' is invested with a glowing and audacious personality in *True love*. This is reinforced by its repetition several times in euphemistic expressions. The overall effect is the prevalent idea of one desperately in search of 'true love'.

...You see, true love
She used to live here before
But I don mess up and threw her out the door
Now I don’t feel iray like I used to be before
All the things we used to say
All the way we used to dey...

[Chorus:]
See, am looking for someone to set my soul free
Looking for someone to love me completely
Looking for someone to show me true love
And am searching for the kind of possibility
For someone to truly love me for me
Someone to come and be my true love

Another example of such expression is 'Love is a crime' where the attribute of a murderer is attached to love. This is also an oxymoron because two normally contradictory terms (Love and crime) were combined for rhetorical effect.

Other figures of speech used in the lyrics include simile, oxymoron, zoomorphism, paradox and allegory.

**Poetic Texts**

There is no denying the fact that the musician is a seasoned poet. This is seen with his skillfully grafted poetic lines found in the lyrics with the characteristics of words based on the sound and images they suggest. This includes the application of poetic repeated rhythms and a few of rhymes at the end of some lines to add colour to the structure of the music. An example of the music with poetic text is True Love which is illustrated below:

...You see, true love
She used to live here before
But I don mess up and threw her out the door
Now I don't feel like I used to be before
All the things we used to say
All the way we used to dey
How we used to pray
Now there's emptiness inside of my soul
And they say my melliness dey start to show
And God knows I cannot take it no more

The extract above has the characteristics of rhymes at the end of each line. We have 'love' rhyming with 'before' (line 1 and 2) while 'say' rhymes with 'dey' (lines 5 and 6).
This poetic format is found in many of his lyrics.

**HIP HOP AS MEDIUM FOR POLITICAL COMMENTARY**

Music has long been an expression of faith, freedom, peace and justice (Independentlens, 2010). Nigerian musicians like Fela Anikulapo Kuti have employed this medium to fight against inequality, poverty and war, and in support of workers, civil and human rights. A careful study of some of 2 Face Idibia's songs shows the musician's use of the music as a tool for condemning tyranny among the political class. An example of such is in 'for instance' where the musician condemns the injustice, corruption and the abuse of power perpetuated by the ruling class.

For instance
Say na me be Baale of Nigerians
Say na me be one wey dey make plan
Say I go create a scenery where better go plenty
Make we dey give chance
Instead to dey pack the money go France
To make suffer to full in abundance
To make me run run away
To a place where ebi say
I go feel like Europeans
Where them go respect my skills for instance
Where them no go dey play pranks
On top people wey work the way
Wey give them the key
To chop substance
As them know say we be freelance
Their looting no dey give us assurance
Repentance no dey their plans
E dey create annoyance for my heart

In this song, 2 face Idibia decries the spate of lootings among the leadership where money meant for the development of the citizenry are stashed away in foreign accounts overseas. He also lamented about the neglect of the youths which eventually leads to the exodus of skilled workers now commonly called 'Brain drain'. The words in this song acquires a mocking tone when considered diachronically with what the politicians promised at their campaigns and what they now term their 'dividends of democracy'. The import of these lyrics at the end is a grief to the average Nigerian (E dey create
annoyance for my heart).

The artiste's contempt for the rulers is reflected in his choice of a depersonalized noun phrase 'dem' in pidgin (meaning they in Standard English) to refer to them in the entire song. The overall picture of the Nigerian leaders after a scrutiny of the lines below is that of wicked, callous and inconsiderate dictators:

...That's why you give them the chance
To turns us ...to turns to victim of circumstance
Them just dey ignore our existence
Them just dey use excuse buy chance
Like them no know say we dey
Them dey use us dey play

The artiste's use of symbolism is also commendable. 'Baale' becomes a symbol of dictatorship though in reality it is a statute of royalty. At another level, 'Baale' is also symbolic of the ruling elite, the presidency. The line of distinction drawn in this song is that of a king in the African continent that holds sway in power without any rival. Another literary device used in this song is irony. The fact that the citizens of Nigeria were the ones that gave the key to leaders to loot the treasury is ironical. The irony emphasizes the theme that we got what we deserved since we were the people that elected them into office.

The artiste's treatment of the political intrigues in Nigeria in E be like Say reflects social reality that is more than 'ordinary discourse'. In this song, the political elites are given a bashing for deceiving the masses and hoodwinking them into voting for them through empty promises. The song ended with a charge to the masses not to be deceived at the next election:

See, all I want to say is that
They don't really care about us
Because all they want to do is to get in touch with big bucks
Because they think the money gives them the power
But the power is nothing
If your people cannot get quality education
The power is nothing
If your people keep on dying of disease and starvation
The power is nothing
If your people have no peace (no peace)
The power is nothing
If your people cannot live in unity (yeah)
See, why do you keep deceiving the people, my brother, my sister
See, why do you make all this people to dey fight one another
Only God can judge you now (4x)
Another year has come
And now you want my vote once more
Oh no

In sum, the lyrics analysed above are based on the issues of injustice, corruption and the abuse of power and diverse aspect of contemporary African problems including imperialism. Through this medium, the artiste has been able to successfully express the feelings of the Nigerian people, using the arts as a channel of public communication at their disposal (Barber, 1987:2).

CONCLUSION
The paper has attempted a literary analysis of the music of 2Face Innocent Idibia. From the analysis of the lyrics, it is evident that the songs constitute an important part of popular arts and deserve serious academic attention. It is also seen that his music contain enough literary feature found in written literature to warrant serious analysis. However, further research on other popular musicians in Nigeria is needed in order to harness their unique literary potentials.

DISCOGRAPHY
Face To Face Album. Released 2004 under Kennis Label
African Queen
Nfana Ibaga

Grace To Grace. Released 2006 under Kennis Label
E be Like Say
For Instance
If Love is a crime
See me so
True love

REFERENCES


