

# Music in Elections and Youth Participation in Politics: A Study on the Students of University of Lagos, Nigeria

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## ABSTRACT

Music as a tool for campaign or mobilization is not a new thing in the public sphere, it has been used by propagandists, especially for political parties to create awareness and as a platform for enhancing political communication. This research seeks to examine the impact of music on the participation of the youths in politics in Nigeria. It employed the theoretical construct of music as capital to explain how music confers special status on music artistes and the capacity of music to influence young voters. Using the research instrument of closed ended Likert Scale Questionnaires for the gathering of data for analysis, and the cross tabulation and chi-square, the research found that music during elections is a good way to disseminate political information and increase youth-targeted awareness. The research concludes that music when used during elections plays the role of political communication and information dissemination if directed at the politically conscious group of spectators and gladiators. Finally, the research recommends that political music should not be restricted to election periods alone, and should do more of sensitization about the benefit of participation in politics rather than being used for the traditional role of endorsement of political parties and party candidates. And if properly utilized in the right direction, music will improve the voting behavior of the youths with positive impact on the overall political culture.

**Keywords:** Music, Politics, Campaign, Elections, Political Participation, The Youths

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## Introduction

Music as a tool for campaign or mobilisation is not new in the public sphere; it has for long been a device in the hand of propagandists. Linda Colley (1992) in her history of Britain described the manner in which the song 'God Save the King' was employed as a form of propaganda through which the rule by kings and queens (monarchy) was legitimised; an act in which the Soviet Union and the Nazi regime were not left out. The Armenian State Jazz Orchestra served the musical propaganda band for the Soviet government established in 1938 by Artermi Ayvazyan at the cost of two million roubles (Starr, 1983).

Historians have sought to trace the origin of music in politics to as far back as the 1920 elections in the United States when Warren Harding was endorsed by Jolson with the song "Harding You're The Man For Us" and the 1924 campaign song "Keep Cool and Keep Coolidge". More recently, The Guardian reported that about 194 music and movie celebrities worked for the election of the first US Black president in person of Ex-President Barack Obama. ( Guardian, 2015)

The trend of music in politics with the use of especially composed campaign songs is however not peculiar to the Western World, it has come to gain relevance in other parts of the world with Nigeria not being an exception. The Nigerian 2011 general elections, when the creative industry queued behind the then President Goodluck Jonathan with the musician Dbanj and his music "Vote Goodluck Jonathan", was a notable case of music and a celebrity involvement in the Nigerian political scene. ( TheGuardian, Feb. 20, 2015).

While the Nigerian 2011 general elections could be said to serve the foundation upon which the use of hip-hop and blues music for electioneering activities in Nigeria is built, the trend became more prominent during the preparation for the Nigerian 2015 presidential election. The period did not only witness wider and more pronounced act of musical endorsement, especially for the two major presidential hopefuls (Goodluck Ebele Jonathan of the PDP and General Muhammadu Buhari of APC), such was more employed especially in the build up to the Lagos State gubernatorial elections. The media and society were fed with a host of campaign songs among the most prominent of which was "Ambo-Gbabe" which was the product of a collaborative effort by music artistes like Olamide, Dammy Crane, Ice Prince, M.I, Yemi Alade among several others, who endorsed the then All Progressives Congress candidate Akinwumi Ambode. Also, the then president of Nigeria, Dr Goodluck Ebele Jonathan had popular campaign songs in support for his re-election attempt, with singers like Onyenka Onwenu in "Run Goodluck Run", and the self-acclaimed 'Musical Taliban' Oritse Femi's "Great Jonathan" being among many others.

The effect of music is assumed to be great when it comes to informing young adults about the choices they should make among political office contenders. Perhaps this assumption is due to the fact that the media is crucial in politically socialising young people (Chaffee & Kanihan, 1997) and the argument that there is a

significant connection between the lives of young people and the music celebrity culture (Turner 2004; Inthorn & Street, 2011; Nainan Wen & Di Cui, 2014).

However, despite the heavy music contents in support of the re-election attempt of President Goodluck Jonathan in 2015, the music celebrity posture of Mr 9ice Alapomeji in 2015, and the music celebrity posture of Banky W in the 2019 elections, Dr Goodluck Jonathan still lost the election. However in spite of the comparatively lesser use of music by General Muhammadu Buhari for his election campaign in the same 2015 and the 2019 general elections, General Buhari still won the election. Thus, it becomes pertinent to ask whether the use of music in campaign truly influence individual political behaviours; especially with regards to youth participation in politics. Consequently, at what stage in the political process does the use of music for campaign matter? Does the use of campaign music truly influence the youths to take part in politics? At what stage in the political process does the use of music play the most viable role? All these are part of the many questions this paper seeks to interrogate and subsequently answer.

Young people were targeted for this research, on the strength of the outcome of a 2009 study by a UK study group which reported that 93% of the youth polled (aged 16 to 24) attests to regular engagement with television and 71% of them regularly listen to music which make them relevant target for a study on party campaign music (Ofcom, 2009).

### **Music and Political Participation; Some Conceptual Notes**

In an ordinary definition, music can be described as a form of art that is used to communicate messages with the help of a structurally harmonious sound or acoustic signals. It serves as one of the most important elements of a culture, irrespective of ethnicity or geography. As ethnically diverse as Nigeria is, the attachment of the different ethnic compositions to certain kind of folk music has sometimes propelled scholars like Spender (1972) to argue that “music is the most powerful of idealist drugs except religion.” This perhaps explains the universal acceptability of the use of music as a popular medium of social, political, and cultural expression (Aririguzo, 2019). Chandra (2010) argues that music is nothing but a medium of entertainment and for people’s amusement. According to Ligeti (1978), the very nature of music is anti-oppressive, and this makes it an essential commodity through which societal injustices and political wrongs are being put to criticism. Music in its very nature is neutral, but its usage could define the very form from which it could be perceived.

Like every other form of creative art, the classification of music also conforms to different socio-political and cultural contexts. Thus, music is context based and situationally defined as what is considered acceptable in one situation or context may not be considered appropriate in another context. Music, according to (Aririguzo, 2019), appeals to citizens and policy makers alike. (Rousseau (1959) while proffering answers to the communication potential capacity of music, says that music energy and the force of its expression is the major motivation behind its usage for political purposes. To Garofalo (1992), messages conveyed through music are better communicated and spread beyond spaces defined by politics. While it might seem difficult to measure the direct impact of music in the political process of any nation or society, that politicians often employ its use is a manifestation of its power and votes’ galvanising ability.

Thus, music and politics are often associated, as argued by Street, Hague and Savigny (2008). Onyebadi (2017) asserts that music is in itself a platform for enhancing political communications, whether explicit or implicit, sentimental or factual, propagandist or promotional music has become an essential part of political life especially in recent time. The importance of music as an essential part of political communication is further asserted by the outcome of a study that was conducted by (Weglarz and Pedelty 2013) in which they maintained that political activists often compose songs to drive home messages to their supporters, one which they termed “political rock” as opposed to “mindless party rock music”. According to (Street, 2003) politically motivated music can come in different forms. It can be the rebranding of a popular song to accommodate new lyrics, or of an old song found fitting as a satire for new and emerging events. The entertaining nature of music; coupled with the interest it arouses in people, serves as catalyst for political participation when employed as a tool for political communication. It has therefore been argued that:

*At the simplest level, the music chosen to accompany election campaigns acts as a form of propaganda. It serves to evoke particular images and associations, much in the same way that politicians’ photo opportunities with pop or film or soaps stars are supposed do. If anything, songs and sounds are more powerful weapons in this armoury because of the way music works directly on our emotions. Just as the soundtrack to films or advertisements generates moods and feelings, so too do campaign songs.*

Although, political messages must reach the ears of every eligible electorate if the chances of any aspiring political office holder must be guaranteed, yet such messages barely transcend the ears of a few politically conscious sections of the electorates. The youth population constitutes the most viable apolitical proportion of

the citizenry, in some nations, in which related study had also been conducted (Fahmy, 2003). Also, they constitute an important proportion of participants in the cultural sector from which music and its singers are produced (Turner, 2004).

The concept of political participation, like election and voting behaviour, constitutes one of the operating concepts that revolves around the study of democracy and any other form of citizen engagement in public affairs and activities. Parry et al. (1992, p.3) corroborate this stance by asserting that “virtually any writing about political participation is a writing about democracy”. Kaase and Marsh (1979, p.28) affirm that the concept of political participation is an essential subject in the discussion on democratic states. Consequently, it has been argued that where the system of citizenship participation is low, the operation of democracy will as well be low; and where citizens participation in the political system is high, democratic practise will as well be high (Verba & Nie, 1972).

The concept of political participation in the most ordinary definition suggests the voluntary and non-coercive involvement of the citizens of a country in the affairs of their state. To Uhlaner (2001), it is nothing but a form of political engagement. It is also a system of organising civic and political activities perceived as a matter of right or duty towards one’s nation or society (Riley, Griffin & Morey; 2010). In their contribution towards a much broader definition of the subject matter, (Verba & Nie 1972) noted that Political Participation refers to those activities by private citizens that are more or less directly aimed at influencing the selection of governmental personnel and or the actions they take. (Verba & Nie 1972) further describe political participation as a system of influencing government policies and programs directly, or the indirect system of exerting control or influence over the choice of core governmental policy makers.

The first mention of the relationship and the importance of political participation to the operation of democracy is traceable to the famous funeral speech delivered by the great Greek City States politician and political leader, Pericles in the winter of 431-430 b.c. According to Pericles:

*An Athenian citizen does not neglect the state because he takes care of his own household; and even those of us who are engaged in business have a fair idea of politics. We alone regard a man who takes no interest in public affairs, not as a harmless, but as a useless character; and if few of us are originators, we are all sound judges of policy. (Sabine & Thorson; 1973, p.28).*

In a more recent call for what he described as a “participatory” form of democracy, Benjamin Barber condemned the then prevailing “thin democracy” or “politics as zookeeping” in which “pervasive privatism” dominates life, based on the idea that “the conscious political pursuit of public goods by private actors (firms no less than individuals) is destructive of private rights and values” (Barber; 1984, p.253). He advocated instead for a ‘strong democracy’ that “requires unmediated self-government by an engaged citizenry” (Barber, 261) rather than the organisation and interrelation of amateurs devoid of the expertise interference. To this effect, citizens’ engagement in politics should not be considered as a specific type of activity but rather as an integral and essential aspect of social and political live of every man.

Participation or non-participation of youths in the political activities of their country is an area political scientists have different opinions because, while some perceive age as a greater predictor of political behaviour others think otherwise. Participation however stands at the centre of the discuss on youths and had risen to the peak of social research and policy agenda (Chisholm & Kovacheva; 2002). Earliest approach (classical) to the idea is traceable to the socialisation theories of Eisenstadt (1956) and Coleman (1961); a sentiment further shared by Parsons (1952) in whose conceptualisations described youth participation as a process of internalisation and integration into the dominant social norms. This approach thus portray participation as a control mechanism through which young people are shaped to act in certain societal specified manner; rather than being seen as an autonomous act of self-fulfilment. However, this approach was thus critiqued as being pro status-quo which constrains the youths to merely accepting some adult values and practices rather than as an independent and self-deciding group (Hartman & Trnka, 1985).

However, a different perspective to the classical and conservative thinking is the concept of citizenship as formulated by (Marshall, 1952). According to this idea, the ease with which the youths are able to exercise their civil, political, and social rights shapes the pattern of youth participation in any given society. It has been argued that the ability of an individual to exercise his rights as a youth transforms later into the right to full participation in politics, later in life.

The concept of citizenship does not see the individual as a passive being with rights and responsibilities, but rather, as an active individual in the society. Thus, unlike the relatively narrow legal or civil status, citizenship suggests a broader willingness and ability to participate in societal decision making activities (Dwyer, 2000). Roker and Eden (2002) however took the discussion on citizenship further in their concept of constructive social participation to refer to some social actions whether formal or informal and voluntary works, community actions, and political activities through which young people participate, and exercise some influence on policies in their

society.

The Council of Europe's European Steering Committee for Intergovernmental Co-operation in the Youth Field (CDEJ), argued that "participation is not an aim in itself, but an approach to becoming an active citizen, a means of taking an active role both in the development of one's own environment and in European co-operation" (CDEJ; 1997, p.7). In the explanation put forth by Mahler (1983) and Mitev (1982), youth is described as the most active and committed group in any social gathering whose participation in any social activity should be perceived as a form of interaction to bring about their self and societal development rather than the classical perception of integration into an existing norm and value system. This approach takes the youth as a producer of new and progressive values which 'rejuvenates' the society.

In what could be described as a sharp departure from the existing ideological myth surrounding the communist perception of the youth as the dominant vehicle towards the realisation of a purported classless society, post-communist researchers on youths now tread towards the T.H. Marshall (1952) conception of "youth citizenship" as against that of "juventisation". As Chisholm and Kovacheva (2002) would later argue that youth participation irrespective of its kind can be classified into 3 major aspects as follows:

- i. Institutional Political Activities such as elections, campaigns and membership of a political party.
- ii. Protest Activities such as getting involved in demonstrations, social movements, and policy advocacy among others.
- iii. Civic Engagement among which includes associative life, community participation and services, voluntary work among several other related activities.

Based on the above classifications, one can thus conclude that the concept of youth participation encompasses virtually every aspects of human engagement; one which Siurala (2000) defines simply as a 'postmodern' kind of classification which is expressive, emotional, aesthetic, casual, virtual and digital in nature. To provide a better understanding of the civic relevance of youth participation, specialists in youth study have over the years employed a tripartite classification of the concept of youth. The first of this is in line with the political scientists' conception of the youth as just a generation, in sharp departure from Mannheim's (1952), which is of great relevance in the rapid social changes being experienced in Europe (Becker, 1992; Semenova, 2002). The second perception of the youths is that, at a stage in life; an interpretation which conforms strictly to the social psychological orientation of a state in which the search for self-identity is experienced, and in which values explored helps in shaping individuals consciousness (Cote, 2002; Helve, 1996). The last of this interpretation is that the youth as a social group navigates between the stages of dependency to that of autonomy (Bynner & Roberts, 1991; Wallace & Kovacheva, 1998). The summation of these different perspectives on the understanding of the youths as well as the importance of their interaction and integration within the society is the basis upon which a general understanding of youth participation can be enhanced.

### **Music and Political Participation in Nigeria**

Although literature on music and politics in Nigeria is scanty, some scholars have been able to establish an age-long relationship between the Nigerian political system and the use of music as a tool for political mobilisation and awareness (Ademilokun, 2013; Adedeji & Olaniyan, 2010; Olaniyan, 1997). One notable work in this regard is Bateye (1997) who classified music in Nigeria into two broad categories i.e. campaign music and non-campaign music. He traced the history of the use of music in the Nigerian politics to the old Western Region elections of 1950s especially between Chief Obafemi Awolowo and his arch political rival Chief Adegoke Adedabu. Back then, chants constituted the major form of popular political music. Apart from being employed as a means of praising the political parties and their representatives, it was also used as propaganda to blackmail and humiliate the opposition party and their candidates.

Again, Bateye (1997), asserts that the non-political music such as those employed in theatre also occasionally communicate political messages. Thus, the task of musical politicking shifted from within the grasp of politicians to the sphere of musicians who now use their songs to influence public opinions and political decisions respectively. This development led to poet-singers like Kunle Ologundu, Olanrewaju Adepoju and a host of others whose music throw tantrums and abuses at politicians and government officials deemed morally unfit by popular opinion of the public.

However, while Bateye (1997) said little about the categorisation of musicians as regards their relationship with the political parties and politicians, Olaniyan (1997) classified the available category into that of "praise singers" who applaud politicians (corrupt and morally bankrupt ones especially) for economic and material gains, and the "activists" whom through their music condemn bad government decisions and policies as well as encourage good policies of public benefit. To cap it all, Olaniyan (1997) argued that music is an intrinsic part of the Nigerian political system.

Adedeji and Olaniyan (2010) analysed the relationship between politics and music on the social mobilisation capacity of music as an instrument for driving socio-political and economic policy changes. They argued that the hymnic texts in the Ifa literary corpus can be deployed for socio-political mobilization. To them,

these hymnic corpuses serve as essential reference points to early traditional, cultural and religious values upon which all actions and activities should be defined.

Since the commencement of Nigeria's fourth republic in 1999, the use of music as a tool for campaign, and during political party and candidate promotions, as well as voter's education and mobilisation in Nigeria is gradually gaining prominence. For example, Osiebe (2019) made a comprehensive analysis of what he described as the "frequency of political material in the music produced during electoral seasons" so as to measure the degree of the effect of such music produced on the political consciousness of the Nigerian populace.

From the 2011 general elections, particularly the 2015 general elections; the use of music in politics has assumed some prominence, akin to what it used to be in the past i.e. as an instrument for political campaign and party candidacy endorsement. And this renewed interaction is not without notice among scholars in the social sciences, Titus and Bello (2012); Wader, Jumare and Imam, (2016); Adebayo (2017); Osiebe (2017); Kachii (2018); Obono (2018); Oyedele (2018). For example, while the relationship between music and electoral activities can be said to be for political consciousness, the main reasons why music is gaining so much ground and becoming an integral part of politics and electioneering campaign, remains largely a subject of political inquiry. Thus, The Director of Research and Strategy at the Goodluck Campaign Organization in the wake of the 2011 general elections, Mr Mike Omeri, attempted an explanation for the above questions. He said:

*Gradually the young people are becoming more interested in politics even if they don't vote, but the fact that their numbers move at a particular point in support of a particular candidate gives the overall impression that that is where we are going. And once the youths identify with you, even if they don't vote, there's the tendency that their behaviour will influence those of other people to vote for your candidate. So what we had was a situation where we used music to gather and rally support around the candidate, and it became a platform for influence to even people who will rather not vote for any candidate (Osiebe; 2019, p.8).*

What the above suggests from the political party point of view is that the use of music in the electoral campaign in Nigeria has no direct connection to determining the victor at the poll. Rather, it is simply youth targeted and of bandwagon effect. Hip-Hop music, among every other production within the Nigerian cultural industry, had stood itself, out to become the only cultural production that constantly and persistently depict what may happen in the Nigerian political system.

## **Methods and Data Presentation**

### ***Scope of Study***

The focus of this study, which is on the youth population is not unconnected with four major factors. First, young people's adulation of music and music celebrities makes them an attractive target for political appeals (Jackson & Darrow, 2005). Second, young voters' attitudes and preferences regarding political candidates are often unstable (Burton & Netemeyer, 1992), which make them a campaign target (Chang & Hsieh, 2011). Third, although they show lower involvement and interest in politics and elections, communicating with the right message and through the right medium can increase young voters' engagement in the political process (Drummond, 2006). Fourth, encouraging young voters to vote is important because their voting behaviours can become habitual (Gerber, Green, & Green, 2003).

### ***Research Methodology***

If at all there is any association or group with whom the Nigerian entertainment industry shares the greatest bond, it is inarguably the youths in city of Lagos and the University of Lagos, Akoka respectively. Aside from Lagos being home to majority of elites within the Nigerian entertainment industry, it also boasts of a rich history as the host to foremost entertainment shows on the African continent which is why the University of Lagos stands out among the universities in Nigeria with the highest number of celebrity alumni within the Nollywood industry.

### ***Research Design***

This study is descriptive and adopts the survey research method of scientific enquiry. The choice of the survey research design however is informed by the need to sample the opinions of the respondents (University of Lagos Students) whom existing reports support as having a strong attachment to the cultural industry, and often get mobilized to events where music is played. The choice is also an attempt to capture a representative data on the opinions of youths with regards to those factors that motivate them to take part in political activities. It is also about whether the endorsement of a particular politician or political party by music can arouse the interests of youths to take part in the electoral activities or even vote for the endorsed party.

### ***Study Population***

The population for this study consists of every individual whether male or female, that qualifies to be referred to as a youth (i.e. 18-35years in age) and as well resides within Nigeria.

### ***Sample Frame***

Sample frame for the study is for those respondents that fall between the ages of 18-35years which is considered as the Nigerian official youth age bracket as defined by the National Youth Policy of 2009. And for choosing the University of Lagos, it is because, popular opinion has it that the University of Lagos is a complete blend of intellectuality and social life, a sentiment to which its students and alumni mostly pride themselves (Wahab, 2017).

This factor, among several others, informed the researcher's choice to sample the students of the University of Lagos for the study and also because they enjoy some familiarity with the cultural industry.

### ***Sampling Method***

The research employs both the probability and non-probability sampling techniques. The probability sampling techniques employed includes stratified technique to separate the youths from other age grades, and area cluster which informed the choice of University of Lagos students because they hold a large number of individuals within the youth age and who have some familiarity with the cultural industry.

Purposive sampling method is also the non-probability sampling technique employed for this research because the study revolves strictly around the youth category. Choices of sample data among the general population were done using a simple random sampling technique such as to guide the researcher against interference of its values that might occur in the situation that a non-random sampling technique is adopted.

### ***Instruments for Data Collection***

The study employed strictly the primary mode of data collection. The researchers conducted the survey with the data collection instrument of questionnaire. The questionnaire is a closed ended likert scale type that sought to interrogate the perception of the respondents as regards music and its use as a youth-targeted campaign tool. It also sought to know whether music helps to motivate youth participation in politics, as well as explain the stage in the political process at which music is most effective to drive youth political engagement.

### ***Data Analytical Tool***

Collected data using questionnaire were subjected to the quantitative analytical method using the analytical tool of SPSS. The Cross Tabulation and Chi-Square analytical method were adopted in other to create an effect relationship between the role of music in the electoral process and the participation of youths in Nigeria politics.

### ***Analyses and Discussions of Findings***

This study is about whether music, during electoral periods affect youth's participation in politics. The data collected were analysed under the following sub-headings; socio economic characteristics of the respondents, youth's perception of purpose-targeted music, and the influence of music on youth's interest to participate in politics the and extent to which politically motivated music affects youth participation in politics.

**Demographic Characteristics of Respondents.**

**Table 4.1a: Demographic Characteristics of Respondents**

Variables	Frequency	Percentage
<b>Gender</b>		
Male	182	56.2
Female	142	43.8
<b>Total</b>	<b>324</b>	<b>100</b>
<b>Age Group</b>		
18-23 years	255	78.7
24- 29 years	57	17.6
30 - 35 years	12	3.7
<b>Total</b>	<b>324</b>	<b>100</b>
<b>Religion</b>		
Christianity	272	84.0
Islam	48	14.8
Others	4	1.2
<b>Total</b>	<b>324</b>	<b>100</b>
<b>Marital Status</b>		
Single	308	96.2
Married	12	3.8
<b>Total</b>	<b>320</b>	<b>100</b>
<b>Education Level</b>		
Undergraduate	282	88.7
Post Graduate	32	10.1
Others	4	1.2
<b>Total</b>	<b>318</b>	<b>100</b>

The demographic distribution of the study sample size shows that Male occupies 56.2% of the sample group while female occupies 43.8% of the sample groups. This shows that the proportion of male is slightly more than that of the female respondents. However, both groups are well represented in the study.

A significant number of respondents; 78.7% are within the age group of 18-23 years, followed by 17.6% who are within the age group of 24-29 years while those within the age group of 30-35 years only make 3.75% of the respondents. This implies that majority of the respondents are in their twenties and they are eligible voters, thus their opinion were critical for this study.

As for the distribution of respondents according to religious faith; a whopping 84% of the respondent's practice Christianity while 14.8% and 1.2% practice Islam and other religions.

Not less than 96.2% of the respondents are single while only 3.8% are married. This is slightly because majority of the respondents are in school and educated individuals are often open to prolonged age of marriage (Marchetta & Sahn, 2015). 88.75% of the respondents are undergraduate, 10.1% are postgraduates while only 1.2% are involved in other academic programmes.

**Fig. 4.1b; Students per Faculty.**

Name of Faculty.	No of Q/naires Distributed	No of Q/naires Received	%
Faculty of Arts	50	44	13.8
Faculty of Education	50	40	12.5
Faculty of Engineering	45	34	10.7
Faculty of Environmental Sciences	45	37	11.6
Faculty of Law	45	38	11.9
Faculty of Management Sciences	45	35	11.0
Faculty of Social Sciences	45	39	12.2
Faculty of Science	50	48	15.0
Faculty of Medical Sciences	25	4	1.2
<b>Total</b>	<b>400</b>	<b>319</b>	<b>100</b>

Source. Author's Data Analysis.

The faculty with the majority of the respondents, 15.0% is the faculty of Science, followed by that Faculty of Arts with 13.8%. Faculty of Education has 12.5% of the respondents and Faculty of Social Sciences has 12.2% while other faculties range from 11.9% to 1.2%. These results indicate that students responses were relatively even from across the different faculties, which will allow for generalization of findings.

### Youth's Perception of Purpose-Targeted Music

This section shows the results and discussions on research question one (1) and hypothesis H<sub>01</sub> that focuses on the perception of youths with regards to purpose-targeted music.

#### Extent of Youth's Perception of Purpose-Targeted Music

**Table 4.2.1: Extent of Youth's Perception of Purpose-Targeted Music**

SN	Perception of Music	SA (%)	A (%)	N (%)	D (%)	SD (%)	Weighted Mean	Rank	Remark
i.	Music is a universal language that people listen to irrespective of language differences.	71.9	23.8	2.5	1.9	0.0	4.66	2	Strongly Agree
ii.	Every youth has at least one kind of music that they enjoy listening to.	76.2	21.0	2.2	0.3	0.3	4.73	1	Strongly Agree
iii.	Most youths in Nigeria listen to music like hip-hop and blues.	48.1	37.7	10.5	2.8	0.9	4.29	3	Agree
iv.	Music is a viable tool for disseminating youth targeted information in Nigeria.	43.0	37.2	15.8	3.4	0.6	4.19	4	Agree
v.	Music can be used to encourage or dissuade a cause among the youths in Nigeria.	40.4	43.8	10.9	4.3	0.6	4.19	4	Agree

**Source: Authors Fieldwork.**

The result on the extent to which the respondents' perceived purpose-targeted kind of music is shown in Table 4.2.1. A significant majority of the responses ranking as highest with a mean of 4.73 were of the view that every youth has at least one kind of music that they enjoy listening to. Second on this ranking of significance with a mean score of 4.66 is that music is a universal language that people listen to irrespective of language differences. The fact that the mean to the first and second items are above 4.5 indicates i.e that respondents strongly agree to this views. Items such as most youths in Nigeria listen to music like hip-hop and blues has a mean of 4.29 and was ranked 3rd; while the view that music is a viable tool for disseminating youth targeted information in Nigeria and music can be used to encourage or dissuade a cause among the youths in Nigeria were ranked fourth with a mean of 4.19. The mean rankings of 4.0 and below 4.5 suggest that the respondents agree to these views.

Since the mean of the response to all the five items are above 3.5, it implies a positive perception of purpose-targeted kinds of music by the youths. This also suggests that music can serve as a good tool for the dissemination of youths-targeted information and this is because most youths listen to at least one kind of music.

#### Hypothesis One

**Table 4.2.2: Chi-Square Analysis of Youth's Perception of Purpose-Targeted Music**

SN	Perception of Music	SA (%)	A (%)	N (%)	D (%)	SD (%)	Cal. Value	Df	Table Value	Remark
i.	Music is a universal language that people listen to irrespective of language differences.	71.9	23.8	2.5	1.9	0.0				
ii.	Every youth has at least one kind of music that they enjoy listening to.	76.2	21.0	2.2	0.3	0.3				
iii.	Most youths in Nigeria listen to music like hip-hop and blues.	48.1	37.7	10.5	2.8	0.9	173.07	16	21.03	H <sub>01</sub> Rejected
iv.	Music is a viable tool for disseminating youth targeted information in Nigeria.	43.0	37.2	15.8	3.4	0.6				
v.	Music can be used to encourage or dissuade a cause among the youths in Nigeria.	40.4	43.8	10.9	4.3	0.6				

**Source: Authors Fieldwork.**



**H<sub>01</sub>:** Youths do not have similar perception towards purpose-targeted music.

Table 4.2.2 indicated a calculated Chi-square value of 173.07 and the table value of 21.03 with the degree of freedom of 16 at 0.05 alpha level. Since the calculated value is greater than the table value, the null hypothesis which stated that youth do not have similar perception towards purpose-targeted music was rejected. This implies that youth have similar perception towards purpose-targeted music.

### **Influence of Music on Youth's Interest to Participate in Politics**

This section presents the results and discussions on research question one and hypothesis two which focused on influence of music on youth's interest to participate in politics.

**Table 4.3.1: Influence of Music on Youths Interest to Participate in Politics**

SN	Perception of Music	SA (%)	A(%)	N(%)	D(%)	SD(%)	Weighted Mean	Rank	Remark
i.	Campaign music helps to promote the overall political process in Nigeria.	21.3	44.8	26.5	4.9	2.5	3.77	2	Agree
ii.	Use of music during electioneering campaign is an effective way of disseminating youth targeted political information in Nigeria.	21.2	48.9	25.2	4.7	0.0	3.87	1	Agree
iii.	Use of music in campaign enhances political education among youths in Nigeria.	18.7	44.5	24.9	9.3	2.5	3.68	3	Agree
iv.	Use of music for political purposes and election campaign arouses youth interest in politics.	19.3	36.1	29.3	11.2	4.0	3.55	4	Agree
v.	Music endorsement encourages participation in the political process in Nigeria.	16.6	38.2	32.0	8.8	4.4	3.54	5	Agree

**Source: Authors Fieldwork.**

The result on the extent to which youth-targeted music influences youths' interest to participate in politics is shown in Table 4.3.1.above. The result shows that response to the use of music during electioneering campaign is an effective way of disseminating youth targeted political information in Nigeria were ranked the highest with a mean of 3.87. This was followed by the responses that campaign music helps to promote the overall political process in Nigeria with a mean of 3.77. Responses to the use of music during campaign enhances political education among youths in Nigeria was ranked third with mean of 3.68. Again, that the use of music for political purposes and election campaign arouses youth interest in politics as well as music endorsement encourages youth participation in the electoral process in Nigeria were ranked fourth and fifth respectively with a mean of 3.55 and 3.54 respectively. Consequently, since all the responses are above 3.5 but below 4.5, it implies that respondents agreed that music influences youths to participate in politics.

### **Hypothesis Two**

**H<sub>02</sub>:** Music has no significant effect in motivating or dissuading youths towards an action or inaction in politics.

**Table 4.3.2: Chi-Square Analysis of Influence of Music on Youths Interest to Participate in Politics**

SN	Perception of Music	SA (%)	A(%)	N(%)	D(%)	SD(%)	Cal. Value	df	Table Value	Remark
i.	Campaign music helps to promote the overall political process in Nigeria.	21.3	44.8	26.5	4.9	2.5				
ii.	Use of music during electioneering campaign is an effective way of disseminating youth targeted political information in Nigeria.	21.2	48.9	25.2	4.7	0.0				
iii.	Use of music in campaign enhances political education among youths in Nigeria.	18.7	44.5	24.9	9.3	2.5	42.93	16	21.03	Reject H <sub>02</sub>
iv.	Use of music for political purposes and election campaign arouses youth interest in politics.	19.3	36.1	29.3	11.2	4.0				
v.	Music endorsement encourages participation in the political process in Nigeria.	16.6	38.2	32.0	8.8	4.4				

**Source: Authors Fieldwork.**

Table 4.3.2 above indicates a calculated Chi-square value of 42.93 and the table value of 21.03 with the degree of freedom of 16 at 0.05 alpha level. Since the calculated value is greater than the table value, the null hypothesis, which stated that music has no significant effect in motivating youths towards an action or inaction was rejected. This implies that music has significant effect in motivating youths towards an action or inaction in politics.

#### **The Extent to which Politically Motivated Music affects Youth Participation in Politics**

This section presents the results and discussions on research question three and hypothesis three which focused on extent to which politically motivated music affect youth participation in politics.

**Table 4.4.1: Politically Motivated Music Effect on Youth Participation in Politics**

SN	Perception of Music	SA (%)	A(%)	N(%)	D(%)	SD(%)	Weighted Mean	Rank	Remark
i.	Use of music in campaign encourages youths to participate in campaign activities.	20.3	38.4	26.2	10.6	4.4	3.60	2	Agree
ii.	Campaign music can help to promote political party and candidate popularity among youths in Nigeria.	26.6	46.6	20.9	4.4	1.6	3.92	1	Agree
iii.	Music attracts youths to attend political party campaign programs.	22.6	31.8	28.3	12.6	4.7	3.55	3	Agree
iv.	Music endorsement of political parties and candidates encourages youths to vote during election.	13.1	29.1	35.0	15.0	7.8	3.25	5	Neutral
v.	Music endorsement of a political party or candidate can encourage youths to vote for a political party or candidate.	22.3	31.1	28.9	10.7	6.9	3.51	4	Agree

**Source: Authors Fieldwork.**

#### **The effects of Politically Motivated Music on Youth Participation in Politics**

The results on the extent to which politically motivated music affects youth participation in politics is shown in Table 4.4.1 above. The result shows that responses to the question that campaign music can help to promote

political party and party candidate popularity among the youths in Nigeria was ranked the highest with a mean of 3.92. This is followed by the responses that the use of music in campaign encourages youths to participate in campaign activities with a mean of 3.60. Responses that to music attracts youths to attend political party campaign rallies with mean of 3.55 was ranked third. That music endorsement of a political party or candidate can encourage youths to vote for a political party or candidate with a mean of 3.55 was ranked fourth.

All the above responses are above 3.5 and all agree with the exception that the response to music endorsement of political parties and candidates encourages youths to vote during election which was ranked the least with a mean of 3.25.

### Hypothesis Three

**Table 4.4.2: Chi-Square Analysis of Extent to which Politically Motivated Music affect Youth Participation in Politics**

SN	Perception of Music	SA (%)	A(%)	N(%)	D(%)	SD(%)	Cal. Value	Df	Table Value	Remark
i.	Music is a universal language that people listen to irrespective of language differences.	20.3	38.4	26.2	10.6	4.4				
ii.	Every youth has at least one kind of music that they enjoy listening to.	26.6	46.6	20.9	4.4	1.6				
iii.	Most youths in Nigeria listen to music like hip-hop and blues.	22.6	31.8	28.3	12.6	4.7	78.9	16	21.03	H <sub>03</sub> Rejected
iv.	Music is a viable tool for disseminating youth targeted information in Nigeria.	13.1	29.1	35.0	15.0	7.8				
v.	Music can be used to encourage or dissuade a cause among the youths in Nigeria.	22.3	31.1	28.9	10.7	6.9				

### Source: Authors Fieldwork.

**H<sub>03</sub>:** Use of music for political sensitization does not motivate youths to participate in politics.

Table 4.4.2 above indicates a calculated Chi-square value of 78.9 and the table value of 21.03 with the degree of freedom of 16 at 0.05 alpha level. Since the calculated value is greater than the table value, the null hypothesis which stated that use of music for political sensitization does not motivate youths to participate in politics was rejected. This implies that the use of music for political sensitization motivates youths to participate in politics.

### Research Findings

The first part of the data analysis attempts an overall sample of the perception of the Nigerian youth population as it relates to the purpose targeted kind of music such as campaign music, protest music, music used in advertorials among many other of its categories. The result of the study shows a high level of agreement among the youth population with regard to their perception of youth-targeted type of music i.e. majority of the respondents strongly agree with the universal nature of music, and that practically every youth has at least one type, kind or genre of music that they enjoy listening to at any point in time; an opinion equally held by Aririguzo (2019). This study also found a reasonable level of agreement among the respondents that the hip-hop and blues music genre enjoys the highest number of following among the Nigerian youths and this partially explains why hip-hop and blues musicians often dominate the entertainment section of political parties and their candidates' campaign trains. The results of this study also suggest the use of music as among the most effective ways of communicating youth-targeted information with the outcome of study by Weglarz and Pedelty (2013) suggesting that politicians sometimes compose songs in other to drive home information to their supporters. This study also affirms that music can be employed for mobilization and sensitization of the youths with respect to a course of action, an opinion that is further corroborated in the work of Eesuola (2015) on the study of the music of Fela as an instrument for social and political mobilization in Nigeria.

The second part of the research analysis addresses the degree of influence that music can exert on the youth decision to participate in the political activities in Nigeria. The study results suggest a significant level of agreement among respondents with regard to the use of music for campaign activities as an effective medium for

disseminating politically related information as well as educating the electorates on political matters; an opinion equally advanced by Onyebadi (2017), Weglarz and Pedelty (2013), and Garofalo (1992). Lastly, the study discovers that a sizeable number of the respondents agree that music helps to promote the overall political process in the country. In addition, the study found that there is an agreement that the use of music in campaign also enhances the political education drive among the youth population (Street; 2003).

## Conclusions

Thus far, it can be argued that the use of music to promote political activities is taking the central stage of electioneering campaign and political information in Nigeria and that is because of the strong influence the creative industry has on the youth. It is against this background that this study seeks to understand the impact of music on youth's participation in politics in Nigeria especially on voting behaviour.

Consequently, it can be argued from our previous analyses that a relationship exists between the youth population and the creative industry. Perhaps, it is based on this fact that some respondents during our research also believe that the recent surge in the use of music for politically related purposes should be encouraged so that it will be a boost to democratic practice in Nigeria.

This study therefore, sampled the opinions of some youths in Nigeria on their perception of music as a general language, its use for politically related activities, and whether it can mobilize or discourage them from participating in politics and vote during elections.

Before now, the popular belief was that the recent surge in the use of music for political purposes would have a positive effect on the decisions of the youths to take part in politics and even vote during elections in Nigeria. However, this research confirms that while music could be a good source of political information dissemination and opinion shaping on youth decision to participate in the political process, such does not motivate them to vote during elections.

Furthermore, this research found that the use of music in the political activities in Nigeria as well as the impact it has on the overall youth participation in politics, is more of information dissemination and mass mobilization with little effect in motivating youths to vote during election. What this suggests is that while music endorsement of a political party and its candidates can disseminate the information about the party and its manifesto among the youths, it does not guaranty an increase in the overall voting pattern among the youth population. Thus, this suggests that the use of music for political activities can just be an effective tool towards influencing the youths to attend a party campaign rally, get informed about a party agenda and its candidates but does not have significant influence on the youth to vote during elections. This thus explains why the Nigeria youths constitute the bulk of participants in electioneering campaign rallies where music is played and artistes perform, but such huge crowd of youth that is seen, does not reflect in the proper election outcome. Consequently, this simply shows that most Nigerian youths possess low cognitive, affective, and evaluative orientation towards politics, and this places them within the rank of parochial culture as espoused by Almond and Verba.

Thus, this explains why party candidates whose hopes are pinned on the youths and who often enjoyed massive youth social media supports get ridiculously low votes when election results are finally announced. This was the case with Kingsley Moghalu, Omoyele Sowore, Fela Durotoye, Oby Ezekwezili, in the 2019 general elections.

It can now be argued that music is a viable tool for political information among the youths; a fact to which this study confirms. Again, this fact also confirms that politically targeted music often endorses rather than enlightens the youth population in Nigeria. Consequently, it is upon this backdrop that this study offers the following recommendations.

Political parties should ensure that the use of music for political activities must appeal to the political consciousness of the youths rather than the usual appeal to their emotions in support of a political party and its candidates. Again, music that promotes political consciousness should not be restricted to electoral periods alone but rather employed by political parties as party's routine activities for youth political sensitization towards the creation of more politically informed youths. Finally, music for political activities should always be anchored on the importance of voting as a necessary mechanism for a desired political change. And when music is properly employed as one of party's routine activities, especially during election campaigns, it will make the youths to be better informed, thereby influencing them to vote wisely.

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