

## CHAPTER TWENTY

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### IMPACT OF ASSESSMENT OF MUSIC AND PARTY POLITICS IN NIGERIAN DEMOCRACY 2011-2019

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#### **Abstract**

*The study examines the impacts of music into party politics in Nigerian democracy from 2011-2019. Despite decades of connection between music and party politics in Nigeria and the aesthetical, psychological, and educational impacts of the music industry across the world, its impacts in Nigeria have not been fully explored. Even being an \$88 million-industry in 2019, the impacts of music in Nigeria is limited. Thus, the study investigates the impacts of music into Nigerian democracy and the sudden presence in party politics in Nigeria. Anchored in framing theory, data for the study were generated through qualitative techniques and analyzed using the narrative analytical technique. The findings reveal that apart from party politics impacts recently, political mobilization and protest songs are the recent impacts due to the wave of globalisation. Taking notice of this, the study recommends the reintroduction of music education into schools to correct the negative cultural and social impacts on the Nigerian society, and above all, portray music as a political vehicle to serve as the building of political clout, and the engagement of young people to achieve progressive change in Nigeria.*

**Keywords:** Music, Negative culture, Party politics, Political communication, and Protest songs

#### **Introduction**

Ever since the first publicly accessible opera house in Venice in 1672 was followed by the public concert of John Bannister in London in 1672, music is still with mankind centuries; from the aristocracy and the church to market as free agents (Vazquez, 2017). But connecting the past and present have been essential characteristics of music. What have sustained this connection of music are the culture and the unabashed nostalgia as well as cognitive daily that is an archive that narrates experience that we possess (Boles, 2012). These attributes of music have transformed music into a network of an organizational system that is much younger called the music industry. For Nigeria, the music and music industry has not only flourished but also considered as one of the fastest-growing industries in recent years. This has made scholars and practitioners in the industry within Nigeria, Africa and the world to described Nigeria as the musical heartbeat of the African continent. But beyond this, music has been referred to as an art that involves the development of organized and unique sounds in the form of regular and irregular rhythm. This rhythm is intentionally by a person for the sole aim of enriching or intensifying experience through constant involvement from listening and dancing to performing (Levinson, 1990a, Kania, 2011a).

Generally, music has been identified as the most powerful idealist human activity except for religion that developed from being a restricted activity confined to a particular area. Today,

music is designed for all street's language around the world which now is being justified by the wide acceptance of it as a universal language and a popular channel of expression (Spender, 1972). This position is vital because right from the time of the great empires to date, societies could not survive without music. Aririguzoh (2019) people have adopted music centuries ago as a means to communicate messages that are by nature extremely challenging by words of mouth. This although music serves multifaceted functions such as education, entertainment, national identity, relaxation, cultural unity to the point that, its universal importance cannot be underestimated even in totalitarian and non-totalitarian regimes. In fact, outside these functions, Attali (2009) music has been commoditized in the sense that it is an engine to produce money when it is sold and consumed which makes music an industry. By music industry, it is regarded as a functioning network or web that generate monetary and non-monetary value through complex dynamic value exchange between one or more enterprises, its customers, suppliers, strategic partners, and the community at large (Allee, 2000 and Keeble & Cavanagh, 2008).

Nevertheless, within the ambit of politics, some philosophers have joined their voice in the discussion on the idea of music namely Jen-Jacques Rousseau, Friedrich Nietzsche, and Karl Marx. Qureshi (2013) maintained that for Marx, music is considered to be the mirror of reality which enable listeners to records his or her feelings, reminiscence, collective memory of order and genealogies. Apart from musicology in Marxism, the era of the Soviet Union saw the development of creative artistic activity like music employed by the masses during the Russian Revolution in 1917. To be specific, Sagall (2017) in the early days of the Bolsheviks revolution and after, the social attitudes and habits of the masses was the development of new cultural forms that were "socialist" musical culture thereby making it more accessible to the masses.

The connectivity between music and politics no doubt has existed over the decades in Africa. In Nigeria, from the time of Victor Olaiya music that symbolized national unity during the euphoria of political independence to the legendary Afro beat King Fela Anikulapo-Kuti that talked about maladministration and corruption during the military era. In recent times, Innocent Idibia (Tu Baba) and Azubuike Chibuzo Nelson (Phyno) have both played a role in connecting music with politics. In South Africa, Zenzile Miriam Makeba and trumpeter Baba Hugh Masekela who used music to push for freedom from the Apartheid government. That is why, while some songwriters have turned their music when confronted with social and political unjustness, others used it as a protest song to voter campaigns, campaign rallies to musical campaigning (Thomson, 2016), political activists not only write lyrics, they speak up in public and support political uprisings for the sole aim of political activism through the political rock songs (Weglarz and Pedelty, 2013).

Unfortunately, ever since the return to democratic governance in 1999, music has played fewer roles in our democratic journey. Even while increasing developmental challenges, the idea, harmony and common ground of music have not been utilized. Subsequent upon this, the literature on the relationship between music and politics in Nigeria has not been given the

required attention by scholars in the field of social science and musicology. Despite the historical records that show no shortage of love between musicology and politics; the recent use of music by political parties during campaigns in Nigeria has yielded little compare to what music can offer to politics. More worrisome is the fact that an average Nigerian youth idealized and admired music beyond the background noise by few who do not listen and yet, the dilemma on what music can offer to politics in Nigeria have failed to meet expectations. In this study, we attempt to assess the impact of music and party politics following the recent integration of music into party campaigns by political parties in the Nigerian democracy from 2011 to 2019 general elections. In doing this assessment, we interrogate available literature on music and politics across the length and breadth of social sciences research and musicology. After which, we identify the suitable framework for analysis before asserting the role of globalization in musicology into political campaigns in Nigeria. In addition to this, we present the political mobilization and protest songs aspects of what music can contribute to politics, with a conclusion and suitable recommendations to follow.

### **Review of Related Literature**

The synergy between music and politics has generated scholarly discussion across the world because every music is composed within a political and cultural milieu. In that context, Street, Hague, and Savigny (2008) believe that while music has traditionally been connected to forms of political participation as well as in a campaign to fight the increase in racism and other vices. Through this means, music is integrated politically and as such, legitimacy in politics is being conveyed on the candidate (Street, 2013). It is important to state that the reason for the capacity of music to act politically is that music in politics has entrenched the democratic trends towards pluralism and tolerance (Goehr, 1994). It is on that note that Aririguzoh, (2019) believed that popular music allows voters to be involved in the political process and offers them the platform to appreciate the things happening around them.

However, in a bid to address why music is not entrenched into politics in Nigeria, Onyeji (2002) and Ekwueme (2004) maintained that popular music is synonymous with waywardness, prostitution, illicit sex, broken homes and unwanted pregnancies. This views notwithstanding have failed to limit the increasingly popular music roles in shaping the continent's political scene such that the political elite are recently integrating music into their party affairs, and non-profit organizations mean to use musicians to promote election free violence in Nigerian democratic consolidation. This was evident when the Innocent Idibia (Tu Baba) was employed by some agencies to promote the 'Vote Not Fight' campaign during the heated 2015 general elections in Nigeria. The implication of this is that the roles played by Nigerian musicians during that period were generally successful owing to the very minimal level of violence experienced in the 2015 general elections (Ojukwu, Obielezie and Esimone, 2016) Reflecting on the above, Rozbicka, (2018) posited that music and politics had a strong relationship going back the periods of the Civil Rights Movement, the anti-war movement, and campaigns and as such a political vehicle because it possesses a unique power to inspire, motivate and energize a campaign.

In Nigeria, these relationships have been scarce in the political development of Nigerian following the return to democratic governance. This is because apart from the period of elections where the political elite effectively employs music in presidential elections, music impacts have been elusive over the years to act as that political vehicle for politics as witnessed across other democracies. It is our thinking that at the centre of all democracies is globalization the use of music for political communication at both at the rural and the urban areas. As a tool for political communication to inspire and stimulate a campaign Dunn and Jones (1994), sees music as having the capacity to transmit political messages in songs. By so doing, music is used to gain not only supports from the populace but also address the manifestoes of a political party particularly when the lyrics evoke or reflect a political judgment by the listener, the time, and performer (Dunaway, 1987). Critical of these intersections between music and politics, Lara (2004) why using music as a political tool can be a complex and vexed process. He, therefore, warns that the special role that music can play in the constitution of the individual and the group, is ultimately undefinable and uncontrollable, and as such, make it a potentially radically political space on several different levels.

In a different version, however similar to the view expressed by Dunaway (1987) and Dunn and Jones (1994), Barclays (2014) and Jayeola (2015) argued that while entertaining listeners through messages, music in party politics serves as an ardent social mobilizer. For other scholars, social mobilization is the re-socialization of the population (Kharitonova,1996) while for Brzezinski (2006) it is the last phase of political stability and political and legal culture in a transitional democracy (Rustow,1996). However, Rosenthal and Flacks (2012) differ by saying that the social mobilization through music is not immune to minor criticisms wherein the quest to be mobilized socially, anarchist banners during music performances by musicians and the people as well as anti-state and anti-clerical songs. That is why the two Rzewski (2007) have converged points and diverge points that make it impossible for one to be put into the service of the other without any weakening.

Contrarily to the views of Rosenthal and Flacks (2012) and Rzewski (1983), Shepler (2010) averred that in the mid of 2007 to the presidential elections in Sierra Leone, the youth music about politics was felt around all corners of the streets, cafes, in bars and at parties. That concentration of music in all aspects of society sometimes creates spaces for social and political actions, and in turn, assists in raising the political consciousness of the population and draw attention to the governance deficits in any society. In the case of Sierra Leone, the campaign for change using music before the 2007 elections was inaugurated and conducted by an informal opposition musical artist (Abdullah, 2009). The artists sang political songs that tagged the political elites in Sierra Leone as "wicked men" and calls the youth to vote them out (Christensen and Utas, 2008). In recognition of all these, Street (2003) posit that actually, what music do during electoral campaigns is to act as a form of propaganda. By propaganda, the music evokes images and associations of a candidate as the songs and sounds evolved to generate mood and feelings that he is the chosen one.

Generally, music has been a device for making propaganda in human history right, and that propaganda was responsible for changes in the political history of Britain in which, the monarchical system of King became a form of state propaganda that sought to legitimate monarchical rule in Britain (Colley, 1992). Similar propaganda mechanism was replicated in the old Soviet Union and the Nazism era in Germany (Burleigh and Wippermann, 1991). Frederick (1983) while the Soviet Union government used the Jazz Orchestra music through the state media houses to boost the military morale of soldiers during the war, the Nazis used music in a propagandist form when the compulsory song is played at schools and Nazi youth. In the United States particularly in the 1980s, Reagan landslide victory over Jimmy Carter can be traceable to the impact of music however, it during America dark era in terms of economy. This trend of music and politics persisted up to 1990, the popular term of Rock the Vote that saw non-profit and non-partisan founded voter registration among America's youth through the music that the popular musician Madonna performed dressed with America flag.

### **Theoretical framework**

In executing this study on the impact of music on party politics in Nigeria democratic journey, we anchor our theoretical framework on framing theory. Ardevol-Abreu (2015) the theoretical origin of the birth and development of the theory of framing is located within the surroundings of sociology in the mid-1960 that allows the holistic study of media effects on individuals and audiences. Despite this sociology foundation, it was developed by Gregory Bateson in 1972 as a temporary bonding of a set of interactive messages. Our choice of this theoretical framework is that music is a form of communication that motivate people into action and form a sense of community and bonding. By applying framing as a framework of analysis in music and politics, it enables political parties to speak to people through music and as such, influencing reasoning of the population of their respective candidates. Ever since then, some scholars have supported the concept original defined from psychological frames to mean those messages that operate as a form of metacommunication (Hallahan, 2008). And as a useful tool or mechanism in drawing attention (Entman, 1993) to an audience with the sole target of influencing or persuading their thoughts (Amienyi, Onyebadi & Tahat, 2013). In the context of music and politics particularly during party politics, artists employ specific lyrics and symbols to convey communicative text that is either informative or persuasive. Reflecting on this, Hickerson, Moy & Dunsmore, (2011) insist that through this, they emphasize or de-emphasize specific messages through continuous patterns of repetitions to influence or change orientations.

### **Globalization and Music in Nigeria**

Globalization effect no doubt is evident in the contemporary world order. Every aspect of the societies has become increasingly integrated and interdependent, in culture and economy. This integration was achieved through the advancement in communication, transportation, and information technologies. Till date, the impacts have been felt in all sectors. In that context, Chukwuma and Atelhe (2018) argued that the impact of globalization has been radically tremendous and transformative to include environment, music, culture, and politics. The transformative impact of globalization in the arena of popular culture is

immanently evident in the field of music. That is why the proliferation of music outside Europe and America and especially in the developing countries is a clear signal of a global culture flows and potentiality of globalization. Reflecting on this, Sullivan (2003) music has grown beyond the United States to capture the imaginations of youth around the world. This music Agawu and Agawu (2016) maintained have been propelled by globalization that has combined to make African and Nigeria music more and more audible and less and less avoidable in many parts of the world.

Specifically, Nigerian popular music has been greatly influenced by the dictates and progression in the international scene due to global communication and cultural flows (Wale, 2014). Therefore, as hybrid, globalization and music have greatly impacted party politics around the world with Nigeria, not an exception. The reason is that technological development created the environment and opportunities to allow musicians to offer their music directly to their customer's and offer a mix for both entertaining their audience as well as influencing the youth through party activities. This hybridization is seen by the increasing popularity, proliferation and involvement of music particularly hip-hop culture among the young Nigerian artists and also, recently in party politics since the return to democratic governance. We, therefore, argued that the recent progress made in the music industry both in the quality of songs and the awards won by the musicians within and across Nigeria was possible through an all-inclusive universal culture of the interconnectivity of the activities of people irrespective of distance, race, culture and technology (Idolor, 2009). To be sure, the global status assumed by hip hop has largely transformed music into a transnational cultural product that manifests the globalization trends of post-industrial society (Liadi, 2012) That is why, Grixti (2006) maintained that it is becoming a fact that due to globalization, young people in different parts of the world are consuming the same types of materials, music and these patterns of consumption are breeding a borderless youth culture.

The interconnectivity of this inclusive culture and language is made possible by the globalization of music. In Nigeria, globalization facilitated the global spread of songs, and as such, provided the liberty inherent in the integration of music and politics. The import of this is vital if we take into consideration back in the days when the Nigerian music industry was spearheaded by the likes of Fela Kuti, Bongos Ikwue, and King Sunny Ade in the late 1980s and 1990s. However, while their music was classical with messages, it cannot be compared in relative to the contemporary artiste's outreach and waves of Nigerian artists across Europe, Asia, Africa and Nigeria as well as the political economy. To be sure, Adedeji, (2011) from the 1990s, there has been a sharp increase in the development of music culture not only in Nigeria but also in Ghana West Africa, Kenya and Tanzania in East Africa with Nigerian musicians referencing American acts while subscribing to the global music tradition. Onwuegbuna and Igbokwe (2012) that is why in 2005, TuFace Idibia became the first artist to win the Best African Act Award in Lisbon during the MTV Base Music Awards, for his African Queen. Besides, D'Banj song with Snoop Doggy Dog also won an international award after the collaboration on the song titled Proud 2 Be African.

Therefore, we can argue that these awards and international collaboration era can be the likelihood of the explosion of Nigerian music. We deduced further that this explosion marks the integration of Nigerian music in the wave of globalization. The period of 2005 was spontaneous such that it looks as if Nigerian music artist had just woken up to its sound and the rest of African countries follows suit. This proliferation on these songs, culture, and the language that follows them have the element of the force of globalization that is irresistible as seen in the lyrics of these songs like African Queen, Tongolo, Shoki, Totori, to Am I a Yahoo Boy etc to musicians like Burna Boy, Davido, Tiwa Savage, Simi, Lasy, Phyno, Zlatan Zanku, Wizkid, Naira Marley, Rudeboy, etc. The success stories of these Nigerian musicians are not magic in recent times because it has been influenced by conditions in the international scene as evidenced by the popularity of hip hop songs that has gradually become a dominant culture and subculture around the continents (Adedeji, 2011). The dominance of Nigerian popular music by energetic Nigerian youth has impacted and transformed greatly the Nigeria music industry both in the content and style (Omojola, 2006). This holistic transformation has spread and manifested positively into politics such that the Nigerian artists align themselves with the existing political realities.

### **The Political Impacts of Music and Party Politics in Nigerian**

Beyond the hypothesis of globalization shaping musicology in Nigeria, we argued that despite the relevance of today's music industry into Nigerian politics, it has been relatively limited to areas of party politics compare to what music and politics contribute to each other. Given this, one area that music and politics are showing growing concerns is that of political mobilization. This is evident in the political mobilization of the citizens by political parties for their respective candidates in general elections in Nigeria. For Nsude and Isika (2016) the idea of mobilization is that it involves using quality communication strategies such as music to appeal to people to adopt a particular pattern of desirable behaviour. By so doing, Evan (2007) sees music usefulness in mobilization because it serves as a platform for the transformation of the masses into an unstoppable weapon. This weapon entails mobilizing them to be enlisted as members of subsisting political parties in a given state (Chukwudi, 2019). During elections in Nigeria, the youth are mobilized to support a particular candidate as witnessed in general elections of 2011, 2015 and 2019 when virtually all political ground saw music played while party's candidates are presented.

This political mobilization tends to portray the respective candidates as the best contestants. In 2011 general elections in Nigeria, the potency of music and political mobilization came to light in the globalization era through performance by Nigerian artists during party politics. Nketia (1974) music performance implies the act of playing a musical instrument, singing with the voice, dancing with the body, or acting in a music drama. The implication of 2011 music performance and the integration into party politics is that it laid the foundation for the subsequent 2015 and 2019 musicology and politics in campaigns. Through music, the citizens are politically mobilized into party politics by political parties when adequate information as a strong point are canvassed for their contestants across the party lines. That is why different musical songs by People Democratic Party (PDP) and the Action Congress of

Nigeria (ACN) in 2011 general elections were composed by musicians in line with party's manifestoes and personalities of candidates and played at campaigns rallies. As noted by (Downsian, 1957), apart from being an incentive to provide cheap information on political party's candidates, it does not just contribute to electoral communications (Street, 2017) but also takes messages a relatively benign form in the choreographing of state occasions.

For instance, in 2011, the PDP campaign songs were composed and performed for the presidential candidate, Dr Goodluck Jonathan who promises good luck to all Nigerians in respective of tribes and regions. The songs detailed how the victory of the PDP candidates would guarantee the better living condition of Nigerians, which includes; better education for Nigerian youth, good governance and better economic growth. Similarly, in Oyo state, the PDP gubernatorial candidate for the 2011 election Christopher Alao Akala massively used music to motivate the masses as a response from the crowd calls for him to represent them in the government house. Evidence showed in the song "Alao Akala Lo'lorun yan" indicated that the PDP candidates' songs exploited spiritual sentiments to appeal to voters, hence, while the PDP candidate used a religious tune to state his position, his ACN opponent used the same appeal to discredit him (Obono, 2017). The import of this song in political mobilization is that it motivates the citizens to engaged in political action. The fieldwork conducted between 2011 and 2012 on music into politics on 2011 presidential elections reviled that electoral campaigns songs that endorsed president Goodluck Jonathan informed the citizens choice (Osiebe, 2017) This is based on the political and social thoughts that showed the potency of music in the society as a means to influence, persuade, control political causes (Fayoyin&Nieuwoudt, 2017).

The motivation is necessary as a political party must develop strategies to lead citizens to the polling box. By so doing, the unique character of the music become actualized when the performer offers a wide range of authority or legitimacy to a given candidate. In this regard, Amat, Charles; Munoz and Rodon (2016) averred to win the masses, it became imperative to employ into action a tremendous apparatus of which music can be one of them. Therefore, Olatunji (2013) when political parties employ music during a political campaign there are possibilities that while the youths are being entertained; they are also motivated to be a potential voter for the party. Their passions for that party are stirred up due to the music played at the campaign's rallies. The reason for the people to potential voters and then stirred up is because the voice and words of the musicians have a repressive effect on the listeners (Badiou, 2010) and the effect of social psychology (Hallam, 2010)

Likewise, as propaganda, in 2015 general elections in Nigeria, the political mobilization and propaganda impacts of music were obvious during political parties' primaries and campaigns. For instance, in other to win the support from the masses, the present APC government in 2015 used music to motivate a large number of Nigerian citizens to vote for the party. Music was used to tell Nigerians that if elected, the country will be repositioned to offer effective protection, security and better life. This political mobilization song portrayed the APC candidate Buhari as the one man ready to lead Nigerians to the proverbial promised

land. The message is delivered in a long song against piano music background by an accomplished Nigerian vocalist, singer, songwriter, composer and producer. By publicly singing this One-Man song, he is seen as not only endorsing the Buhari-Osinbajo team but mobilizing his supporters to join suit (Aririguzoh, 2019) The implication in the message is that the current president then, President Jonathan Goodluck has not been an inefficient leader at the helm of a failed government that moved Nigeria backwards from a place of greatness to the position of a beggar nation.

Similarly, Olamide Adedeji alias Badoo, a Nigerian hip hop musician who is very popular among young people was involved in the political marketing of the APC. In his campaign song for Buhari and his running mate, Osinbanjo, he presents the duo as the change agents to revitalize Nigeria and make her citizens enjoy guaranteed security, electricity and rewarding employment. It is no longer news that Nigerian artists with strong base have a great impact on the people. In 18th 2018, during the PDP rally in Osun state, the popular Nigerian musician Davido perform at Ede, Iwo, Ilesha, and Osogbo rallies. He urges the crowd in attendance and PDP faithful to come with their permanent voters' cards (PVCs) to the rallies and vote for Sen Nurudeen Ademola Adeleke who happened to be his Uncle. With the political apathy currently increasingly in Nigeria, music can be used to reengineer the masses mostly especially, the youth back into politics and participation. However, besides all this, it is also important to note given that, while music can have a meaningful impact on the political participation of youth in Nigeria, it can take the form of protest and resistance.

Subsequent upon this, the role of music in Nigeria has changed throughout its history and continues to transform on new ideals and genres emerge (Adesokan, 2002). Beyond the political mobilization impact and propaganda to market political candidates, another impact is the social change perspective. The thinking here is that since music embodies culture, tradition and every social engagement, there are tendencies for it to influence the people thereby leading to social change. However, the fear people do entertain sometimes about social change is that it affects the entire social structure of a society and can lead to change in the political system. But then as argued by Schaefer (2004), social change could be progressive or retrogressive to the members of society but through adaptation and further adjustment, the society either retains such change or substitutes it for another. Interestingly, In Africa, during the Arab Uprisings, we saw how protesters adopted songs as a form of protest. In Nigeria, the face of music has been progressive. And the youth have been putting their suddenly found voices to extra-ordinary use in a nascent democratic dispensation due to the freedom of expression which had been long restricted under military regimes in the country (Christopher, 2015). The impact of such progressiveness is that the global adoption of hip hop, rap, reggae, Juju and Fuji was effective in social change era of 2015 in Nigeria (Abati, 2009).

In 2015, the current APC called for a change in governance, and one fundamental tool used was music. The Occupy Nigeria protest was one of the social changes in recent times in Nigeria. Following the removal of fuel by the federal government on 1st January 2012 and

the suffering of Nigerian citizens under President Goodluck Jonathan led PDP government, the current APC government mobilized Nigerians to fight for their rights and privileges in subsidizing fuel. In the protest, music was used to mobilized Nigerians to bring the government to understand the plight of the common people in their daily struggles. Worsened by the petrol prices, and to draw their attention, and if possible, bring a revolution to Nigeria (Titus, 2017). In the 2012 protest song, music was used to educate the people at the gathering about the current burning issues on national policies. Accordingly, (Eyerma and Jamison, 1998) a unique feature of protest songs is that they conveyed political ideas and inspire political actions

For instance, the popular Nigerian musicians such as Banky W, Seun Kuti, rendered anti-subsidy songs that have turned into anthems. Even before the 2012 protest songs, in 2004, Edris Abdulkareem, has used his music titled Jaga Jaga to lunched an attack on the then president of Nigeria, President Olusegun Obasanjo in a way to lament the corruption and sufferings in Nigeria as well as Chinagorom Onuoha otherwise called African China when he sang and argues that the removal of fuel subsidies make the poor masses even poorer. Historically, While in the 1960s, music was a veritable tool of transformation in form of political and social change by musicians like Fela Anikulapo Kuti, Ebenezer Obey, Sunny Ade, Oliver d' Coque, Victor Uwaifo, Bala Miller etc, in 2012, political opponents used music to mobilized the people to correct erring members of Nigerian society including the government. The lyrics of their songs were targeted at the warning, instructing and praising people (Onikoyi (2009). By and large, there are no societies without musicology because it is the dynamic spirit of a society.

### **Conclusion and recommendations**

The philosophy of music and party politics is new in Nigeria but the relationship between music and politics has existed from pre-independence era to post-independence. Today music and party politics relationship have been propelled by globalization, and the benefits of music in this globalization era have been economic, cultural, political and social in many countries. However, in Nigeria, the impacts have been slow and limited majorly in relations to party politics. Therefore, the need to harness the other aspects like political participation or music for voting, national identity, and protest songs to express opinions about matters of the day should be an urgent call. Beyond the political, music has been a huge source of revenue to governments in developed economies; therefore, the political economy aspect should be looked into by the Nigerian government and also educationally, the reintroduction of music education into schools to correct the negative cultural and social impacts on the Nigerian society.

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