

**POP MUSICIANS AND THE 'EVERGREEN' STATUS IN PRESENT DAY NIGERIA: A
DISCOURSE FROM THE SOCIAL MEDIA**

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ABSTRACT

The social media remain viable means of communication in the present age. Facebook, twitter, Instagram and Badoo, have become media for disseminating information and discourse on both social, political and entertainment issues. Using these media as bases of group discussions, the paper investigates the strength of the present musicians in preserving “the music” for posterity. It examines the music of selected popular musicians in the sixties and their relevance in the present day Nigeria. Furthermore, it explores the elements of their music and their evergreen status. It further juxtaposes selected ‘evergreen songs’ in the popular music realm on the present pop music genres and their struggles in making their songs relevant to the society for a very long time. Using the Facebook as a medium for discussions, the paper outlines the views and comments of people from all shades of the societies and their views are analyzed and elucidated as to what in their opinion make songs outlive their composers in the minds of the hearers in the stream of popular music. Ultimately, the paper reviews the nature of popular music in Nigeria and their bid to achieve the ‘evergreen’ status.

Key words: Evergreen, Popular Culture, Social Media, Communication tool.

Nigeria is a formidable force in music production and consumption within africa and the larger world. This is seen in the numerous talents in both popular and serious music. It is also evident in the multi-million Naira investments in the popular music brand by promoters from within and

outside the country. It is believed that the youths are major exponents, beneficiaries and promoters of Nigerian popular music known as Naija pop music brand. However, as I study the popular music genre in Nigeria for a decade, there is disconnect and obvious discontent within the music sphere in terms of identity, structure and focus. Unlike the sixties and the early seventies where one can easily categorize popular music in Nigeria under distinguishable genres like Juju, Afrobeat, Apala, Fuji etc., it is quite difficult to situate many popular songs within some specifics. There are several emerging genres and no musician would want to tow the line of any predecessor. The urge to make it to the top ten chart and win one form of awards or another is uppermost in the minds of the musicians who are more interested in the 'now' than the 'hereafter.' Hence, the word 'ever green' seems to lose its meaning both in content and context.

Wilson Akpan (2006:92) believes that the lyrical idiom of much contemporary Nigerian popular music is becoming intertwined with pornography, in contrast to the "once dominant emancipatory lyrical tradition". He continues to argue that, as a consequence of the "overgenerous airplay in Nigeria of sexually indulgent western songs," many local musicians started to copy foreign artists and that "sex had left the bedroom and hip-hop was turning Nigerians into voyeurs" (2006:100). This, in his summation, is the reason for the 'evergreen loss' for the new generation popular artistes in Nigeria. In another twist to this discussion, Omoniyi (2006:198) opines that the reason why so many popular artistes in the present dispensation differ significantly from past evergreen musicians is that they incorporate features such as gangster, heavy sexualization, misogyny, politics and monolingualism into their music. This shift has, in turn, helped to illuminate the factors behind the call to a redefinition of what we call 'success' in the Nigerian popular music stream. These are large questions that have necessarily been addressed piecemeal. This paper, therefore, explores the present popular music and the danger of

extinctions they face within the local and global space using comments from the social media as basis for discourse.

Social media now complements many parts of our lives. Facebook, Twitter, YouTube and many other social networking sites allow users to share and interact with online content and to connect with like-minded people. According to Osterrieder (2013) its strengths – rapid dissemination and amplification of content and the ability to lead informal conversations – make it a powerful tool to use in a professional context.

Using the comments from social media, the paper discusses what it is that makes a song ‘evergreen’ and why many present songs fade away few weeks after their initial thunderous debut. It is also imperative to discuss the popular musicians in past decades and the reasons why their songs still maintain a degree of relevance year after year.

Popular Music in Nigeria

We use the term contemporary popular music to index the numerous genres of popular music in Nigeria. These include both the popular music with purely Western elements and others derived from both religious and indigenous inflections. Examples of such could be pulled from the genres that sprouted and grew in the early sixties (Highlife and Juju) and also the dance hip hop music. For the purpose of this discussion, this section highlights the evolution and development exponents of the Nigerian popular music scene from the early 1970s to 2000.

The emergence of popular music can be traced to the pre independent period, which witnessed the rise of highlife and juju as well established genres. On the roots of Nigerian Urban Music in the Pre Independence era, Ambrose Campbell, the producer of the very seminal ‘Highlife My Life’ stated that

"There was juju music with Tunde King," Campbell explained, "and then by 1939 Ibos, Itsekiris, Liberians (crew sailors) and we the Yorubas, the Lagos boys, brought our own kind of song and they their own kind of song; we used to jam together." (Nigerian content Online, 2011)

Right from the beginning, there were noticeable varieties of flavours and inflections of highlife music, characterized by the indigenous culture and folklore of the particular musicians. It was no wonder then that the first generation of Nigerian highlife musicians sang in their indigenous languages as well as incorporating their indigenous rhythms. It was this recognizable variety that distinguished Nigerian highlife as an original, diverse and very creative genre of contemporary popular music. The pioneer giants of highlife as a recognizable independent genre of popular music who best exhibited these traits, not in order of chronology or creative competence, were Victor Olaiya, E.C. Arinze and Rex Lawson (Nigerian content Online, 2011). The post independence era witnessed the birth of new musical genres and the popularity of existing ones. By the 60s, highlife had reached its zenith, giving way to emerging popular music genres from both the traditional and the neo traditional angles. These include Juju, Fuji and Afrobeat. The proponents of these genres that made them popular in the early 70s included Fela Ransome-Kuti (Afrobeat), Bobby Benson (Highlife), Victor Olaiya (Highlife), Oliver de Coque (Ikokirikwo), Nico Mbarga (Highlife) Chief Osita Osadebe (Highlife), Sunny Ade (Fuji), Ebenezer Obey (Fuji) and a host of others.

The 1980s witnessed a consolidation of aforementioned musical genres that evolved in the 1970s. Moreover, postmodern consciousness has penetrated the social and artistic lifestyles of the entire globe. The power now associated with the new postmodern electronic resources lends force to the creative imagination of these musicians thereby inscribing their voices and presence in hegemonic spaces (Giroux 2012). By this decade, Afrobeat had received a great deal of

popularity with Fela Anikulapo Kuti. The juju scene on the other hand received unique innovations from the duo of Chief Ebenezer Obey and King Sunny Ade. Both had managed to break into the world market with several tours and performances around the globe. The neo traditional music genre made a steady rise with genres like Apala, Fuji, Juju, Sakara, and Waka music. The 1980s also saw the emergence of the hip hop/RnB genre, slugging it out with the aforementioned, hugely popular music genres. Naturally, this genre was popular with the youth of that time and no party was complete without the music of Kris Okotie, Dizzy K Falola, Jide Obi, Dora Ifudu, Chris Okotie and Felix Liberty.

The 1990s witnessed the entry of several musical artistes into the already established musical genres. There was however a decline in the R and B Music with the exit of several artistes from the stage. One major music genre that gained prominence however was the reggae/ragga genre that got re-introduced in the late 1980s. Musicians that held the ace in this field include Majek Fashek, Ras Kimono, the mandators, Evi Edna Ogholi and Orits Wiliki.

The late 1990s and 2000 witnessed the entry of the Remedies and the Plantashun Boiz who were among the first commercially successful rappers at the time. Both groups soon split up and several members started solo careers: Tony Tетуila and Eedris Abdulkareem from the Remedies and Faze, 2Face Idibia, and Blackface from the Plantashun Boiz. Since then, other solo artistes have ruled the music scenes carting away several awards for their outstanding performances in the music industry. Prominent among the present rave of artistes are P square, D Banj, Banky W, Olamide, Wasiu Ayinde Marshal, Asa, Tiwa Savage, Davido and a host of others.

The methods of gathering data for this article include an analysis of 20 albums that are rated as evergreen, complemented with information about the exponents of these albums from internet and newspaper sources. They represent a part of Nigerian popular music that has remained relevant for more than four decades. Furthermore, the discussion will be based on the comments made by contributors from the social media (Facebook). The analysis quickly revealed that there are several factors that can influence the continuous relevance of a popular music piece beyond the instant hits and razzmatazz. The paper also identifies several notions of success among musical artistes and how the success has been sustained over the years by past musicians.

EVERGREEN DEFINED

What does 'evergreen' mean? According to the free online dictionary, it relates to or denotes a plant that retains green leaves throughout the year (Hacker, 2011). Evergreen is defined as something that doesn't change color in the fall, or something that is timeless. Despite the trans-generational appeal of the current Hip Hop genre, some enthusiasts believe that Nigerian music can never be as good as it was in the yester years. Starting with his innovative efforts in the 1950s with a live band, and conscious attempts to modernize his art through subsequent decades, the evergreen status of past musicians in the 1960s and 70s remains unprecedented (Alfred, 2013). What then is evergreen? The urban dictionary (2003) defines evergreen as something that remains perennially fresh, or interesting; something enduring. The word evergreen is not only used in music alone. In journalism, there is a concept called the evergreen content. By definition, Evergreen content is content that is perpetually relevant. The word evergreen is most often used by editors to describe certain kinds of stories, stories that, because of their topic, are always of

interest to readers. The idea behind the evergreen stories is that they're always fresh, i.e. forever green (Deal, 2001).

From the stated definitions, we can conclude that evergreen means a product or art form that is timeless. Awala Bemigho (personal communication March 23, 2014) gave a remarkable definition of evergreen as a plant that has leaves in all four seasons. In music therefore, the term 'evergreen' is used to describe a musical performance that remains relevant in all ages in spite of time and development. The song (s) or the artistes still maintain a degree of popularity even after several decades after its creation. Music is not a static phenomenon. It is ever dynamic and continues to change with each passing time. Like fashion, some songs fade away with time and are placed in obscure files we call the 'achievers.' But interestingly, many musical arts manage to survive cultural erosion and forcibly stamp their never dying scents on the society that hear it. That is when we start naming such works 'evergreen'. They invariably outlive their creators and remain ingrained in the minds of the community that patronize them.

Factors that facilitated the music of the 'Oldies'

The growth and continuous remembrance of some popular music and songs by Nigerians can be attributed to several factors. The mass media (newspapers, magazines, radio, internet and especially television) present a unique form of socialization than any other because of its dynamism and influence on young people. They have played a pivotal role over the years in the propagation of the songs that are now referred over the years as 'ever green'. Some newspapers have a whole segment devoted to the analysis of Nigerian tunes of the Oldies. An example is 'highlife my life' - a newspaper publication by The Guardian Newspaper devoted to the analysis

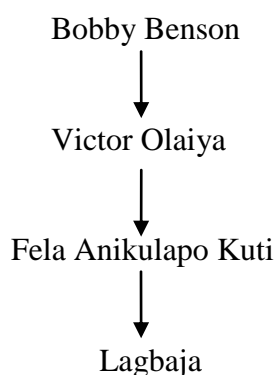
of old highlife tunes and their creators. The radio offer similar services with the indigenous programs woven around traditional tunes from the masters. The creation of radio indigenous stations with broadcast in local languages also promoted to a very great deal the songs of yesteryears. This has been a source of information to the upcoming young people who listen to the stations. Stations like Raypower fm, wazobia fm, Radio Lagos, Radio continental, etc have acted as catalysts to the promotion of these songs.

Another factor responsible for the sustainability of the ‘oldies’ is the mentoring process. Past proponents of the popular music styles in Nigeria operated big band system that served as 'schools' or training fields for upcoming musicians. It would be hard to find musicians in the 70s, 80s and early 90s without a band and a club base for the fans. Examples of such are tabulated below:

S/N	ARTISTE	BAND	CLUB
1.	Fela Anikulapo Kuti	Egypt 80 Band	The Africa Shrine
2,	Victor Olaiya.	Cool Cat band	Papingo Davalaya
3	Chief Ebenezer Obey	Inter reformers band	Obey Miliki Spot
4	King Sunny Ade	Golden Mercury	Ariya <i>Nightclub</i>
5	Victor Uwaifo	His melody Maestros	
6	Bobby Benson	Cool Cat band	Hotel Bobby

Mentoring has been defined as a time-proven strategies that can help young people of all circumstances achieve their potential. Through this process, a more experienced person assists an eager or enthusiastic new comer to the music field. Hence, it is an ongoing relationship of learning, dialogue and challenge. The mentoring process was perhaps the remarkable feature of these musicians. Fela received a great deal of training from Victor Olaiya. Ebenezer Obey had his tutelage from Fatai Rolling Dollars while Victor Olaiya had his training from Bobby Benson.

Sikiru Ayinde Barrister influenced to a high degree other Fuji exponents like Pasuma and King Wasiu Ayinde Marshal (Kwam 1). They were honed in the trade and transferred the skills to upcoming musical artistes in the field. In the diagram below we find Bobby Benson who mentored Victor Olaiya. Olaiya equally mentored Fela Anikulapo Kuti who also mentored Femi Kuti, , Dede Mabiaku, and a host of others:



Hence, there is a process of apprenticeship established with the mentee for a period of time before he/she is free to establish his own band.

The conversation from the social media

This article concerns the formation of the evergreen status and the discussions of a group of twenty social commentators drawn from both the musical and non musical backgrounds. My intention is to discuss the evergreen status of Nigerian popular musicians by exposing the developments of past musicians in the 70s that we are still celebrating based on the narratives gleaned from their experiences. From the discussions, we can group these conversations under lyrical content, creativity, Identity, purpose.

Lyrical content

Singing is a function of two concepts- the lyrics and the music. There has been a lot of controversies as to which is more important in popular music. While Lee (2011) is of the view that the lyrics matter both for aesthetics and information, Lysen (2013) believes that it is the sound (and not the lyrics) that markets the music in today's pop music.

Discussing this further, lee states

‘Just like you shouldn’t watch a foreign film without subtitles, you shouldn’t listen to music with words without knowing what they are. Of course, this is crucial for critics – one should not pass judgment on something without perceiving it in its entirety. But since everyone’s a critic now, and reading music critics is a great way not to enjoy music, this priority is just as important for listeners. If a band presents extra-musical information along with its music, like artwork and lyrics, those things inextricably become part of the package’.

On the other hand, Dylan Lysen is of the view that ‘lyrics don’t mean anything if the sound they are attached to totally sucks’. He stressed further that

‘...In the moneymaking world, music’s true role in society is to entertain at all costs, and to create as much revenue as possible. But today, music doesn’t make as much money as it used to because of the Internet and downloading. Thus we have many pop artists creating music that focuses on sounds that sell instead of pushing the artistic limits and risking the chances of failure. So lyrics take a hit. They just aren’t as important’.

The Nigerian people place much premium on the lyrics and the meanings they portray to the masses. From the conversation, there is a consensus that the lyrics of the present day popular musicians in Nigeria leave much to be desired. Eque Obisalim (personal communication April 7, 2014) is of the view that a lot of musicians today churn out lots of songs that are lewd,

meaningless and lacking in content. Dayo Joshua (personal communication March23, 2014) on the other hand believes that the past musicians had a twofold agenda - to convey salient messages to the audience and to change the society through their songs. He concluded that the only way they could do that was to engraft the messages on the lyrics and make it tuneful for people to assimilate. However, he complained that the few musicians that are even making sense have been muscled by the noise makers called singers. He submitted further that this generation has developed so much interest in noise that it has overshadowed the essence of the music. However, Peter disagreed with the assertions above, noting that lyrics don't matter in a lot of metal. He stressed further that popular musicians are using extreme beats because that is what the people gravitate more to.

In determining the "evergreeness" of a song in relation to the lyrics, Bemigho Awala ((personal communication March23, 2014) stated another dimension by comparing music to classic writings. He states:

‘... the real attribute of ‘evergreeness’ of a song is actually conferred on it by the canon. For definitive purposes, evergreen is a plant that has leaves in all four seasons. It is always green. To test this assertion, kindly transpose the subject of songs with writings. What determines that a book is classic, its content and also the canon? By its content, it speaks to society in a way that others haven't. By the canon, the gatekeepers and custodians of literary value have evaluated the work and found it to be solid and trans-generational thus conferring a legendary status upon it’

Some of the contributions to the discussion have toed the path of morality. Concerning the evergreen status of past musicians, subjects who contribute believe that the lyrical content of many musicians in this dispensation talks more of sexual perversion. Bunmi Isaac (personal communication March23, 2014) is of the view that the songs of these days lack morals and good messages, claiming the singers are aware and are making a deliberate thing to snuff the ‘trash in

the ears of the listeners. A Nigerian pop singer by the name Waconzy (2007) personal communication March 23, 2014) emphasized the need for fellow musicians to create music that has meanings and positive messages during an interview on television. Sounding very perturbed, he stated:

...I don't believe in all these stuff these little children do these days. They do songs they don't have meaning, they just wanna make noise, this is bull sh*t you know. Olamide, Timaya, Davido among some of the artistes who make hit songs but do not make music. Davido's skelewu is an empty song, Tonto Dikeh and Timaya are noise makers, Olamide doesn't make sense in his music sometimes. These artistes should embrace hiring song writers if they could not do the job themselves (Waconzy, 2007)

From the foregoing therefore, it is believed that the lyrics play a prominent role in the making and shaping of a musical piece for the generation now and the one to come. The present crop of musicians should borrow a cue from the likes of Ebenezer Obey who made notable contributions to the music industry through powerful lyrics that communicates to the listeners. There is a lot to learn from the older generation especially when you examine the way their songs documented historical events in Nigeria. The lyrics had dates, time and other specifics that could be remembered at playback. Chief Ebenezer Obey did one very lengthy track, "Awo" which a lot of children in the mid-80s learnt by heart, making school notes in Nigerian history dated (Olatunbosun, 2014).

There is the view that the success of musicians in Nigeria rely greatly on the confluence of western values and traditional cultures. This perhaps is in order for them to be relevant. Sometimes, such success is short lived as evident in the smoke screen syndrome being experienced by the present popular musicians. The infusion of western ideas sometimes chokes the songs and starves it of ingenuity. There is nothing wrong with making use of western ideals

in promoting the songs. Past musicians did and succeeded. However, it is full hardy to expect such songs to succeed into future generations when the country is trying to revive the culture of the land. Charity they say begins at home. If the song does not have the home appeal, it has lost its global essence. The reason why people like Fela Anikulapo Kuti and others were able to command the respect of western people was because of their ability to create African music using elements from the west. We must see the picture of our culture in the music for such to make sense. There should be a deliberate effort at promoting the culture that produced them.

Identity

There are several definitions of the concept of identity. Woodwork (1997) states that Identity is not only seen as a thing that we are, but as something we do. It is a practical accomplishment, achieved and maintained through the detail of language use (p.133). When we discuss and reflect on the notion of identity, some words and concepts such as difference, genre, hybridism, context, place, locality and others, emerge (Torress, 2003)

Popular music in Nigeria carries with it a national identity, which portrays it as a music that is indigenous to Nigeria. The various uses of language, costume, and musical instruments present the very rich Nigerian and social heritage (Adeola, 2001). Musical styles according to Waterman (1990:8) may articulate and define communal values in heterogenous, rapidly transforming societies. The cultural significance of popular music of the 1960s, 70s and 80s has led to its relevance in the present dispensation. This, according to Shuker (2001) is the fact that to study popular music is to study popular culture. This means one cannot be severed from the other

although he admits that this claim is self-evident. His position is a pointer to the fact that popular music cannot be studied in isolation. Popular music is one of the major examples or manifestations of popular culture; it is a familiar and common vehicle through which popular culture is conveyed virally. The present day musicians are faced with the problem of cultural identity as they struggle to make music that pleases the young folks. The hybridization of the pop scene with the hip hop inflection from the West (and its mixtures with the local genre in Nigeria) has pushed music into a complex culture diffusion, which in turn, makes it difficult to appreciate the cultural identity of the music. However, the musicians believe they are doing well. In The Chicago Defender Wednesday, May 4, 2011, Mo'Cheddah, award winner of MTV Africa Music Awards, said this about hip hop music, "We're representing our country to the fullest. We're putting our country on the map on a positive note. It's not just about the bad things, like fraud, but how far this has impacted on the local populace and ingrained their songs in the sands of time remains to be seen. There are cultural indices in popular music constructed in essentialist terms, leading to tags such as Nigerian hip hop, Fuji hip hop, Gospel hip hop etc. The consequence of this identity performance is perhaps multiplicity of identities in the global world (Adetunji, 2011). However, Eque Obisalim (personal communication April 7, 2014) believes these do not add up when portraying our music in real light. He stressed further:

‘...Because an American plays juju, which is totally Nigerian, will it now be called "AmeriJuju"? No! No matter where Juju is played or by who, it remains JUJU, what if Chris Brown wakes up tomorrow and performs Fuji, will he now call it "AmeriFuji" or why didn't orits wiliky, Ras Kimono, Majek Fashek call Their version of Reggae AfroReggae, or NigeReggae just because they were Nigerians who played Reggae? why didn't Gentleman, (Sweden) call his own "SweReggae" or Alborosie (Italy) call his own "ItaReggae"

Those underscore the need for a redefinition of the genres to reflect the cultural essence of the Nigerian society.

Creativity Process

A popular music composer-performer creates his music by working through various compositional processes. Olaniyan (2001) identified such processes as musical awareness, retention of musical ideas, utility of remembered musical ideas, use of intuition, creative imagination and musical realizations. He stressed further that each of the processes demonstrates a manifestation of the musical ability of a music composer/performer.

Describing the creative ingenuity of Pop musicians, Tolulope Fashoro (personal communication March 23, 2014) expressed in the social stream that what our present pop musicians lack is the ability to sustain their creative works in the minds of the hearers. He however is of the opinion that some of the present pop musicians can achieve such a feat given their pedigree as musicians:

The melody of any pop music must reflect a high level of good Musical craftsmanship. It must be carved in a way that it has proper structure that would call for a critical evaluation anytime it is listened to. Most Pop Music of today just have melodic structures that make you just dance away without conscious effort to reflect on the song. Songs by Femi Kuti, Lagbaja, Tu face and Asa will stand the test of time (Fashoro, 2014)

In recent years, young hip hop musicians in Nigeria have begun to reinvent some old ‘evergreen tunes’, showing their stunning creativity in spite of dearth of focus and originality. Femi Adeibiyi (personal communication March 23, 2014) believes that the remixing of evergreen songs by the present day young musicians attests to its creative ingenuity and freshness in this era. He asserts that

One element or deciding factor for a song to be called 'an evergreen' is when successive generations of musicians can take the song, turn it around and reproduce it to meet the present musical taste. For example; 'No Woman no Cry', 'Redemption Song', Jamming, Just the Two of Us' etc... or even as soon as the song is released, you begin to hear versions of it. 'Bang, Bang,

Bang' of Femi Kuti, Fela's 'Lady' for example; were fetching other musicians awards even when the original composers were/are still alive and active (Adebisi, 2014)

Money and Fame

There is no denying the fact that the theme of many songs in contemporary times gravitate towards money, fame sex and the 'feel good' syndrome. According to Adegoke (2011) an integral part of escapism is sex discourse which permeates popular music in Nigeria and South Africa. He stressed further that

...While feminists belabor themselves on the commodification, thingification and objectification of women body parts; nudity and public display of female genitals seems a survival means among female youth, for example in Nigeria. They are portrayed as seductive objects that lure men into sex and romance (p. 161)

This is further supported by Olatubosun (2014) who accused the artistes of the present generation of lacking the ability to deliver good lyrical content. He admits that their videos have been written off as "pornographic." The reason for such escapism is blamed on the government who, it is believed, has marginalized the youths economically. Haunted by unemployment; lack of quality education; separation from parents as a result of financial predicaments; lack of home and government support structure; the youth find succor in popular music as an escape and distillation of emotions and harrowing experiences (Adegoke, 2011). Corroborating this statement, Jimoh Ganiyu (personal communication, March 23, 2014) is of the opinion that:

... every artistic expression, music inclusive is a reflection of the societal reality. There seems to be an explosion in the numbers of musicians in Nigeria. Most of them are talented, but it takes more than talent to be a genius at what you do. We should also notice that every ASUU/ASUP strike brings about influx of up and coming pop musician, millions of graduates too on the street without jobs. All these societal banes necessitate cravings for other vents to make ends meet. That's why most of the songs lack originality, unique stylistic trend and ideological focus which determine 'eternity' of a song

Going back to the classics

In many ways, it is perhaps true that the music of this present generation gives more cause for worry, going by the legacy of the past and the shoddy presentations of the present. But be that as it may, it is not totally a complete catastrophe. In spite of the varied challenges that confront the Nigerian music industry, they present one of the most profound examples of the creativity and resilience of the Nigerian/African society in the face of insufferable and uncertain conditions (Iyanibri, 2013). It is this resilience that brought about significant changes within popular music sphere. One of such is the reinvention of past classics through the process of collaboration. The most probable cause is the effect of the collaboration between the old and the new school of artistes in Nigeria where Wizkid and Femi Kuti dropped the hit “Jaiye Jaiye”, alongside Tuface and Victor Olaiya’s remixed “Baby Jowo” (Olatunbosun). In relation to the issue of collaboration and reinvention, Olatunbosun (2014) examines aspects of mentorship being provided by the old as they partner with the new in this process. He believes:

the “mentoring” programme must have reached the hearts of the young music minds and their producers too. Or how else would you explain what Don Jazzy did with “Eminado” for Tiwa Savage’s sake? Or his strong proverbial message in Dr Sid’s “Surulere”? Don Jazzy and his crew brought back the days of folk songs that were thought to have died with the likes of Christie Essien-Igbokwe. Reminisce also broke the booty-centric video jinx when he collaborated with Davido in an all-male video of the hip-hop highlife song, “Daddy”.

The present hip hop music now allows much space for resistance against imperialism and bad governance. Some of the artistes employ the medium to vent their displeasure at the ruling class and further educate the society about the issues germane to its developments. As the product of a disempowered group, contemporary Nigerian pop music, created and popularized by teeming creative youth, weaves into its textual practice a particular kind of identity politics that resists the

conventional silence that has accompanied the subtle and sometimes brutal subjugation of the creative industries by domineering postcolonial forces, whether political or economic (Iyanibri, 2013). The power now associated with the new postmodern electronic resources lends force to the creative imagination of young people that allows them not only to be vocal, but to inscribe their voices and presence in hegemonic spaces that have now made young people disposable subjects (Giroux 2012).

Conclusion

I have argued that the evergreen status may be viewed in terms of the exigencies of the first generation of popular musicians who had stated parameters for creating and projecting their music to the society who are the end consumers. Through these parameters, they have exhibited a continuity in the face of modernity with their music traditions that is worthy of emulation. The stereotype reproduction and externalizations of the music within the modern day setting has given rise to its validation and subsequent publicity. Furthermore, the confluence of these songs by modern hip hop musician into the music gives a sense of continuity and deep comradeship founded on common platform within the popular music space. It is now imperative that the present crop of pop musicians will see how our music will be distinguished not by its noise and senseless nuances, but by the creative ingenuity exhibited through intense craftsmanship in terms of lyrics, music and song delivery. The experimental impact of good music therefore should be based on not just the sensuous ideal of the baseless lyrics but also reflect on the musical structure and qualitative parameters governing its production.

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