

**THEMATIC AND AESTHETIC PATTERNS IN THE
NIGERIAN CONTEMPORARY POPULAR MUSIC:
A STUDY OF TUFACE IDIBIA**

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Abstract

The study examined the thematic contents as well as aesthetic patterns in the contemporary popular music in Nigeria. A historical account of the origin of music in Nigeria was looked into while noting the laudable landmarks made in the industry. The research further x-rayed some existing works in the industry with the view to finding out how message oriented these works are. TuFace Idibia's works were used as case studies. Units of analysis were drawn from textual analysis and respondents' opinions on his works. The study gave future directives on content expectation of musical works in Nigeria.

Introduction

Music has become one dominant aspect of human culture beginning from antiquity till date (Desmond, 2001:5). This is true in Nigeria as it is to other countries. Far from being merely a means of entertainment and relaxation alone, music is a veritable tool of cultural expression. In the words of Adetusi (2009)

Music is a way of life. It is a medium through which individuals and the community communicates their innermost being. It is a medium for ideological expression. Through music a people express and reaffirm their common values as well as consolidate communal solidarity. Music is of a great symbolic significance; it is a powerful bearer of the society's values, norms and aspirations P102.

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History has recorded numerous examples of where and how music has been employed successfully to aid political struggles. Like drama, music is a powerful medium for propagating political ideologies, political mobilisation and change. It is for this reason that dictators who have always sought to control various forms of public communication have not spared music. Nelson (2009) recalls the political role played by music during the apartheid struggle in South Africa:

Many musicians both of South Africa and other parts of the world employed music in condemning apartheid. At a point, music literarily became a philosophical movement which sought to deconstruct the logic of apartheid by exposing its offensiveness to the pristine human values and extolling the ideals of freedom, equality and justice as key to human dignity and progress.

Similarly, music is of great economic value; it is money earning and employment-generating. The Nigerian music industry of today is a true witness to this wealth-creating dimension of the value of music in human society. In Nigeria, the evolution of the popular music had begun in the early part of the 20th century. This development has been continuous and arguably rapid that today the nation, like all others, could boast of an economically viable music industry. The 1990s has been significant as it marked the rapid rise present species of popular music culture in the country. This period was marked by the emergence of young music talents with their brands that included afro hip-hop, reggae, R & B, blues and pop. This new culture was markedly characterised by the fusion of elements of African music patterns and Western hip hop, blues, pop, etc.

The success of this new popular music culture has been rapid and phenomenal. Equipped with ICT audio and visual technologies of music production, the Nigerian popular music has become in its own right a cultural and economic industry of its own. According to Dubem

(2010), Nigerian musicals have become a very large market "expressing itself through broadcast stations and storage technologies (tapes, CDs and multimedia)." Today, Nigerian musical videos have become a recurring feature on foreign entertainment channels such as Channel O and MTV Base. In addition, a number of local satellite broadcasters such as Nigezie and Sound City are entirely dedicated to Nigerian musical video presentations.

Among the talents who have driven this new popular music culture in Nigeria is TuFace Idibia, an R & B singer whose success began in the late 1990s as a member of the group *Plantashun Boiz* and later as a solo artiste in 2004. Arguably, he is one of the most prominent talents that have defined this era in the evolution of the Nigerian music culture. Deola (2012) describes him as a "phenomenal talent who has brought glory to the Nigerian music within and outside Africa." Since 2004 when his album *Faze 2 Faze* was released by Kennis Music, it has been all through a story of success for this young artiste with his talent and lyrics "being a source of inspiration to a lot of upcoming talents and many more" (Deola, 2012).

Many people have questioned the aesthetic (artistic) values of the contemporary popular music in Nigeria., for instance, Owo (2012) argues that some of the musical pieces "are artistically empty, produced with little or no aesthetic insight and sometimes in imitation or outright copying of existing works." Against this notion, it becomes urgent to investigate the works of TuFace Idibia, one of the musicians regarded as the leading light of this contemporary music movement, in terms of its thematic and artistic quality.

Tuface Idibia: A Brief Profile

Innocent Idibia was born in Jos, Nigeria. He is from the Idoma ethnic group in the southern part of Benue State, in North-Central Nigeria (*Newswatch*, January 9, 2006). He attended Saint Gabriel's Secondary School in Makurdi, Benue State. He enrolled at Institute

of Management & Technology, Enugu (IMT), where he did his preliminary National Diploma course in business administration and management. While attending IMT, he performed at school organized shows and parties, as well as other regional schools such as the University of Nigeria and Enugu State University of Science & Technology. He eventually dropped out to pursue his music career. While attending IMT, TuFace Idibia started composing and singing jingles at the GB Fan Club at Enugu State Broadcasting Services (ESBS) in 1996. Also in 1996, he adopted the stage name "TuFace" (TuFace). He cited the reasoning as "trying to demarcate my personal life with my business life" (*Newswatch*, January 9, 2006). He moved to Lagos and started performing with rapper BlackFace Naija. He had met BlackFace while attending Institute of Management and Technology (IMT) Enugu. He went on to form the trio band Plantashun Boyz. Plantashun Boyz released two successful albums: *Body and Soul* (2000) and *Sold Out* (2003) under the Nelson Brown's owned Label (Dove Records) before disbanding in 2004. Relations were marred for many years during which the band broke up and he went solo. However, the band came back together in 2007 for the purpose of recording a third and final album entitled *Plan B* (2007). TuFace Idibia released his debut solo album *Face 2 Face* (2004), which established him as a viable solo artist. Following the release of his debut album, he released his sophomore album *Grass 2 Grace* in 2006, which contained hits *One Love*, *True Love*, *4 Instance*. He is the founder of *Hypertek* Entertainment. In 2006, his song *African Queen* was used in the soundtrack for the film *Phat Girlz*, which was released internationally.

He released a promotion album in 2008 called *The Unstoppable* releasing the single *Enter the Place*. Problems with album distribution in 2007 caused a shift of the release date of the album from 2008 to early 2009. In 2010, TuFace released an "international edition" of the same under the title *The Unstoppable International Edition* making him the first Nigerian artist to have an appropriately priced

international album. TuFace released two more singles from the international version of his *Unstoppable* album. The international edition of the album won two awards at the 2010 Sound City Music Video Awards. He also won the Channel O Music Video Awards, Best African Western award and the MTV Africa Music Awards for Best Male and Artist of the year. Upon leaving the music label Kennis Music, he set up his own record label known as Hypertek Entertainment. TuFace has received one MTV Europe Music Award, one World Music Award, five Headies Awards (Hip-hop award), four Channel O Music Video Awards and one BET award for his musical work, four MTV Africa Music Awards, one MOBO award, one KORA award, and numerous additional nominations.

Thematic and Aesthetic Issues in Contemporary Nigeria Popular Music

The Nigerian popular music culture has given rise to discourses regarding its thematic and aesthetic quality and context. These discourses take similar pattern as found in other climes of the world. Christopher (2010) offers the reason for this as follows: "The popular music scene in Nigeria today may not be unlike those of other countries in terms of active participants, method of development and rendition, fad and quality of song lyrics, particularly with reference to hip hop."

Generally, critics of the thematic and aesthetic culture of the contemporary popular music in Nigeria have noted that productions have been poor in message content and artistry. Abati (2009) in an article that provoked a debate opines that many Nigerian popular musicians "lack the patience to ... think through a subject to its logical end." This is in line with Luvaas (2006:173) description of electronic dance music as "aesthetics of ambivalence" with "song lyrics [which] seem to painstakingly avoid subject matter with any pretence of depth." In addition, Gregson (2006) contends that youth culture has

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the characteristics of edginess, profane content, and of being offbeat and "weird." Influenced by mass culture of consumerism (De Castro, 2007), and emphasising narratives culture that promote unlimited satisfaction of impulse (Langman: 2003), hip hop artistes model for the young: body beautification and commodification, ostentatious life style and a life where sexuality has become a question of aesthetics rather than ethics (Attwood, 2008). Writing on what he sees as the thematic and aesthetic poverty of today's popular music Olaide (2013) tries to make a comparison between it and that of yesteryears. He says:

Where are the true songs that give us extra strength and sensational breathes even when we don't feel like it? After the demise of musical icons like the Yusuf Olatunji's, the Ayinla Omowura's, the Oliver d' Coque's and their likes, most of whom have reigned from early seventies to the mid-eighties, good music have (later) only come from very few sets of musicians, like the King Sunny Ade's, the Ebenezer Obey's, the Sikiru Ayinde Barrister's, the Fela Anikulapo Kuti's and few. (Nigerian music today) ...is losing those fundamental elements that gave it value at its onset; Nigerian songs are gradually lacking the power to inspire.

Naturally arising from the criticism of the contemporary popular music in Nigeria is the possible negative impact of the nature of content embodied by the music produced. Olaide (2013) expresses this sentiment as follows:

For me, it is simple; I'd simply stick to my numerous collections of the grand oldies, but what about our young innocent kids and the nuisance that the nonsense contemporary music are causing. Should we simply ignore and build a meaningless society all for the benefit of the social economic growth and impact of the musical industry or do something about it. By starting to protest and speak against

those emerging armchair MC's? For me music is life and I will stick to my grand oldies. But we should never underestimate the future of the Nigerian music industry.

The concern about the possible negative impact of the popular music on the minds of the young is made even more real by the observed correlation between music and attitudes of people. Basu (2008) avers that the "relationship between rap music and sexual attitudes, especially of black listeners to hip-hop, adversely affects sexual health decisions and attitudes." On the other hand, Niebur's (2003) assertion that "music will inevitably continue to change and adapt to society at large" may imply that society is resilient to the indiscretions of some popular musicians. However, countering this view is Dolby's (1999) observation that people's world, youth in particular, is defined by images conveyed in global popular culture.

However, all this is not to say that the contemporary popular music culture in Nigeria has nothing good about it thematically and aesthetically. While there have been some questionable trends in this regards, it has also been pointed out that the contemporary music industry in Nigeria has got a lot to offer in terms of socially useful themes and impressive aesthetics. With reference to what is happening in other climes, Christopher (2010) points out that the popular music culture of rap and hip pop could be of profound positive impact socially and culturally. She writes:

Youth music is not necessarily inimical to society's wellbeing. To the contrary, in fact notes that in Brazil musicians are using pop music in socially healing manner by creating emotional and social bond, as well as for social transformation. Further, musical expression has become the ample, and perhaps the sole, cultural means whereby poor youth can voice and express the silent and perverse conditions to which they are subjected. (Strinati, 2004: 6).

Theoretical Framework

To place this study in a proper theoretical framework, the researcher chose the Expressive Theory of art. This theory sees art works as reflecting the unique emotions and ingenuity of the maker. Bourne (2012) reflects on this theory as follows:

The Expressive theory of art was born of the Romantic Movement, which reacted against 18th classicism and placed the individual at the centre of art. According to this theory, Art was seen as the means of portraying the unique, individual feelings and emotions of the artist and good art should successfully communicate the feelings and emotions which the artist intended to express.

The strengths of the Expressive Theory of art are particularly in its commitment to the communication of the artist's feelings and emotions to others and its benchmark that good art depends on successful communication so that the recipient is similarly affected by the same emotion or feelings. It is based on this theory that this study considered the musical works of TuFace idibia as representing his feelings and emotions. In other words, the thematic and aesthetic patterns of such works have their origin in the depth of the mind of the artiste. The artiste's works become a reflection of the artiste's minds. Therefore, by studying such works, the artiste's beliefs, feelings and emotions are being studied.

Table 1

Sampling Frame

S/N	Name of University	Ownership	Student Population
1.	Chukwuemeka Odumegwu Ojukwu University, Uli	Government	30,778
2.	Madonna University, Okija	Private	14,349
8.	Nnamdi Azikiwe University, Awka	Government	34,650
4.	Paul University, Awka	Private	11,233
5.	Tansian University, Umuaya	Private	5,211
TOTAL			96,221

Source: The registries of the institutions

Textual Analysis

The sample for the textual analysis was selected using the simple random technique. The tracks making up each of the albums were written down in the order they appeared in the album. Then using a table of random numbers, the researcher selected five tracks from each of the four albums, amounting to 20 tracks in all.

Multi-stage sampling procedure was used. At the first stage, the only Federal University in the area of study (Nnamdi Azikiwe University, Awka) was automatically chosen. Similarly, the only State University (Chukwuemeka Odumegwu Ojukwu University, Uli) was equally picked. Then between Madonna University, Okija and Paul's University, Awka, a random pick led to the choosing of Madonna University. At the second stage, two faculties were randomly picked from each of the three universities chosen above as follows: Nnamdi Azikiwe University (Education and Arts), Chukwuemeka Odumegwu

Ojukwu University (Social Sciences and Management Sciences), Madonna University (Management Sciences and Law).

At the third stage, one Department was randomly selected from each Faculty as follows: Unizik Faculty of Education (Educational Foundation), Unizik Faculty of Arts (English Language and Music); Chukwuemeka Odumegwu Ojukwu University (COOU) Faculty of Social Sciences (Mass Communication), ANSU Faculty of Management Sciences (Marketing); Madonna University Faculty of Management Sciences (Business Administration) and Madonna University Faculty of Law (Property Law and International Law).

At the fourth stage, 172 students were randomly selected from Nnamdi Azikiwe University, 154 selected from Chukwuemeka Odumegwu Ojukwu University, while 72 students were randomly selected from Madonna University to get the desired sample size of 398. The number selected from each university was arrived at by calculating the percentage share of the population of each school in the collective population of the three schools studied (79, 777). The formula was as follows:

$$X = \frac{n}{N} \times \frac{100}{1}$$

Where X = number selected from each school

n = population of each school

N = Collective population of the three schools/

Thematic Elements in TuFace Idibia's Works

The musical works of TuFace Idibia prominently feature the themes of human solidarity, interdependence, love and peace. The artiste appears to be passionate about preaching love and peace among humans, warning on the danger of unnecessary hostility which harms human solidarity and progress. This theme is roundly reflected in the song *One Love* wherein the artiste decries the mindless violence that

is increasingly becoming a marked feature of our world as reflected in this opening line:

*One love (One love)
One love
Just the other day I saw on CNN
Brutal killing on each other by two friends
I could not comprehend
So I said to myself in hardy world is coming to an end*

So, the artiste, like a prophet of peace, pleads that the warring humanity sheathes its sword. Appealing to the slogan "All we need is one love" which is a recurring phrase all through the song. He admonishes that all humans should unite irrespective of differences in religion and political affiliation. It is also pertinent to point out at this juncture that the phrase "One Love" continues to recur in the songs of TuFace Idibia. Again, the theme of human solidarity and communal harmony resurfaces in TuFace idibia's third album *Unstoppable* where in the song *Only Me*, the artiste emotionally emphasises the ultimate doom which unguarded individualism and unrestrained personal rivalry could spell for humanity; he prefers that humanity rather embraces communal solidarity as against over-emphasis on individualism as clear from the following lines:

*The personality no matter at all, Individuality
cannot make us tall
I sing, I sing, for all y'all, Don't let anybody push
you to the wall
Nah community na in make us tall, Secret society
na in break us all*

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However, in the song *See me So*, the artiste re-invokes this same theme of love and solidarity - this time on a person-to-person level as against communal level. Here he speaks as though he is addressing a colleague who is threatening the solidarity that has existed between the two in the course of their career. He appears to be reminding this colleague of his - whom he refers to as "brother" - that both of them are better off remaining in friendship as each one needs the other to live meaningfully. The following lines in the verse underline this message:

*Because without you, There will be no one to call my brother
I said without you, there will be no one to call my neighbour
I said without you, there will be no one to show I care
Said without you, there will be no me, that is why I say
I don't want you to look at me like a stranger, (I am not a
stranger)
Don't wana com across to you like just another nigga
I know you cannot trust nobody, But you have to trust
someone
Wooh that is why I want u to see me as your brother*

This apparent personalisation of the theme of human solidarity and love recurs in the song *Only Me*, where the artiste appears to be addressing someone whose conduct is a threat to these values. He admonishes this person to become accommodating and humble instead of living foolishly in arrogance and exaggerated self-glory:

*Live and let living instead, of to be feeling like a king
On top of nothing, stop the bragging on top the posing
Because you know say only na vanity vanishing*

In preaching his message of love, solidarity and peace, TuFace Idibia has remarkably also emphasised the danger and folly of jealousy among humans. He points out the fact that we are differently

endowed and with different callings which makes it foolish for one to get jealous over another's success or for one to be too proud and look down on others over his/her success.

Another notable thematic element in the musical works of TuFace Idibia revolves around good leadership; leadership that is altruistic and progressive. In his second album, *Grass to Grace*, two songs *E be like say* and *For instance* dwell entirely on this theme. In *E be like say*, the artiste appears to be talking to a politician who has repeatedly failed to keep his electoral promises and has come seeking for vote again, making fresh promises. The following lines from the song capture this sentiment vividly:

*Looking back through all the years, that you and I
have spent together
It seems like you've been playing me all the while
So many times, you asked to put the whole of my
trust in you
So many times, you betrayed and played me for a fool
Why don't we work together so the future would be
brighter
Cos, ebe like you and I, We dey need each other all
the time
All the time, another year has come, and now you
want my trust once more Oh no.*

In the song *For Instance*, the artistes assumes the position of a common and helpless citizen, who suffering the pangs of misrule of his leaders, imagines that he gets the opportunity to be a leader so that he will rule differently as against the corruption-polluted leadership he currently experiences. The following lines are instructive here:

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*For instance, Say na me be Baale of Nigerians
Say na me be one way dey make plan, Say I go create a
scenery where better go plenty, Make we dey give chance
Instead to dey pack the money go France
To make suffer to full in abundance
To make me run run away, to a place where ebi say
I go feel like Europeans, Where them go respect my
skills for instance
Where them no go dey play pranks, Ontop people wey
work the way
Wey give them the key, to chop substance*

TuFace Idibia's political themes seem to centre on good leadership as juxtaposed with misrule and the attendant backlash. The messages invariably sound like emotional appeals for change, urgent change. Another dominant thematic element in the works of TuFace idibia revolves around philosophy of life. By this is meant personal wisdom, personal virtues and right sense of judgment as one confronts with the vicissitudes of life. The virtue of remaining humble in recognition of divine-dependency of our successes is the central theme of the track *Thank You Lord* where the artiste penitently recalls his past failure to recognise the role of God in his success and rather living an ungrateful and unholy life. Very important to note at this juncture is the artiste's repeated emphasis on the fact no one is above mistakes.

*Some be acting that they know it all, But everybody
knows that people rise and fall, Some rise up again just
to stand up tall
And wiser and stronger, No matter how long you live
You cannot learn it all, You go only do your best because
you no go fit do all, So if you criticize me, come smoke
small
Cos you no holy pass, my brother, U no holy pass, my
sister*

Typical of other love songs by TuFace, *African Queen* sees the artist the apparently labouring to convince the said female that he is sincerely and strongly in love. Thus in verse 2, he sings:

*You are my African queen and I know, oh yes I know
You are my African queen and I know, see I know
See I know what I am feeling in my heart and in my
soul
oh I know that it is love
And I know that this love was surely sent from up
above
Cause you're the only one I think of*

Other themes found in the musical works of TuFace Idibia are those that could be considered to lie outside the society's philosophical and moral frame of meaning making. In other words, they don't embody values which the society would approve. These include themes like sexual escapades and revelry. The concerned tracks include *Keep on Rockin'*, *Implication*, *Enter the Place* and *I Sing*. These songs appear merely meant to suit the adventurous young people in their life of revelry, little wonder they are all of vibrant rhythm typical of party music.

Survey Analysis and Response Rate

A total of 398 copies of questionnaire were distributed among the respondents across the three universities studied. Out of the 172 distributed at Nnamdi Azikiwe University, Awka, 169 were recovered; out of the 154 distributed at Chukwuemeka Odumegwu Ojukwu University, Uli, 152 were recovered; and out of the 72 distributed at Madonna University, Okija, 71 were recovered. Thus, a total of 392 copies of questionnaire were recovered. This is shown in the table below.

Table 2
Response Rate

	Frequency	Percentage
No. Returned	392	98.5%
No. not returned	6	1.5%
TOTAL	398	100

Data in Table 2 show that while 98.5% of the questionnaires distributed were recovered, 1.5% was not recovered. Thus, there was 98.5% response rate.

Exposure to Musical Works of Tuface Idibia

To measure the respondents' level of exposure to musical works of TuFace Idibia, they were asked questions on whether they know the artiste, his music, whether they have listened to it, etc. The data generated by these questions were presented in the table below.

Table 3
Respondents' Exposure to Musical works of Tuface Idibia

	Knowledge of TuFace Idibia	Listening to musical works of TuFace Idibia	Purchase of audio or video CD of Tuface Idibia's Works	Stored musical works of TuFace Idibia on multimedia devices
Yes	100% N = 392	98.2% N = 385	81.9% N = 321	98.1% N = 385
No	0% N = 0	1.8% N = 7	18.1% N = 71	1.8% N = 7
TOTAL	100% N = 392	100% N = 392	100% N = 392	100% N = 392

Table 3 shows that 100% of the respondents know the artiste TuFace idibia; 98.2% said they listen to his musical works, while 1.8% said they don't. Similarly, while 81.9% said they have ever purchased audio or video CD of Tuface Idibia's works, 18.1% said they have never. Also, 98.1% of the respondents said they have ever stored TuFace Idibia's works on your computer, phone, iPad or any other digital multimedia device; while 1.8% said they have not. These data showed that a high majority of the respondents are conversant with the artiste as well as consume these works. However, to have a more precise picture of the respondents' level of exposure to musical works of TuFace Idibia,, the researcher categorized the respondents who answered Yes to 4 questions as having "high" exposure; those who answered Yes to 3 questions as having "average" exposure; and those that answered Yes to less than 2 questions as having "low" exposure. This is reflected in Figure 1 below.

Figure 1
Respondents' Aggregate Exposure to Musical works of Tuface Idibia

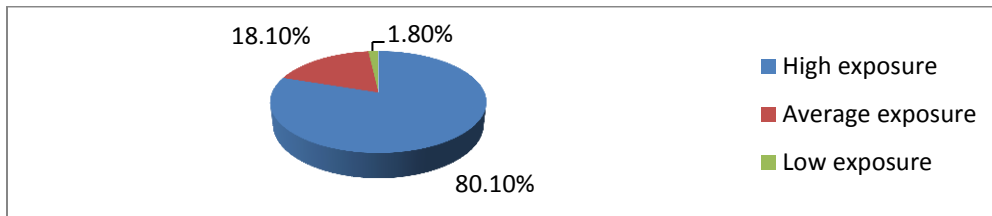


Figure 1 shows that 80.1% of the respondents have high exposure to musical works of TuFace Idibia; 18.1% have average exposure; while 1.8% have low exposure to them. These data show clearly that there is high exposure to TuFace Idibia's musical works among the respondents.

Respondents' Aesthetic Assessment of Musical Works of Tuface Idibia

To measure respondents' aesthetic assessment of musical works of TuFace Idibia, they were asked questions on how they rate the artiste's music in terms of lyrics, voice production, melody, instrumentals and videos. The data generated were presented in the table below.

Table 4
Respondents' Aesthetic Assessment of Musical works of Tuface Idibia

	Rate TuFace Idibia's lyrics high	Rate TuFace Idibia's voice production high	Rate TuFace Idibia's melody high	Rate TuFace Idibia's instrumentals high	Rate TuFace Idibia's videos high
True	92.1% N = 361	98% N = 384	94.1% N = 369	92.1% N = 361	81.9% N = 321
False	7.9% N = 31	2% N = 8	5.9% N = 23	7.9% N = 31	18.1% N = 71
TOTAL	100% N = 392	100% N = 392	100% N = 392	100% N = 392	100% N = 392

Table 4 shows that 92.1% of the respondents rate TuFace Idibia's lyrics high, while 7.9% do not. Also, 98% rate his voice production high while 2% do not. Similarly, 94.1% of the respondents rate the artiste's melody high while 5.9% do not. Again, 92.1% rate the artiste's works high while 7.9% do not. Lastly, while 81.9% rate TuFace Idibia's videos high, 18.1% do not. These data show that a high majority of the respondents rate the artiste's works high in the five dimensions mentioned.

Figure 2
Respondents' Aggregate Aesthetic Assessment of Musical works of Tuface Idibia

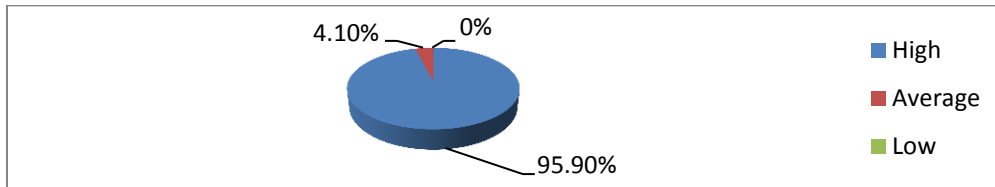


Figure 2 shows that 95.9% of the respondents scored Tuface Idibia's works aesthetically high; 4.1 scored it average; while none scored it low. In other words, most of the respondents rate the artiste's songs high in terms of their artistic value.

Respondents' Thematic Assessment of Musical Works of Tuface Idibia

To measure the respondents' thematic assessment of the musical works of TuFace Idibia, they were asked questions on the political, economic, cultural, etc relevance of the artiste's songs. The data generated were presented in Table 5 below.

Table 5
Respondents' Thematic Assessment of Musical works of Tuface Idibia

	Beneficial to political development	Beneficial to healthy human relationship	Beneficial to socio-economic development	Beneficial to cultural development	Generally required by the society
True	86.2% N = 338	76.5% N = 300	88.3% N = 346	72.2% N = 283	92.1% N = 361
False	13.8% N = 31	23.5% N = 92	11.7% N = 46	27.8% N = 109	7.9% N = 31
TOTAL	100% N = 392	100% N = 392	100% N = 392	100% N = 392	100% N = 392

Table 5 shows that 86.2% of the respondents think TuFace Idibia's musical works have messages that are beneficial to political development, while 13.8% do not think so. Also, 76.5% think they contain messages beneficial to healthy human relationship, while 23.5% do not. Similarly, 88.3% think the messages are beneficial to socio-economic development, while 11.7% do not think so. In the same vein, 72.2% believe the messages of the artiste's songs are beneficial to cultural development, while 27.8% think otherwise. Lastly, while 92.1% believe that the messages are such that are generally required by the society, 7.9% think otherwise. The implication of the foregoing is that majority of the respondents believe that TuFace Idibia's musical works have messages that are relevant to the wellbeing of the society in the various aspects mentioned.

However, to have a more precise picture of the respondents' thematic assessment of musical works of TuFace Idibia, the researcher categorized the respondents who answered Yes to 5 - 4 questions as scoring the artiste's works thematically "high"; those that answered Yes to 3 questions as scoring them "average"; and those that answered True to less than 3 questions as scoring the works thematically "low". This is reflected in Figure 9 below.

Figure 3
Respondents' Aggregate Thematic Assessment of Musical works of Tuface Idibia

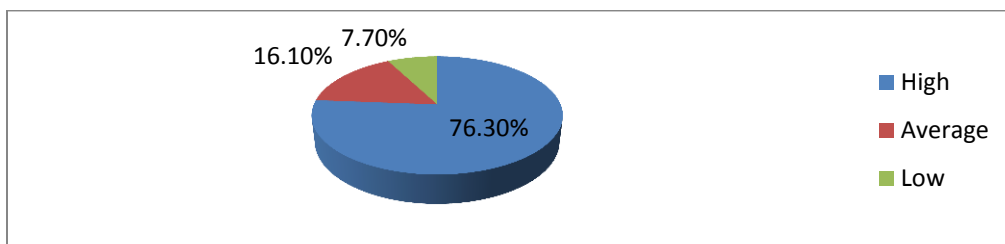


Figure 3 shows that 76.3% of the respondents rate musical works of TuFace Idibia thematically high; 16.1% rate them average; while 7.7% rate them low. These data show that most of the respondents rate the artiste's songs high in terms of their thematic value.

Summary and Conclusion

This work examined the thematic and aesthetic patterns in Nigerian popular music culture with focus on TuFace Idibia. The study was both a qualitative (textual analysis) and quantitative (survey) research. The population of study for the textual analysis was all the songs released by TuFace Idibia so far as a solo artiste from which 20 songs were randomly selected (5 from each album); while the population for the survey was all university undergraduates in Anambra State from whom 398 respondents (as determined using Taro Yamane formula) were chosen via multi-stage sampling procedure. Questionnaire was used as a tool for collecting data from this population. Analysis was both quantitative and qualitative. Findings showed as follows:

- That the dominant aesthetic features of the works of TuFace Idibia include copious use of rhyming verses, impressive voice production, fusion of elements of Western genres and African rhythms and variations in texture of music. These features constitute the aesthetic distinction of the artiste's pieces.
- That the dominant aesthetic features of the works of TuFace Idibia revolve around human solidarity, mutual dependence, peace, good leadership, philosophy of life and love between the two sexes; while other themes relating to revelry and sexual escapades are marginally found in his works; and
- That the audience members view TuFace Idibia's works as being of high quality in terms of message and aesthetics.

The findings of this research reflect the discourses that have gone on in regard to the aesthetic and thematic value of the contemporary popular music in Nigerian. It has been the view of many stakeholders

and commentators that while the contemporary popular music culture in Nigeria has made its mark in certain ways, there are still some areas of shortcomings particularly in regard to the nature of themes embodied by the pieces released by the young artistes (Adetusi, 2009; Christopher, 2010; Dubem, 2010; Olaide, 2013). This observation could be said to be partly true of TuFace Idibia; though the artiste is found to have released songs of some profound thematic content, he has as well be caught producing works of objectionable themes whose messages cannot be reconciled with the society's normative values.

Recommendations

Based on the findings of this research, the following recommendations are made:

- i. The music industry as made up of artistes, producers, promoters, marketers, etc and other concerned persons should pay closer attention to the works generated by this industry with the view to interrogating their real social value. This way, the industry may be directed towards better serving the society's developmental aspirations.
- ii. Scholars in relevant disciplines should direct more effort towards empirical study of the popular music culture in Nigeria. This is with the view to identifying trends and patterns in that aspect of the nation's culture. Of course such effort should also focus on specific artistes and his/her works.
- iii. This research should be repeated with the aim of improving on the possible shortcomings of the instant one. The scope of study should be expanded through enlarging the population and integrating other variables not included here. Similarly, other research designs such as Focus Group Design and in-depth interview could be added to enrich the studies.

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