

REGULATION OF MUSIC PRODUCTION IN NIGERIA: A ROADMAP TO SOCIETAL WELLNESS

**Casmir C. Ekeh
and
Evangeline B. Giami, Ph.D.**

Introduction

In the past 25 years, popular music in Nigeria has grown and developed so much that Nigerian musicians/singers and their music are compared to the Western musicians/singers and are now being nominated for Grammy and other awards. This can be seen in the case of Bona Boy who won the Grammy in the year 2021. These achievements are made because of the high number and quality of music productions/recordings in Nigeria. So, one can say that music productions/recordings in Nigeria have been a success. But these successes have not come without a problem. Nonetheless, there is a need to censor the music out there for public consumption for the betterment of the society and the younger generation; both in their videos and texts and this has affected lots of vulnerable youths and children in Nigeria. Hence, the increase rate of social vices and misdemeanor. This prompts my interest in a strategy that Nigeria might use to support and promote the wellness of its citizens. This study aims at creating a strategy that focuses on the regulation of music production/recordings in Nigeria.

As musicians, we are carriers of destinies. The sound and messages we release through our art form directly impact our listeners in many ways. The world and society are the totals of what we produce, how it is produced, and what we consume. Our behaviours, values, and understanding are based on the things we feed on. They have a way of molding society or destroying it. Music has the potential to make one and, or create a deviant behavior in one. It all depends on the kind of music at our disposal. It is, therefore, paramount to censor the music that is produced in our

society for the wellness of society. According to Plato (1943). In his work *The Republic* "when there is a change in the modes of music, there is always a change in the rules and regulations, laws, and the fundamental principles of the state" (p. 1). Huang (2015) states "if we can gain a more comprehensive awareness of how our art form is making a difference around us, we will undoubtedly become better musicians – musicians with a purpose" (p. 1). With that thought, we need to be very aware of our modern-day culture, but more importantly, we need to be intentional about the behaviour we want to create through the music that is produced in our society.

According to Galindo (2003), "Music can also stimulate the mind." The stimuli here depend on the melodic, rhythmic, and harmonic nature of the music or even the text. This may bring a positive stimulus leading to good things, inspiration, and sobriety. It may also be a negative stimulus, especially among the youths in society. Creating room for sexual perversion, rape, yahoo plus, money ritual, etc. The world needs to be a better place; that can be achieved through filtering and censoring the music produced in our society.

Problem

The absence of regulation of laws, check, and balance leads to deviancy. This article therefore, looked at the problem of deregulation of music production in the Nigerian society with a view to bringing wellness and decency to the society through the regulation of music production.

Using the qualitative research method, information were gathered through review of related literature and interviews. A music producer (studio owner), and radio presenter, were interviewed to ascertain the information presented in this paper.

Concept of Production and Music Production

According to Bates and Basil (1963) "**production** is the organised activity of transforming resources into finished products in the form of goods and services; the objective of production is to satisfy the demand for such transformed resources." Also, Hicks (1999) says "Production is any activity directed to the satisfaction of other peoples' wants through an exchange." These definitions make it clear that, in

economics, we do not treat the mere making of things like production. What is made must be designed to satisfy wants and bring wellness to society.

Music Production on the other hand, according to Seleshanko (2010) is:

the process by which a record producer or music producer oversees the recording and production of a track, single, or record. This may include listening to recordings, making suggestions for edits and alterations, or working with other professionals to ensure the record comes out as well as possible. The music production process varies from band to band, but it always includes many of the same components. In some cases, music producers write materials. In others, they simply oversee its production and organise the process into a cohesive and productive effort.

Suman (2015) classified production into **three main groups**, primary, secondary and tertiary production. Thus:

Primary Production: Primary production is carried out by 'extractive' industries like agriculture, forestry, fishing, mining, and oil extraction. These industries are engaged in such activities as extracting the gifts of Nature from the earth's surface, from beneath the earth's surface, and from the oceans. Secondary Production: This includes production in the manufacturing industry, viz., turning out semi-finished and finished goods from raw materials and intermediate goods conversion of flour into bread or iron ore into finished steel. They are generally described as manufacturing and construction industries, such as the manufacture of cars, furnishing, clothing, and chemicals, as also engineering and building. Tertiary Production: Industries in the tertiary sector produce all those services which enable the finished goods to be put in the hands of consumers.

The above is similar to music production. The primary production here is the Nigerian musicians who put the raw materials of texts and sounds through composition together to make music. The secondary production refers to the recording studios and production engineers who supposedly put together the songs

beats into audio and video records as a finished product. The last stage is the tertiary production which gives these products to the consumers (those who listened to the music for various purposes). Examples of this are Cover Distributive Traders, Banking, Insurance, Transport, and Communications, and marketers. Government services like law professional bodies such as SOMEN and ANIM, administration, education, health, and defense, are also included.

Regulation

Janosik (1987) sees regulation as:

A rule of order, having the force of law prescribed by a superior or competent authority, and relating to the actions of those under the authority's control. Regulations are issued by various Federal Government Departments and agencies to carry out the intent of legislation enacted by congress. Administrative agencies often called "the bureaucracy" perform several different government functions, including rulemaking. The rules issued by these agencies are called regulations and are designed to guide the activity of those regulated by the agency and also the activity of the agency's employees (xii, 1420 p.).

The above shows that there must be a body to regulate music before it is produced for public consumption. If we clamor for good production of foodstuff, livestock, crude oil, and others for the wellness of the society, there is also the need to establish a body to regulate the production of music for societal consumption.

Jude (2022) in an interview with the regulatory body on music production in Rivers States says:

There is no law guiding music production in Nigeria; as a producer, we can only advise the artist. But, if the artist insists, the producer will decide whether to produce such a song or not. He also said the only law guiding a producer is copyright law. But, when the music is out in the market, the body that scrutinizes it is called the Censor Board. Notwithstanding, if the music is banned, nightclubs and TV channels outside the country do accept these songs and

C. C. Ekeh & E. B. Giami: *Regulation of Music Production in Nigeria: A Roadmap to ...*
play them. Providing the link to the people to download and watch them.

Drawing from the above, we are bent to argue that, there is no sturdy agency or organisation that regulates music recordings and production in Nigeria. Anything and everything is allowed to go through the producer. Songs of this nature are rejected by Radio Stations to air; however, other mediums market them. Some of those are Apps and foreign TV channels where this music is played, downloaded and consumed by the public. Betty (2022), a presenter in Wave FM Port Harcourt says:

We do not play music with fxck (f) language on radio, when we are giving songs like that, we kill those parts with fxck (f) word and text inciting violent or against politicians with the beat. If we play such a song on our radio station, MBC will come after us, and we will be made to pay the sum of Five Million Naira for playing such music.

The big question is; why do we have this music plagued everywhere in the society? Adayike (2022) says:

These songs are downloaded from Apps like Boomplay, Phoenix, etc. Also, some foreign channels from cable TVs play these songs for the society to consume. They play them in nightclubs houses, and parties share them among friends, and play them in public vehicles. This is because there is no regulatory body monitoring music production and what is distributed to the audience; it is a free world, choose what you want and be guided.

Society and Wellness

The Encyclopedia Britannica (2015) says society "is an enduring and cooperating social group whose members have developed organised patterns of relationships through interaction with one another." Then, Janet (2015), defined wellness as: "the sense that one is living in a manner that permits the experience of consistent balanced growth in the physical, spiritual, emotional, intellectual, social, and psychological dimensions of human existence" (p. 169).

Holistic wellness is attained when we feed on what is right physically and spiritually. Stoewen D. L. (2015) says:

According to the national wellness institute, wellness is considered, an active process through which people become aware of, and make choices toward a more successful existence. The definition is based on three tenets: 1) wellness is considered a conscious, self-directed, and evolving process of achieving full potential. 2) wellness is multidimensional and holistic, encompassing lifestyle, mental and spiritual well-being, and the environment. 3) wellness is positive and affirming" (P. 1).

Songs Example:

A closer look at the text of the music below creates so much in one's mind which if the process, may lead one into lust, sexual desire, etc, music of this nature does not mean well for the society in the time we found ourselves.

Song Number 1:

ARA DARADA ADAGO

Notated By:
Casmir Chiagozie Ekeh

BY : FLAVOUR

$\text{♩} = 85$

SOPRANO
ALTO

TENOR
BASS

Nwa ba - by nyem i - fe gi nwa ba - by nyem i - fe gi

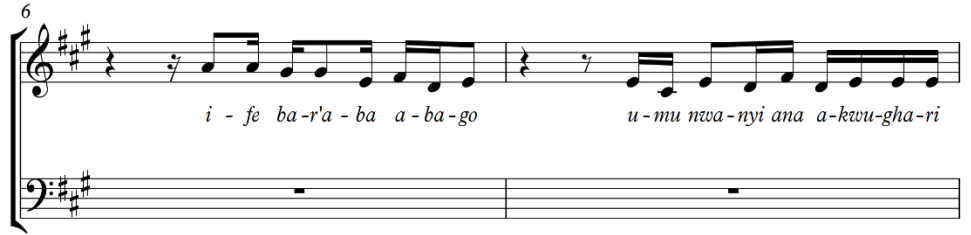
Detailed description: This block contains the first system of musical notation for the song 'ARA DARADA ADAGO'. It features a treble clef staff for Soprano/Alto and a bass clef staff for Tenor/Bass. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as quarter note = 85. The lyrics 'Nwa ba - by nyem i - fe gi nwa ba - by nyem i - fe gi' are written below the treble staff. The bass staff contains rests.

³

nwa ba-by o-kwa n'a-ba-nia, a-ra da-r'a-da a-da-go n-ke kwu'o-to ka ga a-da-kwa

Detailed description: This block contains the second system of musical notation. It continues with the treble and bass staves. The lyrics 'nwa ba-by o-kwa n'a-ba-nia, a-ra da-r'a-da a-da-go n-ke kwu'o-to ka ga a-da-kwa' are written below the treble staff. The bass staff contains rests. A fermata is placed over the first measure of the treble staff.

6



i - fe ba -r'a - ba a -ba -go u -mu nwa -nyi ana a -kwu -gha -ri

Detailed description: This block contains the first system of musical notation, measures 6 and 7. It features a treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. The melody consists of eighth and quarter notes. The lyrics are written below the staff. The bass staff is empty.

8



e - bu - ru gba - goo e - bu - ru gba - daa — ba - by ba - by fi - re dey goo

Detailed description: This block contains the second system of musical notation, measures 8 and 9. It continues with the same treble clef, key signature, and time signature. The melody includes a dotted quarter note and a half note. The lyrics are written below the staff. The bass staff is empty.

2

10



all the boy - s don ko - lo and they want some kpo - ro - ko - to kpo - to -

Detailed description: This block contains the third system of musical notation, measures 10 and 11. It starts with a measure rest for two measures. The melody continues with eighth and quarter notes. The lyrics are written below the staff. The bass staff is empty.

12




kpo she come dey piom - pio - piom - pio - piom - piom w - ka wa - ka ba - by oh

oh

Detailed description: This block contains the fourth system of musical notation, measures 12 and 13. The melody features a dotted quarter note and eighth notes. The lyrics are written below the staff. The bass staff is empty.

14



yeah cor - nar cor - nar ba - by oh yeah and i go tell my ma - mah yeah and i go tell my pa pa oh

yeah oh yeah oh yeah oh

Detailed description: This block contains the fifth system of musical notation, measures 14 through 17. The melody consists of quarter and eighth notes. The lyrics are written below the staff. The bass staff is empty.

17
 yeah and i go tell am say oh yeah you be wa-ka wa-ka ba-by oh yeah you be chu-ku chu-ku ba-ny oh
 yeah oh yeah oh yeah oh

20
 yeah ba-by sa-wa-le-leh sa-wa sa-wa sa-wa-leh sa-wa sa-wa sa-wa-le a-sha-wo
 yeah sa-wa sa-wa sa-wa-leh sa-wa sa-wa sa-wa-le a-sha-wo

Textual Presentations

Song No. 1

Lyrics in Igbo and Pidgin

*Nwa baby, nye me ife gi
 Nwa baby, okwa n'abania
 Ara dara ada, adago
 Nke kwu oto ka ga adakwa
 Ife bara aba, abago
 Uwu nwaanyi, a na-mighari
 Ha eburu gba go, Ha eburu gba da.
 Baby baby fire dey go
 All the boys don kolo
 And they want some kporokotokpotomkpom
 She come dey piompiompiompiom*

Waka waka baby, oh yeah
 Wuru wuru baby, oh yeah
 Corner corner baby, oh yeah
 And I go tell my mama, oh yeah,
 And I go tell my papa, oh yeah
 And I go tell am say, oh yeah
 You be waka waka baby, oh yeah
 You be chuku chuku baby, oh yeah
 Baby sawaleh
 Sawa sawa sawaleh
 Sawa sawa sawale, ashawo!

English translation

A fallen breast is fallen,
 But the standing ones will still fall,
 Something that has entered has already entered,
 Girls are parading themselves everywhere,

They carry themselves up and down,
Baby keeps moving, the boys want to run bad,
And they want some kporokoto kpoto kpo (Se***x),
And she is piom pio piom pio piom piom (Giving them se***x),
Waka waka baby,
Conner conner baby,
And I will tell my mother, I will tell my father,
I will tell them that you are a (se***x worker),
Baby sawa le-leh sawa sawa sawa-leh,
Sawa sawa sawa-leh ashawo (Se***x worker).

Song Number 2:

UKWU

Notated By:
Casmir Chiagozie Ekeh

BY: FLAVOUR

♩ = 85

SOPRANO
ALTO

TENOR
BASS

Sha - ke eh sha - ke u - kwu a -

Sha - ke eh sha - ke u - kwu a -

3

ki - ri - ka - ta mba - mba sha - ke u - kwu Sha - ke eh sha - ke u kwu a -

ki - ri - ka - ta mba - mba sha - ke u - kwu Sha - ke eh sha - ke u kwu a -

5

ki-ri-ka-ta mba-mba sha-ke u-kwu Sha-ke eh sha-ke u-kwu a-

ki-ri-ka-ta mba-mba sha-ke u-kwu Sha-ke eh sha-ke u-kwu a-

7

ki-ri-ka ta mba mba sha-ke u kwu Sha-ke eh sha-ke u kwu a-

ki-ri-ka-ta mba-mba sha-ke u kwu Sha-ke eh sha-ke u kwu a-

9

ki-ri-ka-ta mba-mba sha-ke u-kwu a - ki-ri-ka-ta nwa - ta di mma_

ki-ri-ka-ta mba-mba sha-ke u-kwu

11

ba by is so fine a - ki-ri-ka-ta nwa-ta di mma_ ba by is so_fresh a

14

ki ri kata nwa ta di mma_ ba-by is so sweet a ki ri-ka ta nwa ta di mma_

17

ba by is so__ fine u-kwu sa-ra mba-ra n'a-di mu mma n'o-bi muo

19

__ sha-ke mao u-kwu sa-ra mba-ra n'a-di mu mma n'o-bi muo__ sha-ke mao ba-by

22

dan - ci ya dan - ci ya dan - ci ya de go__ oh__ ba - by

24

dan-ci ya dan-ci ya dan-ci ya de go__ oh__ Sha-ke eh sha-ke u-kwu a

3

27

ki ri-ka ta mba-mba sha-ke u-kwu Sha-ke eh sha-ke u kwu a-

29

ki ri-ka ta mba-mba sha-ke u-kwu Sha-ke eh sha-ke u kwu a-

ki-ri-ka-ta mba-mba sha-ke u-kwu Sha-ke eh sha-ke u kwu a-

31

ki-ri-ka-ta mbamba sha-ke u kwu Sha-ke eh sha-ke u kwu a-

ki-ri-ka-ta mbamba sha-ke u kwu Sha-ke eh sha-ke u kwu a-

4

33

ki - ri - ka - ta mba - mba sha - ke u - kwu

ki - ri - ka - ta mba - mba sha - ke u - kwu

Song No. 1

Lyrics in Igbo and Pidgin

Baby girl show dem, Kpuchie, Jahee

Show dem kpuchie, jahee

Shakie shakie ukwu akirikota mbamba shakie uwu

Shakie shakie ukwu akirikota mbamba shakie uwu

Shakie shakie ukwu akirikota mbamba shakie uwu

Shakie shakie ukwu akirikota mbamba shakie uwu

Akirikota Nwata di mma baby so fine

Akirikota Nwata di mma baby so fresh

Akirikota Nwata di mma baby so sweet

Akirikota Nwata di mma baby so fine

Ukwu sara mbara na adi m mma n'o-bi mu o, shakima o
Ukwu sara mbara na adi m mma n'o-bi mu o, shakima o
Baby danci ya danci ya danci ya dey go o o o
Baby softly softly softly dey go o o o

Shakie shakie ukwu akirikota mbamba shakie uwu
Shakie shakie ukwu akirikota mbamba shakie uwu
Shakie shakie ukwu akirikota mbamba shakie uwu
Shakie shakie ukwu akirikota mbamba shakie uwu

English translation

Baby girl show them, open, close
Show them, open, close

Shake, shake your buttocks, akirikota mbamba shake your buttocks,
Shake, shake your buttocks, akirikota mbamba shake your buttocks,
Shake, shake your buttocks, akirikota mbamba shake your buttocks,
Shake, shake your buttocks, akirikota mbamba shake your buttocks.

Akirikota good girl, this girl is fine,
Akirikota good girl, this girl is fresh,
Akirikota good girl, this girl is sweet,
Akirikota good girl, this girl is fine.

My heart loves a good buttocks, shake it,
My heart loves a good buttocks, shake it,
Baby, keep dancing,
Baby, keep dancing softly.

Shake, shake your buttocks, akirikota mbamba shake your buttocks,
Shake, shake your buttocks, akirikota mbamba shake your buttocks,
Shake, shake your buttocks, akirikota mbamba shake your buttocks,
Shake, shake your buttocks, akirikota mbamba shake.

Conclusion

A healthy society requires people to consciously filter the things they feed on. Nigeria today needs a deliberate intentional move to censor society from the various vices that have eaten into the society. Professional bodies in Nigeria like Association of Nigerian Musicologists (ANIM) and Society of Music Educators in Nigeria (SOMEN) should work out a system that will outline the type of music that is worthy of circulation and for the consumption of the Nigerian society. Our professional bodies need to go to the national assembly to give them the authority to act as the regulatory body that will be in charge of regulating the music production/recordings in Nigeria with the view of curbing immorality through the regulation of music productions/recordings, to promote morality for societal wellness. SOMEN and ANIM need to come up with a proposal that aims at the regulation of music production/recordings in Nigeria. This will help to create a piece of standardized ethical music in society for public consumption.

Recommendations

- SOMEN and AMIN to make music production laws and regulations for Senate and for societal wellness.
- Musical studios and recording equipment should be provided in the institutions offering music for better guidance.
- Music lecturers should educate students on the need for decent music

References

- Bates, J. P. & Basil, B. (1963). *Business economics*.
<https://doi.org/10.1111/aehr.42br5>
- Debbie, L. S. (2015). Health and wellness. *The Canadian Veterinary Journal*, 6(9), 983-984.
- Galindo, G. (2003). *The importance of music in our society*.
<https://www.gilbergalindo.com/importanceofmusic>.
- Hicks J. R. (1999). *Explaining the meaning of production*.
<https://www.toppr.com/guides/business-economics/theory-of-production-and-cost/meaning-of-production/> Toppr.
- Huang, B. (2015). *What kind of impact does our music make on society?*
<https://blog.sonicbids.com/what-kind-of-impact-does-our-music-really-make-on-societ>.

Janet, R. B. (2015). *Promoting health and wellness: Implications for physical.*
<https://doi.org/10.2522/ptj.20140271>

Janosik, R. J. (1987). *Encyclopedia of the American judicial system.* Scribner.

Plato. (1943). *Plato's The Republic.* New York: Books, Inc.,

Stoewen D. L. (2015). Health and wellness. *The Canadian veterinary journal = La revue veterinaire canadienne*, 56(9), 983–984.

Suman, S. (2015). *Meaning, definition, types, and factors.*

<https://www.economicsdiscussion.net/production/production-meaning-definition-types-and-factors/12398>

Oral Interviews

| Name | Status | Age | Occupation |
|-----------------------|---------------|------------|-------------------|
| Jude Silver | Married | 50 | Music Producer |
| Betty Princewill | Single | 38 | Wave FM Presenter |
| Adokiye Couckin Iyaye | Married | 48 | Artiste |