

## Functions of the *Standard Pattern* in *Naija Hip-hop* Musical Syncretism

**Dada, Babatunji O.**

Department of Music  
University of Ibadan, Ibadan, Nigeria

&

**Dada, Omolabake A.**

Department of Music Technology  
The Polytechnic Ibadan, Ibadan, Nigeria

### Abstract

Syncretism is said to be in effect when different phenomena across diverse spheres interplay. Nigerian hip-hop music (also colloquially referred to as *Naija hip-hop*) is Nigeria's local adaptation of the global hip-hop genre. This paper investigates the functions of the *standard pattern* (a traditional African rhythmic pattern) in *Naija hip-hop* musical syncretism. The purposive sampling method was employed in selecting three popular music of this genre, which constitutes the primary data for this study. The theories of formalism and semiotics were adopted as the theoretical pilots for this study. As a corollary to the analyses of the music being studied, finding was that the *standard pattern* being a prominent feature of *Naija hip-hop* has varying forms of rhythmic and aesthetic functions, which establishes the unique musical identity for *Naija hip hop*. The paper concludes that the ontological validity of *Naija hip-hop* as a distinctive brand of global hip-hop music is associated with the effective deployment of traditional musical elements, of which *the standard pattern* is a prominent part.

**Keywords:** Standard pattern, hip-hop, *Naija hip-hop*, syncretism, popular music, formalism, semiotics

### Introduction

It is difficult to agree to a universal definition of music; the concept lends itself the multiple meanings and interpretations. However, what is certain is that music is generally regarded as an integral part of practically every known human culture. Jackson (2014:1) argued that “Some expression, manifestation, or integration of music, song, and/or chant is found in most significant human endeavours....Music is ubiquitous”. This is why it (music) is generally regarded as a universal phenomenon.

The concept of popular music, as an off-shoot of popular culture, can be regarded as a distinctive socio-cultural feature of urban life. Willoughby defined popular music as:

Music that is consumed (that is, bought) by the largest number of people, and maybe said to have the widest appeal. This is vernacular, not high art music. It speaks directly to the people in ways people can respond directly, both musically and emotionally. (1996: 96)

This definition highlights the basic features of popular music, namely: mass consumption, mass appeal, non-high art and its being visceral. In the context of the Nigerian situation, and against the background of a pluralistic, multi-ethnic, multi-religious and postcolonial society, Nigerian popular music brings to bear the interplay of these multivalent influences by showcasing a rich blend of several elements.

Presently, the (arguably) most popular genre of Nigerian popular music is Nigerian hip-hop (also colloquially referred to as *Naija hip-hop*). The core concern of this paper is to examine the syncretic chemistry between a traditional African rhythmic device (standard pattern) and the modern popular music genre of *Naija hip-hop*, with a consideration of the aesthetic outcome. For this paper, three *Naija hip-hop* songs were selected and analysed. These songs are “*Mama*” by Kiss Daniel, “*If*” by Davido and “*Mad Over You*” by Runtown.

### **Review of Key Concepts**

Under this heading, *Naija hip-hop*, syncretism, musical syncretism and the standard pattern are as discussed:

#### ***Naija Hip-hop***

The origin of *Naija hip-hop* can be traced to the global roots of hip-hop music, that is, the mid-70s culturally inspired musical experiments of African Americans and Caribbeans in the South Bronx area of New York, United States (Rose, 1994; Osumare, 2009). It became a socio-cultural musical tradition rooted in the consciousness of perceived oppressive and unjust social and political systems. Rose, as quoted by Worsley (2010) explained that “a cultural form that attempts to negotiate the experiences of marginalization, brutally truncated opportunity, and oppression within the cultural imperatives of African American and Caribbean history, identity and community.” Hip-hop music emanated from a slightly earlier musical tradition of rap music (similarly domiciled in the African American communities), where speech is rhythmically performed over musical loops of (usually) programmed drum samples, bass and additional instrumentation. However, hip-hop music adopted a more flexible musical style where a more diverse range of musical expressions and experimentations were used.

The success of American hip-hop music subsequently transcended the geographical borders of the United States, with several other nations adopting and adapting the tradition. Osumare (2009: 172) asserted that “The most invading of black music in the last twenty years has been rap. Global hip hop youth culture has become a phenomenon in the truest sense of the word and has affected nearly every country on the map.” *Naija hip-hop* is the Nigerian consequence of hip-hop nationalism.

*Naija hip-hop* songs, expectedly in the spirit of local adaptation, extensively feature traditional African elements. These elements include several traditional African idioms, instruments and the standard pattern rhythm.

In the musical Example 3 below, which is an extract from Kiss Daniel’s *Mama*, it can be observed that the standard pattern is performed and represented in the ‘snare drum’ part.

#### **Syncretism**

The etymology of *syncretism*, which potentially offers a rewarding insight into the meaning of the word, can be traced to the Greek word *synkratein*, which essentially means ‘pouring together’

(Isaac, 2015). This concept has been adopted and used by several scholars and philosophers in their attempts at conceptualizing the interplay of different phenomena across different spheres of thought. Mill (1991) in applying this to religions opined that it is “the fusion or adoption of beliefs and rituals by one religious tradition from another.” According to Oxford English Dictionary, syncretism can be defined as, “the amalgamation or attempted amalgamation of different religions, cultures, or schools of thought”. Similarly, Cambridge Advance Learners’ Dictionary defines syncretism as “the combining of different religions, cultures, or ideas; an instance of this...” These definitions establish the fundamental concept of the combination, fusion or amalgamation of ideas (or similar elements) from more than a single source in syncretism. Several scholars have adopted syncretism as a theoretical model in their different fields as a conceptual foundation for numerous postulations.

Ascott (2005), in an attempt to illuminate the interplay of the different elements in a syncretic construct and differentiate this concept from *synthesis* and *eclecticism*, explained that “In the syncretic context, extreme differences are upheld but aligned such that likeness is found amongst unlike things, the power of each element enriching the power of all other things within the array of their differences.” This concept has gained considerable recognition and application in some academic discourses: especially in the spheres of philosophy, anthropology and religion where it has been used as a theoretical model.

One of the major areas of academic discourse where this concept is severally applied is the evolutionary trajectory of religions. Isaac (2015: 158) posited that “*Syncretism* refers to the synthesis of different religious forms.” In other words, it is manifest in religious practices where there is a hybridization of different religious, cultural and social elements. Several scholars believe that every religion is a product of syncretic chemistry in one way or the other (Ascott, 2005). Burman (2005: 3) asserted that “It may be argued that very few religions are wholly immune from some degree of syncretism. Judaism, Christianity, Islam, Hinduism and Buddhism from their very beginning combined many different ideas and rituals.” Bringing this closer to home, the multi-faceted practice of the African Churches, with their fusion of traditional African trado-religious and Euro-Christian religious practices is a clear attestation to this phenomenon.

The dynamics of the evolution, transformations and interactions between human cultures have also been severally explained using syncretic models. An increase in human connectivity through socio-political means like colonialism and several modern platforms (like transportation, communication and globalisation) have also inevitably resulted in the intermingling of diverse cultures. Stewart (1999: 41) explains that “...syncretism describes the process by which cultures constitute themselves at any given point in time. Today’s hybridization will simply give way to tomorrow’s hybridization”. Here, Stewart presents human culture as a continuously evolving phenomenon due to the perpetuity of change by the continual blending, by adoptions and burrowings, of interacting cultures.

### **Musical Syncretism**

The concept of syncretism has been used severally by different scholars in order to theorize combinative musical phenomena. Brown (2000) used this concept in explaining the music of Bartok; how he was able to synthesize the music of the Hungarian folksongs with that of mainstream Western musicological practice. Adedeji (2017: 76) in employing the concept of

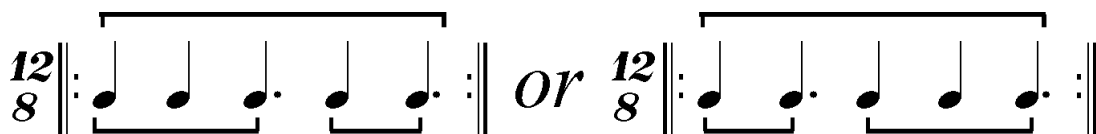
syncretism to explain ‘Africanity’ in Nigerian popular music, stated that, “...African ideology culturally projected through indigenous language use and syncretism of existing traditional music style to produce a hybrid sound, among other factors...” Here, he opined that syncretism can be regarded to be a form of hybridization or fusion of different elements to create a new unique entity. Similarly, Vidal (2012) discussed the evolution of sacred ‘Native Airs’ that evolved in the 1930s and 1940s in southwest Nigeria. These were ‘traditional melodies’ that were used for Christian liturgical purposes, especially during festivals. He postulated that these were true ‘hybrid’ musical forms of both European and African elements; this, in essence, is syncretic.

As shown in Examples 3, 5 and 6, the *Naija hip-hop* songs selected for this paper reveal that they prominently feature the standard pattern rhythm as an embedded element. The concept of syncretism particularly resonates well with the focus of this paper, which sets out to investigate the syncretic chemistry between a traditional element as it is used in a modern setting of urbanized popular music, in essence, actualizing a fusion. Furthermore, the paper wishes to postulate that this theory appositely defines the resultant *aesthetic* features of the practice of incorporating the standard pattern rhythm in the modern popular music of *Naija hip-hop*; a piece of music that elicits a cognition based on its own ontological merits, rather than merely that of its components. The output of this combination is a unique blend, which has resulted in *Naija hip-hop*, a burgeoning nationalized version of a global brand of music genre.

### The Standard Pattern

A. M. Jones, a British musicologist and missionary who worked in central Africa, in his 1959 two-volume treaty of *Studies in African Music*, asserted the existence of the concept of the *standard pattern* rhythmic structure, which he identified as a consistent and persistent rhythmic ostinato present in the music of a majority of African communities. Jones (1959: 119) argued thus:

This pattern is sometimes made by hand-clapping, sometimes it occurs as a bell-rhythm, and it is even played on the drums. It occurs in various forms but always it is basically one and the same pattern. It is found widely in West Africa, in Central Africa, and in East Africa. In fact both its ubiquity and its typically African form qualifies it to be called the African Signature-tune. It consists of a twelve-quaver phrase subdivided either as [2+2+3] + [2+ 3] or, conversely, as [2+3] + [2+2+3]. Its simplest expression is in these forms:



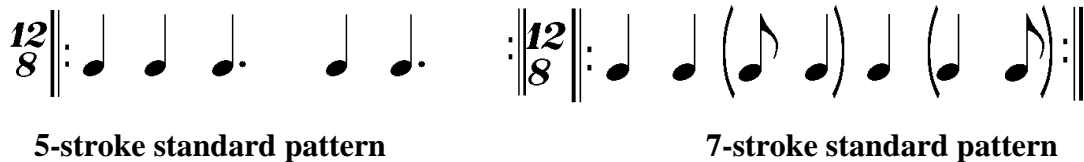
Example 1: A. M. Jones' transcription of the timeline rhythm

Jones's assertion underscores three main characteristics of this rhythmic feature, namely: ubiquity, homogeneity and identity.

- Ubiquity:** present in *most* of the indigenous music of the stated region.
- Homogeneity:** the rhythmic device bears a striking structural uniformity across the vast terrains where it is domiciled.
- Identity:** it elicits an aesthetic cognition of Africanity ('African signature tune').

This concept has subsequently been corroborated by several other scholars and it has also generated considerable scholarly attention in the African music academia (Omojola, 2014; Agawu, 2003). Some of the scholars (with the years that their researches were conducted) who have undertaken a fairly significant amount of research on this theory include Nketia (1974), Ekwueme (1975), Chernoff (1979), Locke (1996), Akpabot (1998), Agawu (2003), Labi (2003), Burns (2012), Vidal (2012), etc. This monumental intellectual adventure has led to the emergence of a range of nomenclatural tags being used for this phenomenon by these scholars. Some of which include ‘time line’, ‘bell rhythm’, ‘phrasing referrent’, ‘*topos*’, ‘*konkolo*’, ‘clap-pattern’, ‘standard pattern’, ‘guide-line’, ‘time-keeper’ etc. However, despite this plethora of terminologies for this singular phenomenon, there is a broad-based consensus on its ontology, form, contextual application and ubiquity in African music. It is also important to note that the reason for the ‘bell rhythm’ terminology is because, in many traditional African rhythmic performances, the standard pattern is usually performed by high-pitched idiophones (which, in many cases, is the bell or similar instruments).

Concerning the etymology of the terminology “time line”, a terminology which is also commonly used to describe this rhythmic feature, Agawu (2003) claims that Nketia was the first person to deploy it in 1963, where he describes it as “a constant point of reference by which the phrases are guided.” Since then, several other scholars have warmed up to the idea of using this term in describing the phenomenon. For clarification, time line is used (by several scholars like Nketia) as a generic term in addressing the concept while “standard pattern” is generally used to refer to its most common or ‘standard’ manifestation (as shown in example 1 above).



*Example 2: 5-stroke and 7-stroke standard patterns*

### Theoretical Framework

This paper projects two theoretical positions, namely that of formalism and semiotics. These theories serve as the pilot for this paper.

First of all, let us have a look at Formalism. As an art critique theory, it is primarily concerned with the structural and *formal* elements of a piece of art. According to Dziemidok (1993), formalism is:

...a theory according to which the value of a work of art *qua* artwork-its *artistic* value-is constituted *exclusively* (radical version) or *primarily* (moderate version) by its formal aspects. Its “meaning” or its (conceptual, cognitive, material, etc.) “content” has no important consequences for its value. (p. 185)

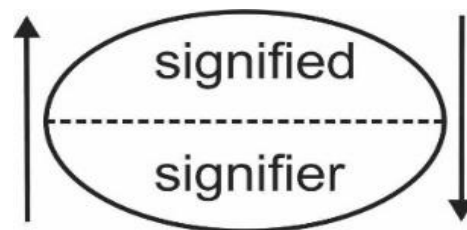
Dziemidok’s explanation underscores the philosophical leaning of formalism, that is, simply put, art for art’s sake. Formalism concerns itself primarily with the formal aspects of a piece of art. This it does by attempting to provide a keen look into the structural elements embedded within the perimeters of the artwork. Extraneous elements like the different factors around the inspiration behind the artistic creations and the creator(s) are usually considered as being outside the scope of formalistic enquiries. For example, questions about the psychological state of the composer of a

piece of music, the prevalent inspirational conditions at the moment of creating the music and even the motive for the artistic creation are not generally considered in formalism. However, this is more of a matter of focus rather than that of a denial of existence or relevance; formalism simply prioritises the formal elements of artwork above and beyond the exogenous elements.

The theory of formalism underpins the approach of this paper in identifying and extracting the standard pattern as an embedded structural element in the *Naija hip-hop* songs under review.

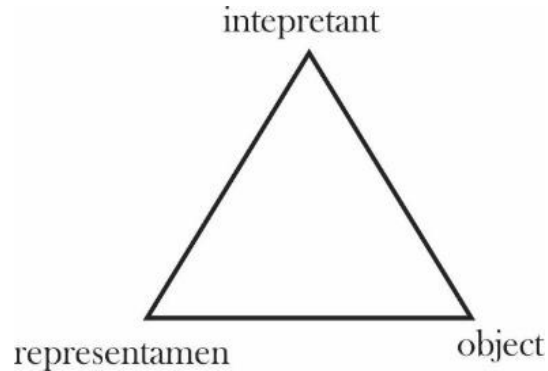
The second theoretical base for this paper is Semiotics. It is generally defined as the theories of the study of signs and symbols. Semiotics is often applied in the study and conceptualization of linguistics elements and communication. This can be easily understood against the background that signs (their creation and cognition) are the foundation blocks of languages. The creation and interpretation of signs are engrained in human expressions and communications; humans significantly use signs as a communication device. Danesi (2004: 4) explained that signs are "...anything-a colour, a gesture, a wink, an object, a mathematical equation, etc.-that stands for something other than itself". It can, therefore, be deduced from this definition that signs function as 'pointers'; they operate as devices that stand for (or convey a meaning of) something apart from themselves.

John Locke (b. 1632) developed what is referred to as the dyadic model of semiotics where there are two components in a semiotic process; the sign (also referred to as the *signifier*) and the meaning of the sign (also referred to as the *signified*). This binary-structured model outlines the semiotic foundation of signs as indicators of and pointers to meanings.



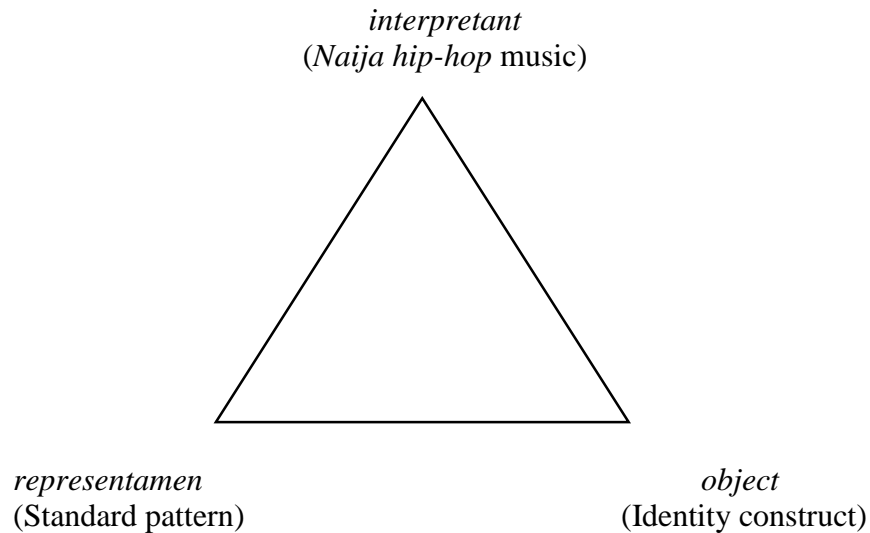
*Diagram I: Dyadic model of semiotics*  
Source: Chandler (2007: 14)

Furthermore, Charles Peirce (b. 1839) presented the triadic model of semiotics. In Peirce's model, an additional element is included to make a tripartite structure. The three elements in this model are the *representamen* (sign vehicle), the *interpretant* (meaning made of the sign), and an *object* (the *referent* or the *signified*) (Sebeok, 2001). Diagram II below illustrates Peirce's triadic model of semiotics showing the three elements.



**Diagram II:** Peirce's triadic model of semiotics  
Source: Chandler (2007: 30)

This paper hereafter adopts Peirce's tripartite model for its discourse on Naija hip-hop. Diagram III below reveals how the elements in the triadic model are adopted by this paper.



**Diagram III:** Peircian triadic model of semiotics as adapted for this paper

This paper argues that the *Naija hip-hop* music, which serves as the 'environment' for the sign vehicle or *represetamen* (the standard pattern), assumes the role of the *interpretant*. Finally, the identity construct (the aesthetic ontology of the genre) is the *object* (what is represented or 'signified'), which in this case can be regarded as the *Naija hip-hop* musical genre.

### Methodology

The purposive sampling method was employed in selecting three popular *Naija hip-hop* music for qualitative review. The melody of the songs and instrumental lines of selected music were scored in staff notation form (see the abridged version of three musical examples as presented). This served as the bases by which analyses were made, relative to the functions of the *standard pattern* in *Naija hip-hop* syncretism.

Musical examples of selected *Naija Hip-hop* highlighting the *standard pattern*

**MAMA**

Kiss Daniel

Lead Voice:  $\text{♩} = 124$   
Violin: *pizz.*  
Snare Drum:  $\text{♩} = 124$

Standard pattern

L. Voc. you know I like you so. \_\_\_  
Vln.  
S. D.

*Example 3: Kiss Daniel's Mama showing the standard pattern*

**IF**

Voice:  $\text{♩} = 124$   
Mar.  
Syn. Hats.  
B. D.

Standard Pattern

Voice: thir-ty bi-lli-on for the account eh, ver-sa-ce and gu-cci for your bo - dy oh ba-by;  
Mar.  
Syn. Hats.  
B. D.

Standard Pattern

*Example 4: The standard pattern in Davido's If*



## MAD OVER YOU

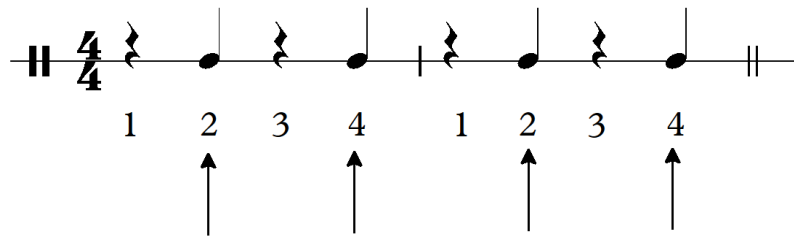
The image displays two systems of musical notation for the song 'Mad Over You'. Each system includes four staves: Voice, E. Gtr., E. Bass, and S. D. (Standard Pattern). The first system shows the first line of lyrics: 'Gha - na girl\_ say\_ she wan mar-ry me o I hope say she sa - bi cook'. The second system shows the second line of lyrics: 'waa-kye Hope your love go sweet pass shi-to; Ba-by girl I say, I say your bo-dy na kil-ler o'. The S. D. staff in both systems features a consistent rhythmic pattern of eighth notes, indicated by arrows and the label 'Standard pattern'.

Example 5: standard pattern in Phyno's *Mad Over You*

### Analysis and Findings

As revealed in the presented musical examples (3, 4 and 5), the *standard pattern* features prominently as a rhythmic element in the songs. In all the music examined, the *standard pattern* runs through their individual length. The consistent and prominent use of the *standard pattern*, therefore, exerts significant influence on the overall character of these songs. The influence can be categorised into two main areas - rhythmic influence and aesthetic influence.

The rhythmic impact of the *standard pattern* in the structural disposition of the rhythmic formations in the selected music is visible. As discussed earlier, *Naija hip hop* is, essentially, the Nigerianized version of the global hip hop genre. In a similar fashion to other nationalized versions, the Nigerian brand still has, at its core, rap-like rhythms which are rhythmic loops based on the modern drum set. However, a main distinguishing feature of the Nigerian brand is the consistent (from start to finish) sounding of the standard pattern which, incidentally, is also performed by drum set sounds. This is evident in Kiss Daniel's *Mama* and Phyno's *Mad Over You* where the 'snare drum' is assigned that role, and Davido's *If* where a similar role was assigned to the 'hi hats'. These assigned instrumental roles have significantly modified the rhythmic outlook of these songs due to the rather sharp departures from 'traditional' styles. For example, as illustrated in Example 6 below, the traditional *two-four* snare drum rhythmic profile is a striking divergence from what usually obtains in *Naija hip-hop* as explained above.



**Example 6:** Traditional two-four snare drum formation in rap music

The *standard pattern* is, intuitively, African in its genetic makeup and aesthetic identity. This was pointedly signified in Jones' (1959) allusion to "African signature tune". With the standard pattern's explicit deployment in *Naija hip hop*, it noticeably and significantly exerts an aesthetic influence on the music. Its Africanness in the musical environment of what are, essentially, Western musical idioms (instrumentation, melodic and harmonic) clearly result in a unique syncretic blend of musical/aesthetic chemistry.

### Conclusion

This paper has established that the *standard pattern*, a quintessentially traditional African rhythmic feature is also severally included as a rhythmic element in some *Naija hip-hop* music. This mixture, which the paper argues is a syncretic process, highlights a situation where diverse musical traditions (indigenous African and Western) co-exist in the same musical genre. The resultant effect of this conflation is the semiotic identity of *Naija hip-hop*; this genre of music evinces an aesthetic ontology that asserts the genre's unique features as a nationalised form of a global brand. Some of the alternative tags used for this genre of music include *Afro-pop* and *Afro music*. These nomenclatural tags (as implied in the 'Afro' words) inadvertently reveal this genre's disposition to Africanness. Viewing this through the lens of the fact that there is an inclusion of traditional African elements (especially the *standard pattern*) in an otherwise 'foreign' musical tradition, it can be argued that the corollary of this syncretic process is, in essence, an induced semiotic identity. Therefore, the *standard pattern*, as a structural element, becomes the signification of Africanness in *Naija hip-hop*. This has become one of the distinguishing hallmarks (among many others like the linguistic) of *Naija hip-hop*, in contradistinction to its original roots from the United States.

## References

- Adedeji, W. (2017). Africanity and new wave popular music style in Nigeria: “Afro” hip hop revisited. *Scholars Bulletin (A Multidisciplinary Journal)*, 75 - 81. DOI: 10.21276/sb.2017.3.3.1
- Agawu, K. (1987). The rhythmic structure of West African music. *The Journal of Musicology*, 5(3), 400 - 418. <http://www.jstor.org/stable/763699>.
- Agawu, K. (2003). *Representing African Music: Postcolonial Notes, Queries, Positions*. Routledge.
- Agawu, K. (2006). Structural analysis or cultural analysis? Competing perspectives on the “standard pattern” of West Africa. *Journal of the American Musicological Society*, 59(1), 1 - 46.
- Akpabot, S. (1986). *Foundation of Nigerian Traditional Music*. Spectrum Books Limited.
- Akpabot, S. (1998). *Form, Function and Style in African Music*. Macmillan Nigeria Publishers Limited.
- Ascott, R. (2005). Syncretic reality: Art, process and potentiality. *Drain Magazine*, 2(2), [http://www.drainmag.com/contentNOVEMBER/FEATURE\\_ESSAY/Syncretic\\_Reality.htm](http://www.drainmag.com/contentNOVEMBER/FEATURE_ESSAY/Syncretic_Reality.htm)
- Brown, J. (2000). Bartók, the gypsies, and hybridity in music. *Western Music and its others: Difference, Representation and Appropriation in Music*. California: University of California Press. 119 - 142.
- Burman, J. J. R. (2005). *Gujarat Unknown: Hindu-Muslim Syncretism and Humanistic Forays*. Mittal Publications. New Delhi.
- Burns, J. (2010). Rhythmic archetypes in instrumental music from Africa and the diaspora. *MTO: A Journal for the Society for Music Theory*. 16(4), <http://www.mtosmt.org/issues/mto.10.16.4/mto.10.16.4.burns.php#FN1REF>.
- Chandler, D. (2007). *Semiotics: The Basics* (2<sup>nd</sup> ed.). Routledge.
- Chernoff, J. (1979). *African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms*. University of Chicago Press.
- Danesi, M. (Eds.). (2004). *Messages, Signs, and Meanings: A Basic Textbook in Semiotics and Communication Theory*. Canadian Scholars’ Press Inc.
- Dziemidok, B. (1993). Artistic formalism: Its achievements and weaknesses. *The Journal of Aesthetics and Art Criticism*, 51(2), 185 - 193. <http://dx.doi.org/10.2307/431384>.

- Ekwueme, L. (1975). Structural levels of rhythm and form in African music. *African Music*, 5(4).
- Isaac, M. (2015). Syncretism of Basotho traditional religion and Christianity: Gateway to the syncretistic teaching of Basotho traditional religion and Christianity in Lesotho schools. *African Journal of History and Culture*, 7(7), 157 - 163. <http://www.academicjournals.org/AJHC>.
- Jackson, B.M. (2014). *The Music Producer's Survival Guide: Chaos, Creativity, and Career in Independent and Electronic Music*. Boston, MA: Cengage Learning PTR.
- Jones, A. (1959). *Studies in African Music*. Oxford University Press. 210 - 212.
- Labi, G. (2003). *Theoretical Issues in African Music: Exploring Resources in Creativity*. Bayreuth African Studies.
- Locke, D. (1996). Africa: Ewe, Mande, Dagbamba, Shona, BaAka. In Jeff Todd Titon (Ed.), *Worlds of music: An Introduction to the Music of the World's Peoples* (pp.78 - 101). Prentice Hall.
- Mill, W. (1991). *Mercer Dictionary of the Bible*. Mercer University Press.
- Nketia, J.H.K. (1974). *The Music of Africa*. W. W. Norton.
- Omibiyi-Obidike, M. (1979). Islam influence on Yoruba music." *African Notes*, 8(2), 37 - 54.
- Omojola, Bode. (2014). Contemplating African rhythm through African paradigms. *Journal of the Association of Nigerian Musicologists*, 8. 1 - 17.
- Osumare, H. (2009). Beat streets in the global hood: Connective marginalities of the hip hop globe. *Journal of American & Comparative Cultures*, 24(1-2), 171 - 181. DOI: 10.1111/j.1537-4726.2001.2401\_171.x
- Rose, T. (1994). *Black Noise: Rap Music and Black Culture in Contemporary America*. Wesleyan UP.
- Sebeok, T. (2001). *Signs: An Introduction to Semiotics*. University of Toronto Press Inc.
- Stewart, C. (1999). Syncretism and its synonyms: Reflections on cultural mixture. *Diacritics*, 29(3), 40 - 62. The Johns Hopkins University Press. <http://www.jstor.org/stable/1566236>
- Vidal, A. O. (2012). Music in the 20<sup>th</sup> century period. In 'Femi Adedeji (Ed.), *Selected Topics on Nigerian music [General Nature, History and Musicology/Music Education]*. 99 - 134.
- Willoughby, D. (1996). *The World of Music*. 3<sup>rd</sup> ed., The McGraw-Hill Companies, Inc., 96.
- Worsley, S. M. (2010). *Audience, Agency and Identity in Black Popular Culture*. Routledge. 81.

**Discography**

Kiss Daniel. (2016). *Mama*. <https://trendybeatz.com/download-mp3/17428/kizz-daniel-mama>

Davido. (2019). *If*. <https://trendybeatz.com/download-mp3/10123/davido-if>

Phyno. (2016). *Mad Over You*. <https://trendybeatz.com/download-mp3/6499/runtown-mad-over-you>