Popular music and contemporary youths' perception of culture in Lagos Stat

Uteh, Gold Kingsley *PhD*
Department of Music
Olabisi Onabanjo University, Ago-Iwoye
uteh.kingsley@oouagoiwoye.edu.ng

Abstract

The place of music in contemporary society cannot be over-stated. The vibrant Nigeria music industry and space have become a global phenomenon. The purpose of the research adventure therefore, gears toward investigating how popular music help forge or form culture and cultural perception among youths in metropolitan city of Lagos. The relevance of this investigation will aid in planning for socio-moral, economic and political reforms/rebirth, and enable relevant authorities to make meaningful policies toward utilizing its positive impact for national development. To achieve this objective(s), the researcher deployed the qualitative method of research to elicit responses from research samples (participants) between the ages of 21 to 40 years old, in various areas in the research location, using the questions both structure and unstructured to gather primary data participants. It involved one on one interview sections as well as group discussion/interaction settings. Observation approach was also employed where necessary thereby achieving triangulation in order to achieve data validate. Finding shows that music, especially popular music is currently viewed by many in the research location as deity. Their lives revolve around it. Synthesis drawn from this revelation culminates in the fact that if the pace at which popular music is going in Nigeria continues, soon, Nigeria as a country will welcome a new religion in the form of sonic realms. The researcher, therefore concludes that major stake holders in the music industry especially in Lagos metropolis music be vigilant because of the negative impact is already impacting the society.

Keywords: popular music, youths, culture, Lagos state, perception, contemporary, society, impact.

Introduction

Re-examining existing phenomenon suffices when compared to interfacing and comprehending with an unfolding mystery inherently, and subconsciously in bed with a segment of the sonic society. An adverse reality to the norms and values on which the society was built. Religion deals with what we believe, who we worship and how we worship. It is our belief system. However, the Africa society (Lagos state) in which we live, strife, and thrive, has been overtaking by an emerging development that borders on religious believe that shatters traditional, conventional, religious leaning or philosophy. It is the dawn of music religion. A contemporary development youths and teens alike are consciously and unconsciously subscribed to. This reality was propelled by the emergence of popular music of Nigeria on global stage, and associate successes therein. Galvanized, and stirred by these booms, the younger generation now bask in the euphoria of pleasant sonic obsession, and all its associated gamut.

In comprehending the discourse, the question that comes to mind is, what is popular music in the first place? What distinguishes Nigerian pop music from others? and why is it fascinating to the global audience and or consumers? How has this development altered cultural perceptions of youths in the research area? In the words of Ogunrinde D.O.A. (2016), "The power of music to produce behavioral changes in man remain a neglected tool for good governance. Music is used to influence individuals and group behaviors in different ways. There is often the transmission of soft influence on man by the power of musical sounds and messages. Man tends to admire, appreciate and listen to music because of its effect on man's existential feeling. This is because music often generates powerful emotions in man." It is arguably unfortunate that the sonic power or prowess of sweet sound from time immemorial, cease not to hold the human mind to ransom, and dictate its projections in the realms of the subconscious. A development that is experienced when a piece of music is being plays and the listener unknowingly begins to wag his head or tap his foot to the sound of music. these reactions are devoid of pre-meditations.

The influential prowess of music continues to play dominant role in staking human characteristic emotional and psychological manifest. According to proctor (2003), "music is a lot like alcohol and drugs. It can be very influencing and destructive when misused. It can distort one's emotions, reasoning, judgement, perspective and behavior peer pressure only makes it work." In subscribing to the above assertion, it is imperative to state here that the depth of influence popular music in

Nigeria have on contemporary Nigerian youths is at alarming rate. Currently, many youths in the research location reaping the dividends of Nigerian pop music as artistes, producers, song writers, managers, promoters, dancers, instrumentalists, backup singers among others. This is in addition to flood of fans within and outside the country. It is worthy of note to state that the fan base comprises both old and young in the society. However, the youth population of fan base is domineering in percentage both fancy and adorn some of these pop music and their artistes as idols and object of worship in extreme cases. The reality on ground indicates that music is now the vehicle that drive cultural perception among the teeming youths of Lagos state of Nigeria. Popular music in Lagos state has left shelves and platforms of music DJs and FM stations. It is not only influencing mere domains of human spheres but much more inhibiting the very core elements and social dispositions as well as entire world view of these Lagos youths. The dictate of musical content and context in terms of contemporary musical lyrics, artiste personality, music video contents among others, is currently dictating how these vibrant Lagos youths perceive and portrays way of life (culture).

Irrespective of tribal and religious leaning, evidence of this sonic reality abounds in all lock and cranny of the state. The relevance of this research output hinges on the fact that contemporary popular music in Nigeria is gradually but consistently eroding the norms and values on the which the society was built. A reality that is evident in every Lagosian's life, especially majority of the youths. It reflects in their relationship with friends, family, education, cultural values(despised), appearance, manners of conversation or communication, etc. The study exposes the two side of a coin: the raw and unapologetic music protégés, and the conservative audience or followers or consumers. It will enable to people to understand the current status of contemporary popular music in the metropolitan Lagos, the deep-rooted influence and impact this art form exacts on people in the research area among other things.

Ogunrinde (2016) elucidates that "while immorality entails the quality of not being in accordance with standards of right or good conduct. Immorality relates to behavior which transgresses a given norm or system of morals- such acts could be sexual, irreverence, or violence amongst other things. The extent to which music promotes these categories of immorality remains the major focus of the article. It cuts across the political, socioeconomic, and religious spectrum of our society. while music has been generally viewed as a source of entertainment and means of livelihood, however,

over the years, population music has indicated a direct reflection of the picture of the society. Basically, the increase and commercialization of music in our society today have contribution to the rate of immorality in the society. unlike in the past when African music was a source of good inspiration to the listener which promotes virtue and stands the ground of forming and reforming acceptable character in the life of the listener." The relevance of this investigation is that it reveals one of the core reasons while churches and ministers are increasing yet core values are being eroded.

Contemporary research output or contributions in this line of thought tilts toward music being an instrument of cultural reflection, preservation, promotion. According to Ojukwu et al (2016), "from the foregoing discussion, attempts has been made to present the contemporary Nigeria pop music industry in the light of its cultural and moral implications geared towards nation building. Music has been revealed toward redirecting the thoughts and feeling of Nigerians populace especially the adults toward viewing the contemporary pop music from a more positive light. Though, there are few negative impact of the industry as mentioned in the study, the positive contribution of the industry towards revitalization of the nation's values and their contribution in the nation building cannot be ignored."

In supporting this view, Forchu (2011), asserts that "just as the traditional music is vital to the continued existence of the traditional society and culture, so also is the popular music necessary for the survival of contemporary Nigerian society…apart from entertainment and relaxation, Nigerian popular music contributes significantly to other areas of human endeavor…the patronage of popular music helps create new identities and social bond, and consequently, stability in the country. This is because individuals with age-long and deep-seated animosities from various faiths, geographical locations, ethnic groups, socio-economic and educational background can identify with it." Time without number, scholars and researchers have applauded the efficacy of pop music as the vehicle of national unity, mobilization, culture driver, and identity among other things. But not much has been said or written about the contemporary protruding realities associated with popular music especially in the research location, that borders on how the sonic phenomenon is contemporarily unfolding a new culture or way of life among the youths of the research location.

According to the United Nations, culture has the power to transform entire societies, strengthen local communities and forge a sense of identity and belonging for people of all ages. As a vector

for youth development and civic engagement, culture plays an essential role in promoting sustainable social and economic development for future generations. Youths can act as a bridge between cultures and serve as key agents in promoting peace and intercultural understanding… investing in local cultural resources including tangible and intangible heritage including traditional knowledge and skills, as well as music, dance, theatre and festivals, can develop sustainable creative economies, open up opportunities to youths, and help strengthen identity and social cohesion. Promoting creativity for and among youths and harnessing young people's creative potential and energy therefore needs to be a priority in finding creative solutions to today's challenges (http://whc.unesco.org/en/educationkit).

Notwithstanding above positions, the major challenge here lies in the fact that youths in the research location have adopted contemporary Nigerian popular music culture as life mirror. The limitation associated with previous positions on subject of discourse borders on positive or negative impact or influence of popular music on youths. However, unfolding realities indicates unique trend pointing toward musi-theology. This concept explains the dive from popular music obsession and assimilation, into a new terrain where popular music devotees associate with it as object of worship. That is the reality on ground. Currently, youths in the research location, a majority of whom are pop music devotees owing to global acceptability of the genre on the world music stage, have almost lost consciousness of traditional cultural way of life. This is due to the fact that pop music projections are the sources of their inspiration and guild, and the music artistes themselves are the doctrinal teachers.

The development of this trend in academic submissions will surface in subsequent write-ups. These notwithstanding, the position of the researcher in respect of youth cultural perceptions in Lagos state, remain the making or the fall-out of contemporary Nigerian popular music realities. The perception of youths in matters of culture in the research area is largely or can be best describe as pop music inspired. The point the research is making here, is that it's no longer the idea of positive or negative impact of popular music on youths in the research location, the reality of ground tilts toward this genre of music been portray as the mirror of emulation. That is, contemporary Nigerian popular music culture or life-style is the new normal in the research location. Pop music now forms the basis of what these youths see, accept, and practice as culture.

This development is akin to cultural change in many respects. Owing to the fact that culture also experience changes(dynamism). According to Obiora (2002), "culture as the tradition and general way of a people, which is transmitted from one generation to another in a definite pattern that distinguishes them from other stocks of the society. culture is a continuous process of change. It changes exactly the same way as the human beings change. It is dynamic, learned, acquired, transmitted or diffused through contact or means of communication flow from generation to generation. As it were, Duke (2013), shares the same position, when he said "culture as a way of life of a given people which includes any piece of a pattern of behavior, attitude, norms, values, objects, skills, belief system, and world outlook which human beings learn and adopt as members of a living human group or society." the above postulations cements the researcher's position that pop music is not just impacting on its audience, but has eventually become the new culture in town.

Gone are the days when youths identify with core traditional cultural norms and values. The contemporary youths value system has been shaped partly by the force of pop music in Nigeria. The huge global acceptability and impact of Nigerian popular music the world over have impacted heavily on the cultural perception of youths especially in Lagos: a city known to be the power house of music in Africa and beyond. Currently, if you want most youths to comply with most basic cultural norms, you have to demand for it. Simply because it's on longer in them. it's a reality undeniable. A clear instance is the issue of yahoo boys. The new culture of abnormality made normal. A life style that has been partly promoted by some popular pop artistes in Nigeria. Currently, almost 50% of Nigerian youths are into it. It's so bad that they now secret institutes in different locations in Nigeria, where the up-coming once (yahoo boys) are being trained. Leave it or take it, Lagos is one of their major strongholds.

The reversal route from the lens of the researcher tilts toward first of all, admittance that there is a major societal shift among the leaders of tomorrow. The leaders of today among many other stakeholders in the society must formulate policies and programs that will deter them. the contribution of the researcher lies heavily on this research output. It forms part of the clarion call on the powers-that-be to reconsider the policies or program geared towards the youths that will enable them look to the future and prepare to uphold the norms and values on which the society was built. The campaign to re-inject the imperative of traditional or cultural norms and values must start now. The reality is, culture perception among youths now stands at a precipice. A

development powered via the instrumentality of sonic phenomenon known as pop music. discussion with up-coming music artistes is another veritable vehicle of re-orientation. As the saying goes, we have to "catch them young."

The introductory section of this research output cannot be complete without some elements of 'contribution' in terms of what's being brought to the table. As it were, if the above is vigorously pursued, the society will definitely experience a holistic socio-moral rebirth. The fast pace of entrenchment of falsehood and celebration of evil among the populace would have been nipped in the bud. Today's youths in Lagos state are basically after quick money and nothing else. To them, money, highlife, luxury, opulence, and stresslessness of life is the in-thing. If the future of Nigeria as a nation must be preserved, culture itself must be preserved. Adetunji T.A. (2023), asserts that "the concept of culture has existed since the early days of civilization, playing a vital role in maintaining a society's identity, legacy, and traditions. Cultural preservation serves as a means of safeguarding the ever- evolving ethnics, conviction, expertise, and customs that remain unchanged to the present day(Atlan,2018). However, increasingly unanticipated disasters caused by nature, external variables, socioeconomic circumstances, and activities and acts of humanity have all placed a lot of these cultures at risk (camejo,2018). As a result, the preservation of either tradition or natural values becomes essential, as it allows for interactions between the world, individual, and activities in the community.

The place of culture and cultural identity is of utmost importance for sustainability and continuity. hence, the robust cultural norms and values that defines who we are, must be jealously guided from the subtle influence of hyper active impact of popular music in Nigeria. The treat is real. The reality is palpable. The society is currently helpless to a great extent. youths choose their way of life that is dominantly infused with pop music realities.

Literature review

First and foremost, Vitus (2025) clearly states that music is profoundly interwoven into the fabrics of Nigerian society, serving not merely as entertainment but as a cornerstone of cultural expression, historical transmission and social cohesion." A position held in traditional realms. But in reality, the contemporary Nigerian popular music is now a stand-a-lone culture in itself especially among youths in research location under consideration. Faltin (2001), also sees culture

as "a collective programming of the mind which distinguishes one group of people from another in terms of norms and values." The place culture in nation building remains fundamental in the scheme of things. Culture reflects who we are in the equilibrium of things, as humans. However, recent developments in the research location indicates that the subject of culture has shifted from traditional norms and values to what popular music dictates, especially among the youths. Yet ruling out the impact of pop music in Nigeria among contemporary youths is tantamount to self-elusion.

Collins (2001) in Forchu (2011), asserts that "the fact that Nigerians are able to survive enormous hardship caused by economic, political, religious and social and ethnic instabilities requires that some credit be rendered to popular music for it contributes in no small measure to the alleviation of the stress and strain connected with these conditions through entertainment and relaxation. The general well-being of individuals is achieved, which results to a more stable society and higher productivity." Popular music has made strides in the Nigerian economy. The vast majority of world youths vying into music today are Nigerian descends. Therefore, alienating culture from popular music influences is now almost impossible. The question that comes to mind is if Nigerian socio culture way of life can continue to survive the fast-domineering impact of ever influential popular music of Nigeria. The youths in the research location are highly informed, educated, and up-dated with regards to contemporary realities the world over. Although popular music reflects the multicultural dimensions of Nigeria as a nation. According to Forchu (2011;2), popular music in Nigeria reflects the country's multi-ethnic population as well as the pervasive influence of the western culture in the society through a diverse array of styles such as, high-life, fuji, akuko n' egwu, apala, reggae, congo, jazz, disco, and rhythm and blues. Of all the genres of music existing in Nigeria, popular music alone as a result of its' characteristically urgent appeal and simplicity (people can easily understand and participate without prior training) transcends ethnicity, religion, geography, gender, age, and socio-economic consideration." The above assertion confirmed the researcher's position the overwhelming influence of popular music in Nigeria.

This dominant effect of pop music on the Nigerian society is what gives it natural powers over the vast spectrum of the society especially the vibrant youths of Lagos state. Forchu (2011:3) stated it that unlike the traditional music that seeks to appeal to those in the immediate community, pop music appeals to all in the country irrespective of the culture, age, tribe, language and so on. She

then went further to say that popular music is an agent of social control as it is sometimes used to regulate social order. This is true because the contemporary youths in the research location deliberately draw from the providence of popular music to assert individual perception and general world view. Research have shown that youths' language, dressing, mannerism, religious perceptions, social view, economic mindset, inspiration and aspiration are directly and indirectly inspired via the instrumentality of popular music.

According to Ojukwu et al (2016:2), "in the recent times, the younger generations of Africans seem not to have much enthusiasm for cultural values due to undue foreign influences. The research's experience in the field of research is averse to the position above due to the fact Nigerian contemporary popular music from a little less than two decades till now is in no way advocating for cultural acceptability but rather projects its own sentiments and acceptable nuances. The youths notwithstanding thoughtlessly join the band wagon in whichever direction it leads. Nigerian pop music is enjoying best global rating ever. The artistes making untold millions in dollars. The impact of advance technological advancement has amplified these realities to higher heights. This is because the internet, social media applications, social media platforms, online music audio and video streaming platforms abound that aid propagation of these musical products to the global audience and or consumers. So, the power of android phones and other smart phones enables these teeming youths to assess the 24-hour services of the internet enabled platforms.

Igyuve & Obagwu, (2020) in Adetunji (2023) concurred that digital advancement has had a profound impact on traditional cultural practices in Nigeria, challenging traditional forms of entertainment, including newspapers, radio stations, and television programs." Also, Kabir and Jerome (2022) affirmed same that "one of the most intriguing trends defining the digital era and impacting the traditional, social, and economic lives of today's society is the rapid growth of the online world." The already dominant power of the internet in helping to accelerate the spread and reach of the world to the youths in in the remotest part of the city state of Lagos is glaring. We cannot shy away from the fact that the internet our main stay. Internet now dictate now our social life. People of all age grade now use the internet for various uses as well as both private and public institutions and individuals. Understanding the import of this global main of reach in our African society tell you that things can never be the same again.

As it were, one of the main drivers of social change is the force of digitalization, powered by the internet of things. It makes almost everyone and everything reachable, and assessable. According to Ugbam et al (2014) in Adetunji (2023), in subscribing to this position asserts "that the impact of modernization, particularly through the rise of digital platforms, has had a mixed impact on Nigerian culture." The authors affirm that this influence can be likened to a sword with two edges, as it is challenging to attribute the negative consequences solely to the choices made by Nigerians. They argued that the adverse effects may have been a result of copying unfavorable aspect of other traditions. Ahmedovich (2022) boldly affirmed that popular music plays diverse roles in shaping cultural memory." The memories of the contemporary youths in the research location are mostly preoccupied with relics from popular music experiences to a great extent. For these musically conscious members of the society to give you any relevant social attention, the force of Nigerian popular music must be at the fore front of any event. Good Nigerian contemporary popular music is the main invitation and attraction. This paper is not in denial of the fact music plays a vital role all human endeavors. However, the pace and power of contemporary Nigerian pop music on teeming young Lagosians can be best described as 'domineering effect', to the point that it now forms majorly what they perceive as culture. A development many attributed to impact of digital realities. Ugbam et al, (2014), put it that "the impact of modernization, particularly through the rise of digital platforms, has had a mixed impact on Nigerian culture." In addressing the glaring challenge, Okechukwu C.V. (2025), suggests that music education is a powerful conduit for cultural preservation and identity formation in Nigeria."

The above positions on subject of research indicates the influential power of music to orientate or dis-orientate the citizenry within the context of cultural norms and values. Cultural values intertwine with music both traditionally and globally to a great extent. However, music has proved beyond reasonable doubts its' has potential to unleashes the adverse. Research have shown that music possesses the potency to consciously and subconsciously subdue human mind, transcend borders, cultures, ideologies among others. In subscribing to this position Okujeni et al, (2024) asserts thus that "music as a universal language, holds the power to transcend borders, cultures, and ideologies. Throughout history, societies around the world have harnessed the potency of music to inspire change, ignite revolution, and shape narratives." As it were, contemporary popular

music and cultural perception are not synchronizing among youths in the research location (Lagos state). Hence, the need to nip this glaring reality in the bud before it is too late.

The social change among youths in the research area engendered by contemporary popular music in Nigeria. Social change refers to the process of transformation in societal structures, norms, values, behaviors and institutions over time (Mclntosh,2016 & Mclntosh, 2018). It is a complex and multifaceted phenomenon that reflects shifts in various aspects of a society, often driven by factors such as technological advancements, cultural interactions, political movements, and economic developments (Denton &white, 2019). Although Denton and white attempted to innumerate some of the factors that culminates in social change in a society, they failed to emphasize the role music play in engendering such social change among the citizenry especially the youths. It suffices to say that most social changes stem from the youths' wing of the society. Today most parents learn new innovation, laws, policies, latest information, especially in technology via their youthful children. So also, the music latest music in town is known by these youths due to smart phone technology and other innovative technological devices readily available to them as well as the influence or power of peer pressure. So, discussing social change, which indirectly connotes a major or minor shift from some socio-cultural norms, music should be included based on its' potential as an instrument of social mobilization and advocacy.

In cementing the researcher's position, Adegbola (2019) expressly posits that "In Lagos, the commercial hub of Nigeria, the vibrant music scene has given birth to globally acclaimed artists such as Wizkid and Burnaboy. Their music not only entertains but also serve as a platform for advocating for change." As it were, the youths of Lagos now presume the musical output coupled with the content of these Nigerian popular music stars, serves as what is acceptable (in terms way of life) among most of them. study shows that youth's perception of culture in Lagos, is at the mercy of contemporary pop music.

Methodology

In undertaking this study, the researcher engaged the qualitative research method to achieve research. This method enabled the researcher to conduct interviews with relevant stakeholders related to research objective. Interviews were conducted among 100 different youths who are within the age bracket of 16 to 40 years. The interview was conducted at different locations in

Lagos state such as Ikorodu, Oshodi, Ajegunle popularly known as A.J. city, and Mushin area of Lagos within two days. The interviewees were randomly chosen irrespective of their trade or economic activities so long as they belong within the age bracket. The interviews were done on both individual or group bases, depending on the prevailing scenario. Also, the views of some selected students of the department of music, Olabisi Onabanjo University, who are Lagosians were also sampled. The researcher also consulted journal outputs related to subject of research, that are available online.

The instrument for data collection was pen, paper, and recording device (mobile phone was used in this regard). The questions asked were: (1) how do you see the contemporary Nigerian pop music? (2) in which way has or does it affect you as a person? (3) has this music influence you in anyway? (4) how does it make you see life? (5) has it change your cultural views or what has it change about you? Apart from the interviews, observation was also engaged in the process to elicit more relevant data. The usually start with salutations, followed by the researcher introducing himself and his mission. The interviewees were always assured that their responses were only for academic research purposes.

After the field work, the data gathered were segmented into groups based on response from individual questions, the feedback from observation was also placed in proper perspective to align with research objectives. Then synthesis that culminate in research result were realized.

Result

Research finding shows the reality of assumption on the side of the researcher. The field is wild with many youths delving into music life and culture. The impact is palpable. Contemporary lifestyle holds sway in all the location. Among the youths, pop music way of life is indeed the reality on ground. They practically vibe with latest on daily bases. Not surprisingly, pop music lyric form part of their communication philosophy. As in, they make constant reference to statement of popular artiste which they follow. 90% of them believe whatever the artiste said is correct. 95% of these sampled respondents are in love with the dress code most of the artistes. only about 5% frown over the dress code. Some of the male respondents draw the tattoo of their favorite artist on their skin while some wear the hair style of their preferred artist. Study also revealed that

fan base is fast spreading beyond Lagos. As some students in Ogun state clearly stated that the likes of burnaboy is their idol, and his music are life to them.

Secondly, findings that artiste have strong and fervent fan base in Lagos. Their fans idolize them and are ready to confront anyone that opposes the artiste physically or online. Surprisingly the fan followership is gradually degenerating to fraternity. A situation where fans of two different artiste engaged in verbal and physically confrontations in nightclubs, football viewing centers, online, over trivial issues. Some even claim to be up-coming artist following the footstep of their preferred artist.

Surprisingly, the researcher found something that was less expected. The influence of contemporary Nigerian popular music has broken religious and tribal boundaries in Lagos. This revelation occurred when the research observed that both Christian and Muslim youths are deeply engrossed in this systematic idolization artistes. Their phone music catalogue, dressing, tattoos, hairstyles, conversational slangs that depicts the favorite artiste were all represented in their physical appearance.

The relevance of these findings is that it reveals the degree to which the vibrant youths of Lagos directly and indirectly propagating the gospel of contemporary popular music in Nigeria. Secondly, it is believed that this finding will re-enforce government commitment at the state and local government level in the state to advance policies and programs as well as by-laws that will deter these youths from turning fan base into fraternity of a sort. Finally, finding shows that future generations may abandon religion for music.

Conclusion

In concluding the paper, it is pertinent to state that the main objective of this study was to investigate popular music and youth perception of culture in Lagos. As it were, the findings already show that contemporary popular music of Nigeria is not only making waves globally, but also re-shaping cultural perspective among youths in Lagos state of Nigeria. Further this finding expressly reveal the degree to which pop music has infiltrated the youths of the research location, to the point of replacing culture with it. As in, the state, impact, influence, and domineering effect of pop music on youths in Lagos state makes it the new culture among most of them.

Finding established that most youths in Lagos will prefer music show or party to religious activity. It reality on ground indicates that in the near future, music be become a religion that shall be championed by youths. As suggested above, relevant authorities in Lagos state must ensure that policies are put in place to prevent the fan base of popular Nigerian pop music stars from becoming platform for new fraternity organization. The country is grappling with serious security challenges and Lagos seem to be a safer state. Therefore, the influence of music among the teeming youths must be watched closely to prevent what many may call music cult.

Finally, the artiste themselves must be made to understand the implication of having fan base that cannot be properly managed. Stakeholders such as music labels, government at the state level, media houses and online influencers should make it a point of duty to inform these artistes about the need to preserve cultural norms and values in their music on which our societies were built. This is importance as it will remind the artiste of the need to uphold certain cultural and or religious values to safeguard the future of their obsessed followers and society at large.

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