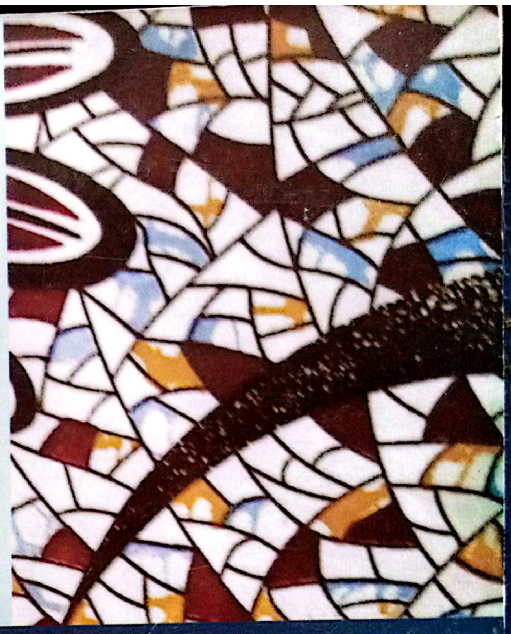
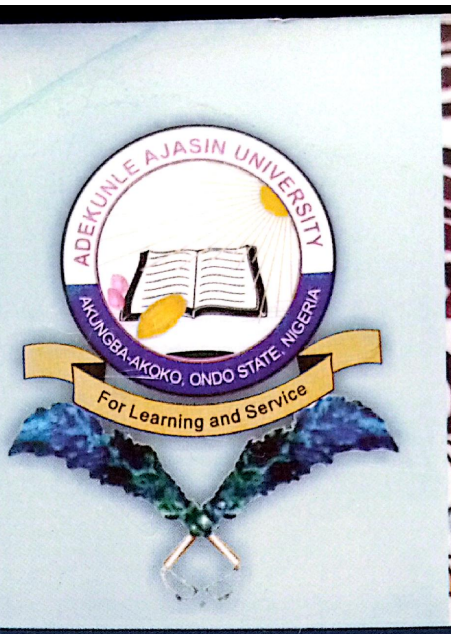






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THE EFFECTS OF SIKIRU ÀYÌNDÉ BARRISTER'S MUSIC ON THE POLITICAL CONSCIOUSNESS OF HIS FANS: A SOCIO-POLITICAL EXPLORATION

[1]*Saudat Salah ABDULBAQI*
&
[2]*Damilola ADEGBOLA*
&
[3]*Saudat Olaide HAMZAT*

Abstract

Politics is an integral part of any society and for the society to thrive, governance is a vital aspect of it. Music is a language as well as an art. The role of music in educating the populace about governance cannot be overemphasized. The music of Sikiru Ayinde Barrister (SAB) has in no small measure contributed to the discourse on politics and governance in Nigeria; this he has done through the instrumentality of indigenous Fuji music. However, little has been done on the effect of his music on the political consciousness of his fans in Kwara state. There is still a vacuum of knowledge on how the political songs of Sikiru Ayinde Barrister have been a major factor in the disposition of his fans towards politics and political issues in the country. This study therefore examined the perceived effect of the music of SAB on the political consciousness of his fans in Ilorin. An in-depth interview was conducted for 12 members of the Ayinde Barrister Legacy Club (ABLE) who were selected through the snow-ball sampling method. The study found out that the music of SAB - addresses the leaders and followers about governance; increased the fans knowledge of the political history of Nigeria, influenced the political awareness of the people and spurred them to action. Since some of the virtues expounded by Sikiru Ayinde Barrister in his music impacted positively on the population used for this study, it is recommend that the virtues should be imbibed by the Nigerian political leaders and that the study of traditional music be intensified at all levels of education.

Keywords: Fuji music, political consciousness, agenda setting, political participation

1. Introduction

The connection between music and politics, particularly political expression in songs, has been seen in many cultures, especially Yorùbá culture. Just as song is used in rituals, music influences political movements. Music can express anti-establishment or protest themes; however pro-establishment ideas are also represented. For example, in national anthems, patriotic songs, and political campaigns. Many of these types of songs could be described as topical songs used to portray a specific political message (Mahon, 1980). However, it is not clear how or to what degree general audiences relate with the music at a political level (Alio, 2010).

Political songs are often shaped by their contemporary political context, making an understanding of the history and events that inspired the music necessary in order to fully

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comprehend the message. The nature of that message can also be confusing because the label "political music" can be applied either to songs that merely observe political subjects, songs which offer a partisan opinion, or songs which go further and advocate for specific political action. Communication is really important in politics. There are different forms of political communication; political speeches, political adverts, political campaign rallies, political interviews, and political debates, among others. However, for the present purpose, we are concerned with political content of songs which constitute an important part of political campaigns by politicians and political parties towards elections. Political campaigns are indeed important to political parties because through them, a lot of information is passed to the electorate and awareness is also created for the political party or parties campaigning.

Despite the role music and its themes has played in Nigerian politics particularly during campaign rallies, electioneering and governance, studies on the extent to which it has raised political awareness, participation, consciousness as well as its implication among the fans of these musicians, have not received adequate attention in research and literature. It is against this backdrop that this work examined the perceived effect of the music of Sikiru Ayinde Barrister on the political consciousness of his fans in Ilorin, Nigeria.

2. *Brief History of Dr. Sikiru Ayinde Barrister and his Works*

Alhaji Sikiru Ayinde Barrister was arguably one of Nigeria's best-known sing-songwriters who played an essential role in the evolution of the music of his homeland (Adeneka 2018). The leader of a 25-piece band, the Supreme Fuji Commanders, and a smaller group, the Africa Musical International Ambassadors, Barrister has continued to be - even in death - one of the leading purveyors of Fuji, an exciting, amplified dance music combining jùjú, àpàlà, and traditional Yorùbá blues that he introduced in the late-'70s. Throughout his life, Barrister had been preoccupied with singing.

Alhaji Sikiru Ayinde Barrister became a stenographer after leaving school. During the Civil War that swept through Nigeria between 1967 and 1970, he served in the Army. Signed by the Nigeria-based Africa Songs, Ltd. label, Barrister recorded many groundbreaking singles during the 1970s and '80s. With his heartfelt vocals set to a rhythmic mix of talking drums, claves, bells, ṣẹ̀kẹ̀rẹ, drum set, and Hawaiian-style guitar, he laid the foundation for Fuji, which he named after Mt. Fuji, the Japanese mountain of love. The style has been described as "jùjú without the guitars" and a "percussion conversation" (Odeyemi 2016).

In his lifetime, Sikiru Ayinde Barrister (SAB) produced a total of 127 LPs, many of which are insightful. In his epic album tagged Ayé (1979) he chronicled the theory of creation; philosophy of good and bad; law of attraction; fate; different races and the truth. He also reported the difference between the white and black race, difference between success and failure and what made the white race to continue to record success in their endeavors. He wondered in the record if the black race had been doomed, giving several narratives such as the fertilizer which is a product

of waste products translated into wealth (Adenekan 2018), he wandered why the black man is indifferent to utilizing the wealth to the betterment of its society.

He equally reported vividly his tourist visit to Disney World in Orlando, Florida, USA, lampooning the black race to develop its own tourist attractions instead of travelling in droves to the foreign lands. Also, in his album Nigeria (1983) SÁB as a master story-teller narrated in a dramatic monologue the political history of Nigeria as well as its heads right from 1960 when it got independence from the British. He climaxed the album with a word of caution to the politicians not to rig the elections. He also preached sportsmanship among the political parties and their flag-bearers to accept the eventual results of the polls (Adenekan 2018).

There are many other hit records produced by ṢAB in a period spanning over forty years. Some of them are Ijó Ọlọ́mọ, Fuji Garbage (1988), Current Affairs (1988), Ọrọ̀ Ìbò, Barry at 40 (1988), Barry Wonder, Family Planning, Music Extravaganza (1990), New Fuji Waves (1991) and many others (Odeyemi 2016).

3. *Political Communication*

According to Maarek &Wolfsfeld (2003), communication is always an essential tool in any political process. It is believed that political leaders employ it to communicate with the public; candidates competing for votes also depend on it and so do combatants struggling for international attention and sympathy, or citizens debating public issues. Without any doubt, communication is the lifeblood of political processes. In essence, political communication is a process that has influence on all aspects of society's life and therefore takes place in a communication system that produces messages at the boundary between politics and the media.

According to Gureviteh and Blumler cited in Galadima (2007) 'political communication is the process by which politically relevant information is transmitted from one part of the political system to another and between the social and political systems'. The dissemination of politically relevant information involves people who share messages that impact their lives. In every society, different groups and individuals employ political communication tools to express their differences and celebrate their unity. Evidently, this means that political communication is important to participation in a democracy. So, political communication is a way of describing the interaction of different groups that influence political decision making in a country.

In a nutshell, political communication is seen as the discursive process by which political information is spread. It not only promotes awareness, but also spread consent, dissent, ignorance, action, or passivity depending on how the information is used. No doubt that it is a tool for manipulation. In political communication process everyone has a responsibility. Romarheim (2005), says political communicator's first present new political information in a format and with a structure already somewhat familiar to the audience and then simplify the political mass communication, so as to ensure that the most important information gets through to the audience.

African music scholars have already established the fact that Africa music artistes are known as social change agents in their respective environments, performing functions that include being social commentators of political events (Fadipe, 2016). According to Ani, Aro &Okorie, (2014), 'Music is vital for the growth of political socialization in our society. At every level of political development, man engages his political spirit with music as a force that develops his or her psychical well-being'.

4. Political Communication in Music

The very nature of politics is, like music, rooted in conflict and harmony. The heart of music is the interplay of the physical and the mental, as the compromise between them forms a cohesive whole (Thompson 2016). Compromise is also the heart of the political process, trying to find common ground and consensus solutions to problems of the society through open communication. Both seek to inspire their targets, and both have made great use of the other to advance their ideas (Thompson 2016).

The relationship between music and politics has existed for centuries, sometimes harmoniously, and other times not as much. Historical records are full of examples of songs that laud the achievements of nations, dating all the way back to ancient Egypt (Thompson 2016). On the other hand, songwriters have turned to their craft when confronted with social and political unjustness, and give birth to songs that seek to shine a light on the perceived inequities of the day.

Although some authors like Goehr cited in Onyebadi (2019) has queried the relationship between music and society, yet it cannot be denied that there's been no shortage of love between music and politics (Thompson 2016), from protest to vituperative songs, from campaign rallies to musical endorsements and musicians campaigning. Music can be used to attain political goals as music in politics has entrenched the democratic trend towards pluralism and tolerance where the foci is not on sameness but on paying constructive attention to differences. Political music may be a parody of a popular song with new lyrics or simple substitution of names and variations of text; an old song assuming new meanings based on current realities that are different from the time it was first composed or changing the tunes of an already existing song. Popular political music allows voters to be involved in the political process, and offers them the platform to appreciate the things happening around them. Street (2003, p.114) opines in this regard that:

> *At the simplest level, the music chosen to accompany election campaigns acts as a form of propaganda. It serves to evoke particular images and associations, much in the same way that politicians' photo- opportunities with pop or film or soaps stars are supposed do. If anything, songs and sounds are more powerful weapons in this armoury because of the way music works directly on our emotions. Just as the soundtrack to films or advertisements generates moods and feelings, so too do campaign songs.*

According to Street (2003), "songs and sounds are powerful weapons in this armory because of the way music works directly on our emotions". This therefore means that music is an important

aspect of politics. Amy Beal (2008) categorizes the two ways of expressing political ideas through music and lyrics. The first is through patriotism, which includes "national anthems, historical songs, pro-war propaganda music, and military band music".

The second music venue for political commentary is through protest songs, which includes "music about race, class, gender, poverty, oppression," "music that mobilizes, empowers, motivates, informs, and subverts," and "anti-establishment lyrics or groups" (Beal, 2008).

5. *Agenda Setting Theory*

The agenda setting theory is a theory that discusses how the mass media influences the masses in making a certain issue as a public agenda. The public agenda is the main focus or prime issue which the members of the society or public are concerned about. The term agenda setting theory is first used by McCombs and Shaw (1972). This theory elaborates the connection in term of relationships between the emphasis that the mass media put as an issue and the media audiences or the public's reaction or attributes to such issue (Littlejohn & Foss 2009). The agenda setting theory begins as an explanation on how the mass media affects to change the pattern in political behaviour during elections Cohen as cited in Rogers and Dearing (1993). Subsequently, the theory has inspired and developed hundreds of latter explorations on how the mass media primes and frames issues for their audiences. Not only limited to such, the discussion also covers on how the mass media colours a particular event for their media audiences (Matsaganis & Payne 2005).

Therefore, the mass media can be considered as responsible in influencing and shaping the public opinion and agenda. Such influence of mass media on the public agenda or opinion can happen intentionally or unintentionally (Iyengar & Kinder 1987). Continuously, the agenda setting theory stands as an important theory not only on mass communication, but extends to other related social science studies such as political communication (Reese cited in Zain 2014). Under the agenda setting theory, the mass media is believed not to possess the ability to set the public agenda especially in matters of opinions or attitudes (Cohen as cited in Rogers and Dearing (1993). However, the mass media has a particular access to contributing or influencing the audience's perceptions, values, focus and priorities. With such influence from the mass media, the media audiences tend to form their own opinion or focus on those issues that are considered as worthy of inclusion on their mental agendas (Littlejohn and Foss 2009).

6. Methodology

Cross sectional research design was adopted for this study where data were collected at a single instance. The research made use of qualitative research method. This was carried out by developing an interview guide from the existing research questions and through snow-ball sampling technique; the informants were selected and contacted. Purposive sampling method was also adopted, to select specific political tracks from the music of Ayinde Barrister (AB) for content analysis. The themes were developed through the use of NVIVO software. The informants' submissions were thematically analysed alongside the tracks of the political albums. The result

derived at the end of this explorative research revealed the degree to which Barrister Ayinde's music influences his listener's political perspective.

The data for research were collected through in-depth face-to-face interviews with members of Barrister's Fan Club in Ilorin. The interview collected data on the demography of respondents, the political implication of Barrister Ayinde's songs, its effects and the influence of the political messages conveyed in his music on his fans within the Ilorin metropolis. The content analysis was analyzed thorough interpretation of some the political tracks of the music of Ayinde Barrister under the themes that were identified and generated from the research questions. While the interview was analyzed using the various themes that was generated from the research objectives and research questions.

The researchers' population of study was focused on the fans of Sikiru Ayinde Barrister in Ilorin; particularly those who listen attentively and internalises his music. According to the president of The Ayinde Barrister Legacy Club (ABLE) in Ilorin, there are a total number of one hundred and eighty people as members of the club (Barr. Abdulganiyu Bello. June, 2019). Fifteen (15) informants constituted the sample size of this study. In the case of the content analysis, 3 out of 7 political tracks of Ayinde Barrister's music was selected and analysed textually and thematically.

The use of snow ball technique is appropriate for this research because it helps to identify a cluster of individuals who are fans of the music of Ayinde Barrister to be interviewed. An interview guide was used in order to equip and guide the researcher for the purpose of data collection. For the purpose of accuracy, all the conversations were recorded with an audio recorder and noted as well. Purposive sampling was equally used for selecting political tracks from the musicians' albums and for unit of analysis, each line of the song text (which could be a word, a phrase, a clause or a sentence) was considered in the selected tracks. In order to manage the data, data were arranged in themes and subthemes to answer research questions and analyzed manually, using thematic manual analysis.

6.1. Theme One: Political Consciousness

Politics is an integral part of humanity and social habitation. For that reason, there's the need for proper coordination. The existence of this therefore gives rise to the need for every member of a social community to have an inclination about the political uprising in their various communities. The music of Ayinde Barrister has then become an agent of political consciousness for the people who listen to and internalises his songs.

Sub theme 1: Development

The researcher found out how the songs have provided fans with knowledge on political development in Nigeria. Ayinde Barrister's songs get his fans acquainted with the political history of Nigeria. He takes time to run through memory lane providing information that current affairs

could give even as he mentions various leaders, the years they served and what they accomplished. Little wonder he titled one of his albums "Current Affairs". Informant 9 spoke on the efficiency of his songs in providing information on the political history of Nigeria.

> *His political thought line started as far as I can recollect with that block buster song he sang about Nigeria's political development from independence. I remember very clearly how he used a very good rendition of the song to trace the political history of Nigeria from 1960 up on till the second republic. Punctuating the music with details about who was the head of state and the nature of governance and the political environment at each period* - (Informant 9)

Because fans love his music, as they listen to the music, they get educated by the content of the music, especially the one that dwells on politics. Reiterating the value that his songs added to the knowledge of political history and development in Nigeria, another informant spoke;

> *Citing the 1983 general election, that few weeks or 1 month before the election, barrister released an album titled Nigeria, where he analyzed the political development of Nigeria at that time from historical perspective, he went memory lane into how Nigeria got her independence in 1960 and became a republic in 1963, the first military coup 1966, up to second republic and then the 1983 election-* (Informant 5)

His songs are mainly that of making commentary, articulating what is already known through other media, what is already in the public domain or in the news media. It is not everybody who is his follower that has access to getting any of that information, so by articulating it and putting it in one composite form, he is able to diffuse the information further.

Sub Theme 2: Awareness

The informants bore their minds on the extent to which the songs shaped their perception of the political atmosphere of Nigeria.

Informant 1 opined that the songs of SAB familiarized with what an ideal government should be.

> *It made me to know the responsibilities of the government. When politicians know that the citizens know thé power they have, they will begin to do the proper thing as against those who will give out money and buy the conscience of the people. I remember that at elections period, some of his songs were played at radio stations in the state to educate people that their vote is their power.* (Informant 1)

One other notable intervention of Ayinde Barrister that must have influenced a lot of people was the song he released titled 'Military', when the military struck in 1983 and he sang about the intervention of the Military at that period. (Informant 12) buttressed this;

> *The significance of that album (military) for me is that, I am able to relate with the fact that at a period in Nigeria military intervention or coup detat was not a bad thing. There was a time that Nigerians celebrated when military intervened. That*

reminds us of the fact that we have had civil rule that did not do particularly well which made military intervention welcomed at that period. (Informant 12)

Against the notion of how politics has been portrayed, informant 3 said AB's songs have shown that participation in politics without apathy or bias is possible: "Whenever I listen to his music, he made me realize that there are ways by which one can get involved in politics without being partisan. He mentioned it in his songs 'Nigeria' and 'Questionnaire'"- (Informant 3)

Sikiru Ayinde Barrister (SAB) traced and mentioned players in politics and government from 1960-1997. He also detailed what happened at a particular period and his interpretation of what some of those people represented in the historical development of Nigeria. Although many informants had no opportunity to meet with Ayinde Barrister while he was alive but with their interaction with his songs, they have been mentored politically even in death.

6.2. Theme 2: Political Participation

Politics in Nigeria has been dented with stains of apathy, corruption, deception and selfishness and many people have different perceptions of politics and the extent to which they should be involved. For many, vying for political positions is either a pleasant desire or a no go area. For some, voting is not necessary. Political participation is dimensional either from the angle of the government or the citizenry. In answering the second research question of this study, the theme generated two sub themes which are strategies and motivations.

Sub theme 1: Strategies

Putting out a message is done through certain approaches. This is to enable effective conveying of intended messages. In music, there are some tools that can be weaved together to diffuse the rendition in the most impactful way possible. On strategies which Barrister adopted in articulating his political messages, an informant mentioned the use of language and political jargons as his major strategies for getting his message passed effectively to his fans. He was also known for his proverbial illustrations and copious examples. Informant 5 & 1 shed more light on it.

One of it is effective use of Yoruba language. He uses Yoruba language effectively and spices it with political registers. When you listen to Barrister's song, you will appreciate how deep he is in the use of Yoruba language, using figures of speech, proverbs and some other elements of language that makes his listeners understand what he is talking about (Informant 5).

Informant 9 noted that although he used a lot of musical instruments, he synchronized them to weld his messages together and then disseminate them. He further said that:

Someone like Sikiru Ayinde Barrister (SAB) understands the power of music and also has natural gifts on how to play with words, how to join history together and how to align political and social issues. Looking at the album titled "Democracy" and "welcome to Nigeria", he made use of musical instruments like; guitar, drum and piano and also the rhythm of the music and the drumming also complements

each other which enables the music to flow with the musical instruments and also the message. (Informant 9)

Sub theme 2: Motivations

Generally, it is natural for humans to find a motivating factor or reason before reaching a conclusion or setting out to do whatever they have in mind to do. Motivation for people can come from any source, music inclusive. A song could inspire people in a particular direction or for a specific action and that is what the music of SAB has done to most of his fans.

Informant 1 stated that "It has spurred me to be a responsible voter. In his record "The Truth", he said that as things have dilapidated, it is by right voting that we can remedy it".

Through his music, citizens know their rights and power and are able to agitate for the right things to be done. In his record "Hope '93". He further observed that his motives are not just to stir voters, it is also to spur the common man to rise up to politics to effect the political change desired.

> *In the first conference in Sheraton at Ikeja, in 2013 the then Gov. of Ogun state, Ọṣoba came and said Barrister is a prophet he encountered at a function while Barrister was singing his praises, he referred to him as "future Governor". As at then, Ọṣoba didn't even envisage that he would be a governor. The slogan Barrister used to compose that song that day was his campaign sig-tune when he eventually contested. That song stirred Ọṣoba to begin to think in the direction of politics and it also helped to gain votes since Barrister has endorsed him* (Informant 1).

6.3. Theme 3: Political Themes

The researchers discovered during the course of the interview that there are political themes that are dominant and recurrent in the music of SAB. They are the political issues that his songs address. His political songs are not without contents. There were political messages he discussed passionately. This theme finds answer to research question 3. In exploring this research objective, this theme brought up two sub themes. Figure 4.3 presents the two sub themes of this theme namely: Issues and most dominant issues.

Issues

Sikiru Ayinde Barrister's songs were known for certain issues he addressed. Informants bare their minds on the various themes that his songs touched or dwelt on.

> *He addresses electoral process, he addresses the issue of governance, he addresses the issue of violence during elections, and he addresses the issue of respecting the outcome of elections/election results. Of course, he also addresses the need, for the, those who managed the election, the electoral management board, the politicians to ensure that there is integrity in the conduct of the election* (Informant 7).

Adding to the list of themes that characterizes his songs, informant 1 has this to say;

He clamoured for better education system. He canvassed for a policy for the youths to be allowed to school and work and avoiding strike actions but smooth academic sessions. He also talked about provision of employment, good roads and other basic amenities. The prevalence of fundamental human right, provision of basic health amenities, he spoke in a way against military and counseled politicians to rise up and practice democracy (Informant 1).

According to Informant 2, the themes of SAB's songs are summarised in one of his albums titled "current affairs" where six major problems were chronicled as inimical to the overall growth of Nigeria namely lack of fear of God, selfishness, lack of sincerity, impatience, the undoing of ourselves and knowledge that puffs up. These issues formed the crux of his message most of the time. "He said that we have 6 different problems in this country, "àìńibẹ̀rù Ọlóhun lọ́kàn, àìńíf̀ẹ́ ara wa dénú-dénú-, ìmọtara-ẹni nìkan, àfọwọ́fà, àmójútó òun àìní sùúrù ń dà wá láàmú".

Baring his mind on why AB found those themes worthy of emphasis, informant1 opined; "He emphasized these themes because he believes when those issues are sorted, people won't suffer and citizens will not be bothered about other things the government does. He said many lives have been lost because of the absence of these basic amenities". (Informant 1).

6.4. Most Dominant Issues

From the submissions, it is obvious that there were issues he relentlessly and consistently hammered on. Informant 4 said: "He emphasized more the power of the voters to choose the right leaders and to vote the wrong ones out". Informant 2 said good governance was most prominent in his songs. Informant 2 corroborated that good leadership was always his emphasis. Informant 3 reiterated that good governance was his major focus "He addresses mostly the issue of good governance." Informant 5 categorizes AB's songs into two "Barrister preaches good governance, preaching to public office holders to try their best and deliver to the electorates, dividends of democracy and secondly, called for public participation in politics"

6.4.1. Theme 4: Lessons on Leadership acquired from AB's Songs

Leadership is a purposeful relationship, which occurs episodically among participants, who use their individual skills in influence to advocate transforming change (Kearns cited in Larouz 2007). Leadership is the art of influencing others to their maximum performance, to accomplish any task, objective or project.

Sub Theme 1: Evaluation

Evaluation is a catalyst of success either as an individual or an organization. Sincere and constructive evaluation is important to analyze strength and weaknesses and identify action points as well. SAB's songs were critiques of the government and the nation at large. He always did appraisals of past and incumbent governments. Applauding where necessary and he also rebuked those concerned who were found wanting in their service. Informant 2 spoke on how he carried out his criticism roles in political music "He criticized politicians, past and present in his songs.

He mentioned them one after the other and asked, what they have done. He asked Buhari for the 2.5 Billion for petroleum, how was it spent.

However, he does not only rebuke, he also applauds leaders who perform well and spurs them to do more. Informant 7 explained that AB's praises are not personality or position based but based on the acts and deeds of the one being praised.

> *You may find songs eulogizing one person but not in the content of political commentary, you know being a musician whose mainstay of making money is to praise people. So anybody who happens to patronize him and he is impressed enough, he can wax record for that person but he praises not because you are a governor but because you have performed well.* (Informant 7)

Informant 10 said when a leader's performance is praise worthy, he skillfully sings his praise.

> *SAB has a unique way of praising political leaders and the first is that he starts from their family history like Obasanjo, Okikiola, Baba Iyabo. These are things that are so significant to us as Yoruba people, that normally motivate us and sometimes even impress us to take an action.* (Informant 10)

Sub Theme 2: Lessons

From the lyrics of Ayinde Barrister's songs and his projection of what he believes to be the right kind of leadership, there are instructions about political leadership which he put forth. Informants shared what they have learnt on political leadership via his songs. Informant 7 said many of the songs contained lessons for incumbent or prospective political leaders "It was applicable to those who were in government at that particular time, those who are in government and those who aspire to be in government". Informant 1 further stated that his songs gave a cursory analysis of the implications of an outstanding leadership and what every leader should imbibe.

> *He defined what good leadership was as ability to bridge the gap between the rich and the poor by making available what will aid the survival of the even the poor. Favoritism was addressed. According to him, if the children of the rich are schooling in Nigeria and they used the health facilities here, there will not be strike actions in the schools and the state of the health care centers would have been improved* (Informant 1).

According to informant 4, AB's songs taught him that leadership is servant hood. "If I become a politician, SAB's songs would definitely be one of my motivating factors. His songs will gear me to do what is right to Nigerians. If you're a leader, you're a servant to the public".

Another informant mentioned accountability as an aspect of leadership that should be given attention which he had learnt.

> *He made us to know that whatever we are doing, there is accountability. He made us realize that the electorate has the mandate. He also made us know that being a leader does not mean you're on top of the world. You have to look back and care*

for your followers. He made us realize that there is a day leaders would be questioned for how they lived (Informant 5).

Informant 10 said he has learnt that leadership is not a doddle task and must be well prepared for if success will be attained.

> *Firstly, in terms of management, his music made me know how to behave in the society, how to relate, and also be a good listener if you want to be a good leader. I know that you must be ready to be a servant of the masses if you want to be a good politician in Nigeria. Another key lesson I learnt from listening to SAB music is the history of Nigeria, and also understands politics from the inception and knows that leadership post is not a place you can just go but I should prepare both physically and spiritually* (Informant 10).

6.4.2. *Theme 5: Political Implication on Political Consciousness*

This is in reference to the research question 5, addressing the political implication of Sikiru Ayinde Barrister's songs on the political consciousness of his fans in Ilorin.

There is a way we all go about the things that we believe in, what shapes our ideology of life, what guides our social norms and practices. Some of the values and principles we hold in high regard were probably introduced or influenced by what we have seen, read, heard or even experienced and such is how we also come about our political awareness. The following sub themes were designed to help ascertain the implications of SAB's songs on the political consciousness of his fan: Bias, Crisis Management, Decisions and Perceptions.

Sub Theme 1: Bias

Handling political issues are susceptible to bias. Bias is favoritism and it is evidenced in many political climes. It is against the ethics of democracy and remains a cankerworm. Fans spoke on whether they think his songs are bias or not.

Informant 7 said that AB's songs were nonpartisan in nature. He added that only those who felt criticized and unpleasantly challenged would feel so.

> "*Well you cannot make criticism without some people who may feel they are the object of that criticism. His own approach is to use innuendo, to use indirect references and so those concerned can then make inferences*" (Informant 7).

He added that the criticized feel this way if it is not complimentary to their aspiration or if they feel it is not supportive enough. On partisanship, Informant 7 who was privileged to be with him physically disclosed that he asked how his political camp affect his song and was shocked about Ayinde Barrister's response;

> *He laughed and said if you are a taxi driver and you belong to NPN if UPN stops you to enter your car, are you not going to pick him because you belong to NPN? So, also if you are a contractor and you are NPN and UPN says come build for me, you'll say go away with your money?* (Informant 7).

His songs make politicians conscious that some people are there who are taking record, which may have implication on their future political aspirations.

Sub Theme 2: Crisis Management

Informants made it clear that even though his songs may have tendencies to instigate uproars and negative attitudes, he was always vindicated. Some informants shared how he managed issues that would have erupted from his songs.

> *There was nothing as such because he always managed himself. But there was one which his drummer Ayansola nearly created in his record called 'Love'. Inside that record, Dec. 31 1983, Shagari government came into power and having gone to the live campaign, when Barrister came out with the record Love, Ayanshola was on the talking drum, and people interpreted it by saying "Shagari has won the election a second time, we no longer belong to Awolowo". Barrister refuted that he never meant that, it was people's interpretation of the talking drum* (Informant 3).

Ayinde Barrister also uses observation as a strategy to warding off crisis. He is sensitive to feedbacks and acts accordingly.

> *He ensures that he watches the public reaction and rumour that may be dangerous to his own interest and he takes time to revisit them like he did in his record "òkè àgbà, saying mo lọ ṣeré fún wọn lódò ọbà, mò ń darí bọ̀ wálé, wọ́n ní mo ń kó ẹgbẹ́ kan, wọn ní mo ń ṣẹgbẹ́ kan, Aláyìndé kò ń bá ẹnìkan di o, wọ́n wá sù bò mí ni Àyìndé", He tried to use the principle of not accepting what is not yours in a vain glory of what will they do for me. He knows the implication, so he refuses them, the chance of being spread or vested, so that is his own way of ensuring that he is not implicated negatively in the political space.* (Informant 7).

Even at the point he was pressured to take sides, he carefully endorses "the best man" not just his own candidate for political positions.

> *I could remember even during that Abiola period, it was Abiola and TOFA. He is after a good and better Nigeria even if it is NRC under TOFA that wins or SDP under Abiola it was okay with him. He added that SAB had passion for Abiola but he wishes that the best man wins. So Barrister always wants to strike the balance and I think he was known for that because he plans across all political parties* (Informant 3).

Informant 7 mentioned that aside other precautions he takes, he is physically guarded when going on his musical mission or trips "When they are going for live play, they go with thugs to prevent any eventualities". Informant 1 further noted that although his songs did not generate crisis among his fans, that physical exit was another way he escaped threats from oppositions.

Sub Theme 3: Decisions

Decisions are outcomes of many factors; experience, beliefs, norms, upbringing, etc. This sub theme was designed to find out specific political decisions that Ayinde Barrister's songs have driven fans to make.

> *I am not a complete politician; I am a civil servant, but I involve myself in politics to see what I can give back to the community. Most of my decisions on politics are always inspired by Barrister. He always sings about good politics and he made us realize that unless you join them, you can't stand aside and influence anything, so you have to join them and make your impact* (Informant 3).

While his songs drive some to partake in politics, the same make some other fans detest politics and this has made him to make a decision to never take up political posts.

> *After going through his records "Nigeria", "Atlanta 96", "Inferno", "The Truth", "Democracy", "Precaution" and "Prophesy" I hate politics. According to his records, they have taken politics as a do or die affair and Nigeria is not yet politically mature. That was when Kudirat Abiola and Abraham Adesanya were killed and Alhaja Sinota was shot in her private part. Late Lamidi Adedibu of Ibadan was also intercepted on the road.* (Informant 4)

Corroborating this, informant 8 said SAB's songs presented leadership as a tedious and complicated adventure hence, it has taught him to be careful.

> *The way Barrister sang his songs it will scare you from politics because of the burden of leadership. The way he presented the governance to us, one needs to be conscious, take necessary precautions before going into politics so as not to fall victim of a vice that you have been cautioned about.* (Informant 8)

The analysis of Nigerian politics in SAB's songs, stating the good, the bad and the ugly took different turns on the fans. On one hand, fans felt the need to be involved in politics to change the trend of things; on the other hand, fans are totally not pleased with the political situation of the country and would rather watch from afar instead of stiffing their heads into it.

Sub Theme 4: Perceptions

What reverberates as beliefs, opinions and views of fans about what politics is in Nigeria was discussed here. Informants bore their minds on their current ideology about Nigeria politics as influenced by Ayinde Barrister's song. "Barrister made us to know, through is music that we have a long way to go politically in Nigeria. People in politics are self-centered. They take for themselves what belongs to everybody". (Informant 3)

The voters have found their power in voting through SAB's songs, his songs have enlightened fans on the various strategies used to deceive and sweep people off their feet so that they keep doing the wrong things unnoticed or unchallenged. Informant 7 shed light on this;

> *What he said in "questionnaire" has shaped Nigerian politics, because people have learnt from it. Once people have failed us, we vote them out. People have learnt that political "god-fatherism" is beginning to change. In one of his records he mentioned that Nigeria is used to creating lots of vocabularies, as it suits the occasion. Once they want to cheat, they create a term for it, they used "cancellation" of primaries at some point, then later they used "annulment", "rescue the nation" at some point then later "step aside" now when an election is to be repeated it's tagged "inconclusive".* (Informant 7).

According to informant 9, SAB's songs are eye openers to the major problems of Nigeria and where to focus on if there will be solution. According to him, adequate resources are not a problem in Nigeria.

> *SAB's music has also created in me that Nigeria has the resources to survive and that most times, our problem is leadership. This impression has been created in me through the comparison of one political era with another political era, from one country to another that power is about responsibility and when you have that power, you must be responsible with it.* (Informant 9)

Some fans refer to him as a Fuji prophet; he also called himself the same in his album prophecy. "I also agree and see him as a Fuji prophet. Hence, fans naturally build their perception over years from the acquaintance and inoculation with his songs".

7. Discussion and Conclusion

From the data gathered and analyzed, it was observed that politics was an integral aspect of Ayinde Barrister's music aside from other areas of life that he addresses in his works. It can be said that the music of Ayinde Barrister has, in no small measure, made a great impression on the political consciousness of his fans. The songs have helped the people's understanding of the historical background of politics its development in Nigeria. It has also provided them with an understanding of what governance should be and what it should not be. They maintained they have learnt the fact that commoners are not privileged to enjoy basic social amenities that should be provided by the government. The poor state of the economy, the decadence in the educational and health sector, embezzlement, an undue promotion at work, unemployment, poor salaries and wages, as well as poor work ethics are issues that were well addressed in his works.

Using various examples from past and present governments as at the time of the release of the albums, Sikiru Ayinde Barrister explicated the expectations of the masses in good governance. The songs served as catalyst to involvement and participation some of his fans in the politics of the nation. It has spurred some people to actively participate in politics. This set of people are inspired by his music as a call and reminder to their civic duties and responsibilities as citizens of the country. While the ills plaguing the society politically as highlighted in his songs had given others negative impression about politics in the nation. Thus, steering them away from partisan politics as a 'no go' area.

The study concluded that Sikiru Ayinde Barrister's songs are entertaining and educating, may be classified as partisan and non-partisan. Some versions of his songs, especially the 'life' performances, may include the praises of his fans on an informal note, the albums he intentionally waxed for the state of the nation at large are more formal, critical and educative. Emphasis on good governance, sincerity, transparency, accountability, selflessness, love for others, dependability and hard work are some of the virtues expounded by Sikiru Ayinde Barrister in his music.

8. Recommendation

Following the avalanche account of inspirations from Sikiru Ayinde Barrister's Fuji Music, it is recommended that these values should be imbibed by the leaders in government. It is equally recommended that the study of traditional music be intensified at all levels of education.

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