

Philosophers in Musicians and the Yorùbá Oral Performatives: Jutting the Future from the Contemporary Perspective

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ABSTRACT

Musicians are best seen as philosophers as their music can be comforting and very predictive. The question then is, has there been no comforting songs since the hardship in Nigeria commence? It is worrisome that the situation in Nigeria and some other African countries are dreadful in reference to insecurity, banditry, political assaults, burglary, rape and kidnapping for ransom, and so on. While individuals and government are panicking and do not know which direction to go, the musicians seem to have solutions as most of their creations are though tailored towards entertainment, creating a niche for themselves too, this study argues that the lyrics of the Nigerian musicians communicate critical review of the situations in the country, predicts and readily comes with suggestions to the leaders and the led. Therefore, addressing a number of issues as the author posits, this study purposively selected three categories of musicians, which cut across three different types of musical compositions thus: contemporary creations, traditional oral chants, fújì and jùjú songs for content analysis. The methodology engaged is to access the songs of the artists, translates and situate the lyrics within the context of the happenings in the country. The study justifies that the selected musicians are philosophers or messiahs in their own rights. The categories of selected artistes are Ségún Akinlólú - Beautiful Nubia, Síkírù Àyìndé Barrister, and Chief Ebenezer Obey-Fábíyí. The study interrogates the level of projections done by the three categorized musicians. Samples in each of their songs and in-depth analysis of the messages carrying the creation for solutions to the Nigerian challenges shall be fully discussed to justify that the creative works of these musicians have being predictive, suggestive, cautioning, prior to what the nation experiences in recent times.

Keywords: Socio-Religious Issues, Predictive, Interrogating Cultural Views, Cultural Interventions, Contemporary Artistes, and Projecting the Future.

INTRODUCTION



Playing music
clears my
head, moves
my body, and
purifies my
soul.

Fig 1: Culled From Social Media Handle (2025)

The above caption typically captures the total response from a young lady, when she was asked the question, “why are you playing music? The expression provided is loaded as it informs on what music is capable of doing to human body and soul. Why song (music) creation is a gift for some individuals, listening and

dancing to its creation, is the delight of others. In the course of this study, my findings shows that many individuals are endowed with the creative ingenuity of producing songs, engaging the traditional modes like in folkloric forms such as àlò, orin (songs) and chants of all kinds to reach out to their audience. It is imperative to note that most references and examples shall be drawn from the Yorùbá cosmology, although some of the references could be found in other tribes of African descents.

People enjoy listening to or playing music for different essences. Issue of talent to create songs (music) is one, the other is the case of playing or listening to people who perform the songs for varies reasons and impacts. Often, the brain process the lyrics of a composition and transfers the reaction to the body which informs the movement of the hands, the legs, and sometimes the entire body to be enjoy or interpret the rhythm. This is what good music can do. The focus of this study is to examine the art of creation of songs, the impact on people within society, and in particular, what the song/music created is capable of achieving around humanity? Therefore, the general survey and review of scholarly works engaged for this study shows that music has several usefulness - to the creator (composer), the listeners and the general populace who pays attention to the lyrics of the songs for collective advancement or embitterment. The lyrics of the songs of the three selected categorized artiste as purposefully selected for this study's analysis shall form the basis for justification of the above claim.

Contextualizing the Keywords

Socio-religious issues on the other hand, are issues connects to the society (i.e. to the humanity in general), within the given culture of people of Nigeria. In every society, there is often an array of happenings, which may be connecting issues pertinent to the living, the dead, animal, and the rights of individuals to living and to basic enjoyment. Therefore, as we focus on discussing matters of centrality to humanity, their economy, political interest at various levels of religious faith or spirituality, etc; we shall engage the use of this phrase with a mind to identifying various socio-religious matters that may connected to the economy of people, the family, and other domestic matters which have bearing with religion.

Predictive – this term shall be engaged in this paper, simply to refer to an act of foretelling, projecting into the future occurrence. i.e. prophetically saying what may or what shall happen in time to come, or in the later future. Therefore, the term predictive simply communicates “foretelling, like having a spiritual personality highlighting the about-event.

Interrogating Cultural views – Using this term, with a background interest to systematically find out, by questioning some instances of acceptability of the cultural values of the people, and other contexts of predictions of the musicians in discussion. The cultural interrogation is intended through the works of the musicians- i.e. to check the attitude of the people to their music, the position of the leaders and the led, within the society via the content of the creative compositions. Also, as the study intends to find out what happens around the humanity with respect to the projections of the selected three musicians, our basic interest is to interrogate cultural views of the people about the kind of music as composed by the selected artists. This is the relevance of the phrase as used here.

Cultural intervention - By these words, the research intends to check the concepts applied from the cultural belief system of Yorùbá, and some, which are universal in outlook, such as it exists in practical terms; and applicable to life; While the study also establishes the fact that insights into information helps predictions, as this study discovers in the texts of the three musicians in discussion. This presentation also argues that the cultural knowledge of the environment which the musicians reside in, or got exposed to, assisted them in communicating with their listeners appropriately, which in effects have also yielded positive results in terms of relevance to date.

Contemporary Artistes or Artists – Artists or Artiste are used simultaneously to communicate the same expression and personality in this study. We refer to musicians of all kinds of music/song compositions falling within the modern time as contemporary artist. While paint artists or other kind of oral performers who creatively produce works of arts, either that were accessible to people sometimes, now, or that are alive or dead, they all fall under the same umbrella of contemporary artiste as used in this study. This is simply

because, by virtue of such artist and their works of arts, their creative piece that are still in use do communicate sense to people such that the artists remain in the minds of people, while such personality enjoy a wide range of acceptability by several people. In addition, artists whose works or composition is trending, or have played a major significant role with a new concept, as they respond to a global environment that is culturally diverse, technologically advancing, and multifaceted in nature are within our frame of term of use.

Projecting to the Future - In reference to several meanings sourced towards interpreting the word “Projection, the idea that best captures our thoughts for its use in this study, simply communicates – ‘an estimate of what might happen in the future, and based on what is happening now’. This is simply aligning in context with the Cambridge English Dictionary that defines the word ‘Projecting as a plan for the future or calculated ideas or occurrence based on amount of information already known.

METHODOLOGY

The methodology engaged is a purposeful selection of three popular artistes, also known as ever-green musicians. The study employed largely content analysis with a purposeful selection of copious samples of songs of the three artistes cutting across age bracket of the young, middle-aged, and elderly individual musicians within Nigeria. Contextually, the terms - “projection”, “prediction” and construing the artistes as philosophers in their own right is within the framework of sociology of literature. The texture and message carried by their songs, are more of a societal issue which also conveys the mindset of the people within Nigeria. Hence, the study subjected the texts of the songs to content analysis by interrogating the lyrics, as rendered by the three selected artistes. The selected songs in some cases are major records and lyrics of the artistes which trends till date and that speak to the expressions of contextual situation in relations to the pains, worries of Nigerians, and the results of what a deafened ear or actions of the leaders to the masses’ cries could generate in later future. In essence, the texts of the selected artistes form the major data engaged to contextualize the selected keywords and for interpreting the terms of references, and those predictive nature of the content analysis explored for the nomenclature given to the musicians as philosophers, - which is the language engaged in the study.

The Selected Artiste and Songs for Analysis

In this study, the musicians selected to advance the discussion are classified into three. By age, type of music and gender category are the yardsticks of our categorization. The study shall interrogate with works of Ségún Akinlólú, popularly known as Beautiful Nubia. He is a male artiste and his music trends among the youths and some adults in the society as musicians within the contemporary age. By age brackets, He is within the age of 50years and 55years. The second category of musicians is Síkírù Àyìndé Balógun, (a. k. a. Alhaji Àgbà) who incidentally is late, and Ebenezer Obey Fábíyí. The two are male artistes, and their class of music composition are fújì and jùjú musical modes. The study carefully selected these artistes with the mind of juxtaposing their music, relevance of their lyrics and the contemporariness of their message. In the same vein, is to address the issues of creativity ingenuity, and at enlivening the body and souls of their audience. In fact, with their thematic messages, and the traffic they create with through their music, they are best referred to as Yorùbá philosophers of the time.

From the researcher’s observation, through these artistes’ creativity, there is no doubt that music is entertaining. They are somewhat very interrogative about the present situation, projecting into the future of their environment and nation at large which makes way for people to jut down activities for a later reference (if need be). Politically, such intervention and interrogations of these musicians often serve as precautions to the leaders, and the led, in most instances, if they such leaders are sensitive to their society. In this paper, therefore, the search to interrogate the views of the three classified musicians beyond just entertainment, and see to what extent are their compositions predictive, suggestive and cautionary in nature? This paper situates and argues that the present challenges which Nigeria as a Country faces with respect to economy, moral decadence, religious intolerance and the need for cessation as it being called for, is a subject of history which the messiahs in the creative entertainment world earlier interrogated. The findings shall further justify

the need to pay attention to the artists in their cries as a way to assisting the nation. The various lessons from the analysis of the three musicians shall be analyzed within the frame of sociology of literature.

LITERATURE REVIEW

In our review of the existing works on music creation, music is defined as something cooling and relaxing. A typical example is the African lullaby called *orin arẹmo* in Yorùbá (See Sheba, 1998) which mothers engage to calm a crying child. On the other hand, music is that music is educative and informative. Examples of such creation that readily comes to mind is a composition by Beautiful Nobia - entitled *Òwùrò lojò*, apart from the entertaining nature of the lyrics in content, the mode of rendition engaged by the composer is what the Yorùbá called *àlò àpagbè* mode of rendition found within African folkloric songs. This is the constant style and mixed invention of Beautiful Nobia – whose mode of rendition takes cue from the indigenous folklore form. This is a style he engages as a mark of what differentiates his nature and texture of music from others. On the other hand, music is entertaining in nature. A typical example is from an oral traditional folklore rendered thus:

Call: Ajá Ajá oo, ràn mí lẹ̀rù... Dog, dog, assist me with my load...

Response: Sẹ̀nbélé-sebé / gbángbálá -kogbá... Sẹ̀nbélé-sebé / gbángbálá -kogbá...

From the sound (as seen above) in the responses of the Agberin *àlò* in the recalling and response produced through by the audience or listeners, the sound provides a kind of rhythm which when drumming or clapping of hands accompanies it, makes the production of the sounds and the activities interesting to whoever is part of the folkloric action, either in a life performance or a recorded album. The language through the sound may not carry serious meaning, but the positioning and constant play of consonant or vowel sounds in the rendition communicates a form of fun, and a long-lasting effect in the hearings of the listeners. In another context, the therapeutic nature of music cannot be over-emphasized. Music is healing – through a prayerful lyric in the song creations of most artiste. Music is curative and evangelizing too. The context and explanation of my intention is evident in the song rendered thus:

Ẹ jẹ́ ká se rere, Let us be of good nature /do good

Ẹjọ́ n bẹ́ lórun, There is summoning for judgement in heaven,

Àrò-dami-ẹnu... Where culprits shall be be interrogated endlessly...

As posited by Fálẹ́yẹ, (2025), the contemporary age is a world of creativity which allows for fluidity and borrowing ideas from the ancient one and adding new ideas to create a new template. This is what most of the youths engage in, in recent times. Fálẹ́yẹ, (2025: 4) states thus:

Creativity is a self-issue with motifs or varied intentions, but any item or art created is meant for accessibility and assessment which can be subjected to open or undisclosed criticism.

The music in discussion are the creation of the musicians which are produced with some specific intentions. Yet, at the release of such songs, they are accessible for criticism.

Music as Element of Interrogation, Projection, Predictive and Reflective Tool

In reference to showcasing the relevance of verbal artistry, the Yorùbá indigenous performatives showcases this art through the use of *Ẹ̀sà-egúngún* (chant mode), (*Ifá* song modes) *orin Ifá*, (Folkloric songs) *orin àlò* for the purpose of exhibiting cultural Yorùbá values. In the same vein, the people engage the oral genres to revive and remind themselves about the past, and or revealing current issues around them. This study points out with data, the relevance of technology as a source to assist the promotion and preservation of oral performatives.

While the study is conscious that the projection of Yorùbá cultural heritage is being wildly spread through the social media, it emphasizes that the musicians and audience inclusive, are able to create new songs and modes of rendition in a way that they writing history which are capable of being archived for future references. In fact, most of what the musician creates in a way points to possible eventualities, projections of possibilities through their compositions, creativity and posts. Hence, the need to interrogate how the musicians and in particular, the youths within the contemporary world have been able to incorporate Yorùbá indigenous modes of rendition in such an educative, relaxing, and informative form.

Situating Nigeria within the Contextual Lyrics of the Musicians

Needless to say that the situation in the country, Nigeria now is appalling. However, there may be need to point out by way of importance to this paper, that issues of banditry, political assault, burglary, rape and kidnapping for ransom, and so on, seems to be the order of the day. This is an eye-saw to the good development of a nation. With respect to food insecurity, human insecurity and inflation on the economy as pronounced and often exposed by the media outlets through pictures, posters and other captions which insights the minds, we shall in this paper refer to some of these in our findings, towards finding solution to the hues and cries of people as predicted through the music compositions of the selected musicians, the content analysis is on the selection of some of their compositions that had predicted issues that the nation faces currently.

In addition, our observation is that virtually every aspect of human life and endeavors in recent times; agitation of all sorts with respects to economy, inflation on price of consumables and other items is about the issues of discourse of most people. Also, issues related to political matters which manifest through a call for secession - separation or restructuring of the regions in the nation; and the need to review the Constitution prior to the concluded election of 2023, was another issue that the nation battles with. In this paper, the geo-political regions in Nigeria: Southwest, South-south, Eastern and some parts of the Northern Regions of Nigeria are part of our reference.

Therefore, as part of the focus in this analysis to interrogate what level of projections have been done by the Nigerian musicians with respect to the happenings in the nation and global village, the subject of our analysis will feature few samples each, of the above mentioned artists to justifying our claims that the creative works of these musicians have being predictive, suggestive, cautioning, prior to what the nation experiences in recent times. However, the pictures both as cropped from newspaper and other sources buttresses the actions of people which are been reflective through the compositions of the musicians. A peep into figs 1 – 9 informs us more.

Pictures showing trending issues: Warnings on Political, Economy and Insecurity Status in Nigeria... (Figs.1 through 9)

Fig 2. Economy



Fig 3. Kidnapping



Fig 4. Criminal acts.



Fig 5. Criminal Act (Killing)



Fig 6. Banditry



Fig 7. Political Assaults.



Fig 8. Cries as a Reflections of people's mindset



Fig 9 & Fig. 10 shows rampage on food insecurity and inflation



Note: The various captions in figs 1 through 9, are culled from the social media platforms. The pictures as shown in this presentation communicates quite a volume of thoughts relating to various criminal acts, assaults, rampages, and how distressed people are. While we see the captions as being satirical in nature and criminal in some context, we also see the captions as a true reflection of the mindsets of the people, stating what people's feelings are.

Oral Traditional Music, The Musicians and the World

Music is simply socializing and therapeutic in nature. For the purpose of healing the sick, curing the mentally derailed individuals, and for the purpose of socialization, music can be created. In addition, for entertainment and for required enjoyment among the young and the old circles, music is composed by very creative, talented and sometimes trained individuals to meet the demands of people. So, for anyone with a mind towards creating fun, for relaxation and for teaching moral, cautioning and for other didactic relevance; etc. music composition is done without any disturbance. In our survey on the Yorùbá traditional music (see Ilésanmí, 2004), Agbájé, (1985), and Ọlátúnjí, 1979), this researcher discovered that copious examples of songs that belong in the oral indigenous/traditional genres as found in Yorùbá performances within various modes such as in - Bòlòjò, Ìjálá, Èsà-egúngún, Ìyèrè-Ifá, Ràrà, Alámò, Àlò àpagbè, Orin Ìwèrénde, Orin Arẹmọ, Orin Obìnrìn-Ilé, among several others (as classified by Ọlájubú, 1978), Ọlátúnjí, 1979), Agbájé, (1985), Sheba, (1987), Raji, (2014), Fáléye, (2015) have functional use to the song creators, listeners and the end users of such music. A survey to the the world of purposive selected musicians, composers, as published by the musicians in the this study attest to the above shared view. A practical survey into what music is capable of achieving shows that music is informing and enlivening. In terms of development, of any kind, be it cultural, social, political, and others, it is practically unattainable when there is no peace (Fálólá, 2021). For peace to reign among people, within communities, among religion faithful and among youths and for political emancipation or cultural promotion of all sorts; musicians surface, and provide the required tool through their compositions to the people at most times as a tool for finding the required peace. Therefore, music serves as a means of attracting the required peaceful co-existence of the masses.

This research also show that music is also used as a tool to engineer trouble. This happens particularly among drummers, and other artists classified and unclassified. Music is a native individual that can be active as a warning tool; or as a tool to asserts some cautions on negative attitude. Music is also capable of entertaining the minds positively and it can be used as a satire on religions matters. A sample of song composed by Hubert Ògúndé namely “Sísí Onígarawa” is a typical kind of music that is best classified as a satirical music. Listening through the entire content, its lyrics and language, the music focuses on conveying messages that lampoons lazy types of women. The lyrics of the music is purely satiric on ladies whose attitude to their husband, to the family and to society at large is purely negative, and such that it shows pomposity. The content of the music also warns men against wrong choice of women belonging in that category of ladies. In the same vein, is the music “Pàdé mi nísàlẹ̀” composed and waxed by the popular musician and entertainer called LÁGBÁJÁ. Viewing music as a whole entity, it is entertaining and satirical in nature.

Music: A Tool to Call People to Order

In the content analysis of the music entitled “Òṣìkà gbàgbé ọ̀lẹ̀” (the wicked forgets tomorrow) composed by the popular musician Chief Commander Ebenezer Obey, one of the selected artists for this discussion, it is observed that the content of the lyrics is full of wisdom. The messages to the masses is very didactic and entertaining in nature. For instance, the statement “Má dán an wò” (do not attempt evil) is a serious warning to the evil doers” that do not engage in any given society. The expression “Hu iwà rere” (Exhibit good nature) and “Rántí ọ̀lẹ̀” (remember tomorrow) are all charging for positive attitude to other fellow beings. The music of Chief Commander Ebenezer Obey communicates elements of serious warnings against bad or negative attitude to life, to fellow human beings, to animals and to any person making moves to advancement in life. Generally, such cautions and warnings are the texts of Chief Commander Ebenezer Obey’s music to his audience.

Just as the music of Hubert Ògúndé in “ojó ayò súnmólé fún ọmọ Yorùbá” encourages his listeners to desist from troubled mind, and encourages them to be positive about life, for a brighter days and time cometh soonest; so is the music by Ebenezer Obey entitled “Má dán an wò, Hu iwà rere, rántí ọ̀lẹ̀” cautions people from perpetrating any form of evil acts to their fellow beings. The lyrics calls to orderliness, encourages good nature and extols best behavior towards creatures of God.

Classifying and Interrogating the Three Selected Musicians

Several kinds of musicians exist with respect to the nature, type, form and textual content of their music. Within the entertainment worldview, in Nigeria and across the globe, some musicians are best classified as folklorists, Jùjú, Apàlà, Fújì and, or Modern hip-hop artists. The three musicians in discussion belong in the classes of Folklorists, Fújì and Jùjú music artists. Our reasons for classifying them in this group is in connection with the subjects of their lyrics and manners of presentation to the world.

In assessing the music of Beautiful Nubia for instance, the artist engages folkloric texts more in communicating his messages to his audience. He employs folkloric mode of narration, and this is so explicit in his renditions as he accompanies his sonorous voice with guitar and other percussion.

Figs. 10 & 11 The Beautiful Nubia in Action

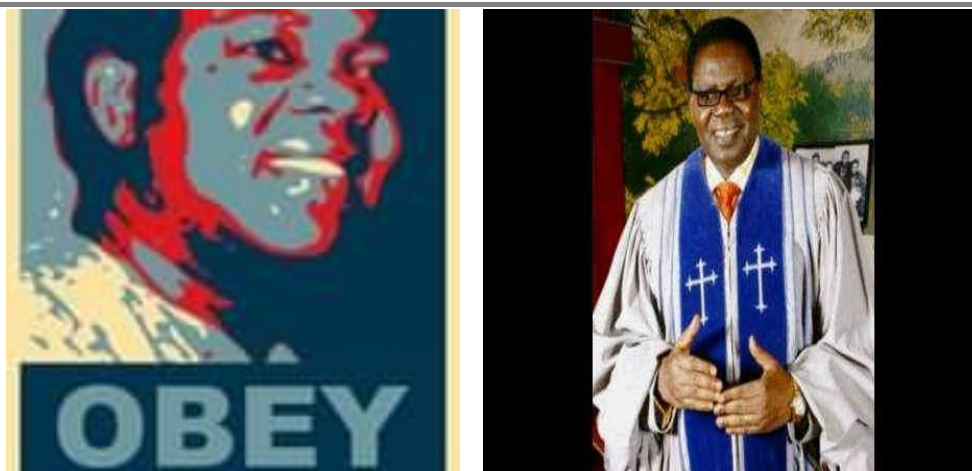


Figs. 12 & 13: Síkírù Àyìndé Barrister (Alhaji Àgbà)



Síkírù Àyìndé Barrister - The Great Philosopher - In the case of Alhaji Àgbà as popularly called, Síkírù Àyìndé Barrister; he employs Fújì and Wákà mode styles in his renditions. While he also engages the use of folkloric narrations, oríkì renditions and other oral Yorùbá genres most times, he was renowned to be one of the earlier Fújì music creators in Nigeria and worldwide until his demise whose composition trends till date.

Chief Ebenezer Obey-Fabiyii - He performs his music employing Jùjú mode in his arts. He employs the use of folkloric mode also in navigating his message to his listeners while also accompanying his performances with expressive, thin voice and guitar percussion.



Figs. 14 & 15 Chief Ebenezer Obey-Fábíyí

The Philosophers or Messiahs in the three Musicians

This study posits that the selected musicians in discussion, no doubt, are very creative. They are interrogative of their society and people around them by their music and nature. Their composition in mode, content, forms and contexts attest to the view that music is equally predictive depending on the foresight or spirituality of the personalities involved. With the messages contained in the samples for this analysis, they are best referred to as philosophers or messiahs in their own right. For instance, the concept of Àlá - Dream is largely used in the sample of Síkírù Àyindé Barrister's piece, that is subjected to analysis for this discourse. The interventions of these musicians through their creative ingenuity serve as interrogative and precaution to the leaders and the led in most instances. This author observes that these musicians through their creativity are sometimes interrogative of the activities, be it in the present situation or their past experiences which as a matter of facts helped them to be predictive, and projects into the futuristic effects of activities of the youths, the people generally, the government of Nigeria and other human endeavours easily. This researcher's view is in tandem with some of Ògúndòkun's (2013) views. Another observation is that the musicians in their projections into the futuristic effects of happenings around them sometimes suggests solution(s) to the envisaged challenges of their environment and, or the nation at large.

Beautiful Nubia and His Messianic Nature

The researcher's survey of his songs reveals that he sings using African traditional folklore's mode which is a form called Àlò àpagbè mode in Yorùbá. In folkloric song presentations, the Agbàálò (Women or men) who narrates Àlò for the purpose of teaching didactic essence often engage songs to keep the children or their listeners awake with such songs (see Fáléyẹ, A. A. & I. I. Olódùdé (2025). Akinlolú music mode is folkloric in nature and quite entertaining. His teachings include moral, didactic texts which are also either predictive, and providing warnings to the masses. In particular, his music sends signals of redirecting the mindsets of the youths – which is often in the positive directions. Copious examples from Beautiful Nubia's collections include:

1. Ojúmọ ti mó... 'Òwùrò lojọ – a symbolic call of the masses and the youths to the right attitude, and to work for living.
2. Afitan-ajá-jokà, Alágbára má méré – In these collections, he warns that youths should not be unnecessarily mannerless to people. He educates on politeness and collectivism; this can be found in his music entitled “Jangbalajùgbú” which is another popular Yorùbá folktale chorus. Also, his language, for instance, “Má ẹ sàfojúdí èdà... ènìyàn láéláé” are texts to warn on the need for mutual respects and other values of the Yorùbá people.
3. Ìrètí ògo – ojú òlẹ n bọ wá dárá ... the lyrics of this album is encouraging to all, but in particular, is a call to the youths, to be hopeful, to engage in serious redefining of their identity, for a better tomorrow.

4. Eni ọba n kẹ gan an / Insight part 1... this speaks to the identity and faith of Nigeria, which is so paramount in his heart as an artist with passion for the development of his society.
5. In Ìkòkò tó fọ, o ...dòrò àgbààgbà oo. – This is a serious lamentation for a broken pot!

The musician, Chief Ebenezer Obey-Fábiyí advocates for the use of traditional features, and practice of indigenous cultural values. His collections of music as evident from these waxed albums include: 1. Eni rí nnkan he, 2. Èdumàrè sòrò mi dayò..., 3. Ìgbà òwùrò la wà..., 4. Orí mi má jẹ n tẹ lówùjọ egbé... 5. Èdà tó mọşe òkùnkùn... nítorí ònì la rí oo..., 6. The Horse, the man and the son.

Chief Obey sounds very predictive and sermonizing in his music. As agent of peace and moral teachings over decades of his musical production, which informs the nomenclature of his ever-green musical artist, Obey's song compositions attracts several fans. This is pragmatically evident in the one of the interview series of Professor Toyin Falola in May 2021, where several people attest to the nature and texture of his musical presentations. It will not be an understatement therefore, to value the beings of Ebenezer Obey Fábiyí as a right-thinking Nigerian or individual whose foresight is clearer towards suggesting a lasting solution to an impending challenge of the society, apart from entertaining his listeners. To conclude, the artist is a soothsayer, viewing or judging from his collection of music is not window-dressing. It is reality (listen to his collections as listed above).

As for the late Síkírù Àyíndé Barrister, and his music texts; the sage's worldview as a philosopher, a pungent creator, reading him, through his music informs a lots. Some of his compositions and lyrics encoded in: 1. "Ìlé ayé Ogun – Kò sí ohun tí a mú wáyé...", (the world of war...) the musician speaks about death as a necessity and a must for every human being. This is why he opines that human being must always remember that a day will come for everybody to depart this world for judgment before the creator of the universe.

2. In "ilé ayé félé..." he reacts to the attitude of people to series of acts – which he codes as "ìwà òrẹ... nípa òtẹ...". 3. He warns people on destiny... "ká má sòtẹ, ká má şàbòòsí ọmọ̀nìkẹ̀jì ...". (desisting from evil and backbiting). The artist speaks on the uniqueness of God who is for all creatures.

4. In his album entitled - The Truth – he sang this long year back before his demise. The man speaks on the reality of life and death. In his language: "ká má şe jáyé àwọn ọmọ wa mọ tiwa- èyin ọla ló yẹ ká rò..." (that we should be careful, toiling with the lives of the youths, the masses are to consider the end result of such acts). In fact, the artist refers to the song of Hubert Ògúndé- in his charges to the Yorùbá and the rest of the nation, therefore, warning on the aftermath of every steps that everyone takes, when he says: "Àtubòtán ni ká rò.. Ká bèrù orúkọ..." He speaks on the embarrassment that Nigerians face at immigration and outside the country... "orúkọ wa kò dára lókèrèrè ...". The He mentions different issues of economy, inflation on goods, the currency exchange rate and the need for the government to wake up to these issues... ẹ gbé e yẹ wò, ọrò rée.. Ká bèrù orúkọ..."

Late Síkírù Àyíndé Barrister speaks to the educational sector which is often hindered by several unrests and atrocities committed by various arms of the governmental workers and the stakeholders in higher institutions. The health issues are also of concern to the artist in his composition. He reflects on this through the following language text: On unemployment.... ọmọ kàwé kò ríşẹ. The sage speaks to the politicians as well. He speaks on their attitude with respect to money laundering and the level of greed ... i.e. showing the aftermath of their attitude on the masses thus: "Awa mẹkunnu n jiya ...". His feeling is enshrining in the message- "Ìşẹdàá tálákà ni ẹ n fiyà jẹ o". This looks like cursing the leaders afflicting the masses with one form of poverty and hardship which is said to be uncalled for, if the leaders had proper plans for the nation and their people. He also laments like the Beautiful Nubia when he says "... ẹ ó jìyà oo..." (You shall be punished). Àyíndé Barrister encourages the masses to deeply examine the challenges being faced by all: "Àtubòtán ló yẹ ká wò o ... ọrò rée ẹ roríwò o.."He makes quite a number of comparative texts with other countries- i.e. south Africa – Nelson Mandela's- that Nigerian leaders could actually learnt from. He warns that Nigerians should learn from other countries of the world in his call thus – "ká şóra, ká má dẹni èyin ooo, Nàìjíríà ... ẹ dákun, ẹ bèrù Ọlórún ooo..."

Furthermore, the artist mentions the fact that Nigerians are very patience and tolerating but that the leaders should adjust to their needs, and that would make every citizen live comfortably. He however warns against war and its signals “omọ māmá méjì n para wọn ...eni sàngó bá tojú ẹ jà lẹ̀ẹ̀kàn, kò nìí bọ́baa kòso...” Nàìjá ooo, ká má jà, ká má ẹ jagun... ilú ...mi, ilú mi ni Nàìjíríà ooooo”

In his album tagged ‘Precaution – Canadian fuji’- published in 1995 - he revealed his dream about Nigeria and the looming war, when he says... “Ènu mi kọ ni yóó pa mí o, kòmándà, gbígbo ajá kii pajá, kíkàn àgbò kii pagbò...enu mi ko ni yoo pa mi... kò sí ohun tó dùn tó ju ahọn lọ, kò sí ohun tó korò tó ju ahọn lọ...” the artist through his music mentions the need to preach the truth; ...”látí kékeré ni bàbá mi ti kọ mi kí n má máa parọ ..., ká sòtító ká fayé sílẹ...” He mentions that everything anyone does will surely become history. A fact which is fast revealing even after his demise as a messiah and prophet of his people. He cautions on the need to disallow cheating among the regions in Nigeria. ...”bí mo bá n bẹ láyẹ...ẹ pé mo wí tẹ̀mì...bí mo bá pẹ̀yinda tán, ẹ pé mo wí tẹ̀mì...” The sage, and musician mentions and cites examples of Bosnia, Somalia, Rwanda, and the Biafra war in Nigeria where several lives were wasted. He however kicks against war, but WARNS the government of Nigeria to watch and be prepared to avert a looming WAR!

Musical Artists as Agent of Moral Teachings, Predictions and Solutions

As earlier stated somewhere above, musical artists are generally viewed as agents of moral teachings, peace and social mobilization. Apart from the fact that the selected musicians in discussion are entertaining, refreshing, moralistic in their compositions, or didactic in nature through their creative works, this researcher observes that, the text songs of Ebenezer Obey’s, Síkírù Àyíndé’s and Beautiful Nubia’s are particularly suggestive and predictive of the needs for a wake-up response and solutions to a looming war. They warn seriously on various agitations of the masses against the government should the needs of the masses not met. They have also created a niche for themselves as creative artists who entertains and allows for people to note by jutting down notes for measures in case there is need for a flashback reading of the solution in future. Their solution has always been run away from war but embracing calmness towards a lasting solution of the country - Nigeria.

Musical Artists as Messiahs Not Easily forgotten

For several obvious reasons, musicians are easily not forgotten or written off from the memory lane of the people in most society. Bearing in mind that musical artists are socially accepted among the young and old; within their society, our assessment of the three musicians we are examining in this paper shows that musicians with reference to the texture and message of their compositions, are often accepted more than politicians in the society beyond their time of reigns or tenure. In this research, the author opines that the level of influence which the musical artist such as the group of artistes in this discussion have on society is enormous.

Musicians as Great Influencer

For instance, the music by Ebenezer Obey, Síkírù Àyíndé Barrister; and Beautiful Nubia in reference to this discussion shows that they had been a kind of influencer on the masses, especially in the period of several agitations from different angles of the Nation for a split from the One Nation Nigeria of Hausa, Igbo and Yorùbá to Yorùbá Odùduwà Nation or Odùduwà Republic; an, or a call for the Biafra Nation from the Easterners of the Country Nigeria. Therefore, in situating the present challenges, looking at the current situation of the nation, one is able to consider that, the present challenges of Nigeria had been predicted and forewarned by musicians like Síkírù Àyíndé Barrister; through his music, such that the situation had being envisioned. In same manner are the various warnings of Beautiful Nubia’s in his cries on empowering the youths, to learning through the indigenous knowledge which will in effect assist to preserving the culture, with some level of seriousness. Preserving culture will no doubt have positive impacts on the economy, cultural tourism, and the need to identifying a true personage for every soul in the country.

The various cries of the musicians from this analysis is an index that the country was sick and needed revitalization. The resultant effects of various agitations are currently trending, and that looks as if the nation

is being satirized through social media and beyond the country. This is not only against the politicians, but against even individuals who made things difficult for the masses when they could have helped make the bad economy flourish better. The insensitive attitude of politicians and, or the leaders to the prior cries and warnings of these musicians, are the results of various nefarious acts being perpetrated across the country in recent times where kidnapping for ransom and beheading innocent personalities becomes the order of the day. The various vandalization of the Government properties and other individual leaders in Lagos during the EndSars#- was a typical representation of youths' anger to the nation and the leaders- who refused to create good job opportunities, funding supports for creative minds for positive existence of the youths and alternative means to health challenges in the country. Additionally, the various agitations for Yorùbá Republic, Yorùbá Nation or Biafra Nation, and so on, by some of the Protestants' for Yorùbá Republic or Yorùbá Nation include various movements such as the YNGD - Yorùbá Nation Global Directorate, all for empowerment of Àmòtèkùn and local policing is also an index of all the cries of the masses for proper security for all. The IOOO - Ìlànà ọmọ Oòduà Organization, and so on are also making their need-heeded noise for action of the government. These groups are registered as the 45th Member of the Unrepresented Nations and Peoples Organization – UNPO - in the formation of the Nigerian Indigenous Nationalities Alliance for Self-determination. NINAS and in the registration of Yorùbá Football Federation with the Confederation of Independent Football Associations CONIFA, while the NINAS - Leader and Chairman was Prof. Banji Akintoye, the southwest coordinator is Otunba Mrs. Folashade Olukoya, secr is Arc. Opeoluwa George Akinola and the Ogoni group which came up after the demise of Ken Saro Wiwa¹.

CONCLUSION AND RECOMMENDATIONS

This research is a combination of socio-cultural and cultural semiotic findings of facts which provides an overview on selected categorized musicians by age bracket, type of musical renditions and oral traditional creative ingenuity. The selected artists are justified as philosophers and messiahs in their own rights following the analysis of the content of their compositions, observation of their immediate society and recommendations to the nation – Nigeria at large. This study concludes that the findings and lessons from the artists vary but concludes that their music comes with different notions that are informative, entertaining and predictive of a future occurrence. It is posited in the study that the selected musicians are seasoned entertainers in view of the nature of their music and percussions as often engaged. They are considered as social commentators while each of their music was subjected to a cultural and content analysis with confirmation that they retain their constancy as evergreen musician, and predictive messiahs of the time. issues of contemporary and futuristic tendencies are identified as basic elements in the discussion which also confirms that the author situates their music within the current happenings of the society, as an index of a non-peaceful society, and such that the unrests at different situations subjects the nation to almost being a state of anarchy. The tendency to say that the leaders and the public beings are not in one accord is evident from the text lyrics of the music analyzed.

In our assessment and towards conclusion, one is made to see that although music is entertaining, refreshing, satirical and therapeutic in nature, there is the need for the leaders, the led, and generally for people to be more detailed in paying attention to the lyrics of the music they enjoy. Also, taking proactive steps wherever it is required from the notes or messages received through the music or from the artist of their society. It is instructive that when people pay serious attention to creative, good-nourishing lyrics, the cries of the masses to their leaders would have been attended to, which in effects saves all from serious crises. This is why the author is of the view that recommendations of artists, other than cries or agitations from any quarters of educationist and the less privileged, tailored towards finding solution to the nation's challenges should be counted as irrelevant or mere noise of alágbe or olórin (beggars), but such voice notes should be taken as very important for the purpose of addressing the masses' and the nations challenges for a peaceful co-existence that humanity required.

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ⁱ {source of information -<https://ilanaomooduduwa.org/the-highly-surreptitious-and-suspicious-moves-of-the-yoruba-nation-global-directorate-setting-the-records-straight/>}