

POPULAR MUSIC AND THE PROLIFERATION OF CRIMES IN NIGERIA: HIP-POP MUSIC AS PARADIGM

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Abstract

This study aims at examining the activities of some selected Hip-Pop music with special focus on analyzing the song- texts which encourages proliferation of crimes in Nigerian society. Critical study and decoding of these lyrics, uncovers crime situations and various factors that buoy up criminality in the society. Within the premise of the Sociological and theory of meaning in musicology, this study employed primary and secondary sources of data collection for the purpose of extracting, translating and decoding all the coded crime-related words in the musical data collected. The research findings reveal that song compositions by various hip-pop musicians consists of numerous coded statements and names ascribed to different people and situations which reflect various bad situations and life-styles of people in a society. It is also revealed that majority forms of crime committed by Nigerians are financially related; while others include sex slavery, drug abuse and trafficking, and cultism for money rituals. These crimes are mostly committed by the youths. This study concluded that the study of meaning in the lyrics is a valuable tool in understanding major forms of crimes associated with the youths and causative factors. It also suggests to the security agents, the adoption of lyrical content of music in a society in studying and combating crimes or crime-related issues in that society.

Keywords: Yahoo boys, Badoo, Slay-mama, Rosco, Burundi-change, Oshosondi and Extravaganja

Introduction

In Africa, music is ubiquitous and forms part of the daily activities of people living within the society. Music is an imperative medium through which people's philosophies, emotions and agenda are conveyed. Obviously, there can be no music without the activity of man and the society. Since the earliest times, Africans have often expressed their feelings through music because it has being the easiest and cheapest means of expressing their inner-most feelings and world-view. Music also forms an important tool for exhibiting, communicating and documenting their culture, history, norms and other societal values.

Akinrinade (2016) is of the opinion that music is used to influence individual and group behaviours 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 feelings. This is because music often generates powerful emotions in man. Liske (2001) also posited that music integrates the mind, body, and spirit as well as provides opportunities for self-expression, bringing the inner world into the outer world of concrete reality, which in turn offers avenue to "flow states" and peak experiences. It also creates a seamless connection between motivation, instruction, assessment, and practical application – leading to "deep understanding." Nothing is inspirational like music. According to Proctor:

"Music is a lot like alcohol and drugs. It can be very influencing and destructive when misused. It can distort one's emotions, reasoning, judgment, perspective and behaviour. Peer pressure only makes it worse."(Proctor, 2003:1)

Generally, popular musics are various kinds of music that are popularly performed or played and listen to by the general people in the society which requires no special requirements, permission or rituals to partake in it. This involved music for commercial purposes which are recorded on DVD, CD or electronically through the internet. Since the access to popular music is open, different individuals with different backgrounds and characters get involved, and their musical interactions have impact on the stakeholders either positively or negatively.

As a result of the educative, information and socialization roles played by music in the society; as well as the strong ability of music in generating powerful emotions in man, it is imperative to examine the cause of either the positive or negative behaviour of individuals by bringing into cognizance the kind of music he or she listen to, most especially the lyrics.

This study therefore, examines the song lyrics of some selected Naija hip-pop music in order to analyze the crime-related texts (in coded and un-coded languages) which uncovers crime

situations and various factors that buoy up criminality in the society. It also hopes to inquire on the creative source of these songs by different artistes and the effects on the listeners, especially the youths.

Theoretical Framework

Sociological theory as popularized by Herbert Spencer in Adejumo Arinpe (2005) contends that norms and institutions are regarded as 'organs' that work towards the proper-functioning of the entire 'body' of society. Therefore, music is a human behaviour; that is, it is the product of people living within the society and the primary function of music is to aid in the integration of society. The functionality theory on the other hand, stressed on the role of music in promulgating positive change in the society. Among the Yoruba, the aesthetics of any music genre is predominantly rooted in the relevance and functionality of such music within the society and it had been advanced that no music is or should be without a purpose. Therefore, on this note, music is clearly indispensable to the proper promulgation of the activities that constitute a society; it is a universal human behaviour— without it, it is questionable that man could truly be called man, with all that implies (Merriam. 1964).

Blacking (1973) called for study of music as a humanly organized sound. He argue further that ‘It is the activities of man, the music maker, that are of more interest and consequence to humanity than the particular musical achievement of the western man.....and that no musical style has its own term: Its term are the terms of its society and culture’ This therefore implies that, without human beings there would be no music because it is man that determine what music is and what good or bad music is. Music in any society must function as part of the agents of promoting good ethics and reproach bad conducts in that society

Theory of meaning in musicology by Hockett (1960) and Montague (1974) contends that the true understanding of music could be best studied through the text language of the music. Language has tended to be identified as a communicative medium that bears explicit meaning, being capable of expressing semantically decomposable propositions. They are of the opinion that musical meaning has a socio-intentional dimension is predicated in part on the notion that performers utilize melodic and other musical structures as a means of making manifest communicative intentions or attitudinal stances, and that listeners interpret these intentions and stances. These structures can be thought of as having a discourse function similar to prosodic structures in speech: they provide contextual and narrative cues within an interactive framework.

Sequel to the above, Olusola (2023) observed that, since music as an art has ethos and pathos effects on man, therefore the study of the nature and causes of both the known and new forms of crime, and how it's been perpetrated could be studied through music. That is, lyrics of some popular music could contain useful information that exposes crimes and how they could be combated. Popular music, especially the Hip-pop can be a powerful tool in educating or encouraging criminal acts especially among the youths in the society. Also, the music can be positively employed in obtaining information on crime issues as well as preventing crime to foster individual and societal transformation.

Since all forms of music exists within a particular society, people and culture, the musical compositional themes of most popular music are often the reflection of musicians' personalities and other recurrent societal issues that manifest in the worldview of the musicians, their audience and the geopolitical environment that they find themselves.

Origin of Hip-Pop Music

Keyes (2002) recorded that Hip-hop music is a genre or brand of music, developed in the 1970s, when Black parties became common in New York City, particularly the Bronx, a community well known for its large African American population. The term 'hip-hop' is often credited to Keith Cowboy, a rapper with the American singing group (the Furious Five) led by DJ Grandmaster Flash. It is believed that Cowboy created the term while teasing a friend who joined the United States Army by scat singing. For example, making melodies with the voice similar to musical instruments) the words "hip/hop/hip/hop" in a way that mimicked the rhythmic cadence of marching soldiers. Similarly, Douglas (2014) observed that:

'Since hip-hop's humble beginnings in the streets and parks of the South Bronx in New York City, it has, in just thirty years, become a United States phenomenon and a global cultural and entertainment Movement'.

Keyes also identifies four essential elements of hip-hop culture: graffiti, break dancing, turntabling (or DJing) and rap. The most prominent of these in contemporary times is rap. Rap is a musical form that includes an underlying beat often created by a specialized beat-maker. 'In Rap aspect of Hip-pop music, the performer speaks rhythmically and in rhyme, generally to the beat' (Sakar, Winer and Sakar, 2005).

Drill music is a type of Hip-hop music characterized by its distinctive so-called trap-style beat and ominous sounds. It originated in Chicago, but the UK version began to become popular in south London from about 2012. Music videos posted online often features hooded and masked

gangs threatening each other, with lyrics about drugs, guns and stabbing rivals with knives. In America, drill music has been blamed for fuelling the surge of murders and other violent crimes. Gang disputes and postcode wars are played out online as rappers post videos mocking or threatening their rivals. Senior police officers, politicians and judges have suggested threats made in videos posted on social media and comment threads have spilled over into real-life violent crime. (<https://www.itv.com>).

Nigerian Hip-pop or Naija Hip-pop Music

Nigerian hip-pop or Naija hip-pop music is a Nigerian local version of hip-pop which is made up of the contemporary hip-pop rhythm beats mixed with Nigerian local rhythm. Naija hip-pop music also involved the combination of English, Pidgin and local Nigerian languages, especially Yoruba language. Spoken-verses with coded words and slangs in a rap form mostly in Yoruba language constitute very prominent styles in performing Naija hip-pop.

According to Caston-Dada (2000), Nigeria's initiation into the hip hop culture began in the 1980s when the Sugarhill Gang's *Rapper's Delight* prompted the emergence of local groups and MCs. The first rap album to be released in Nigeria was credited to Ronnie (Ron Ekundayo) with *'The way I feel'* in 1981 while the real mainstream success of the genre began with *'Sakomo'* in 1998, the first hip hop hit song. This was followed by a series of transformations that ensured the genre's survival despite the ailing music industry of the 1990s.

According to Adedeji (2010) 'at present here in Nigeria a distinct sound has been cultivated (BBC 1-Xtra 2008) and the country has finally arrived at its own variant of hip hop, Afro hip hop which is a unique blend of African beat and contemporary rap that has a distinct feature of multilingualism characterized by 'code-switching' or 'code-mixing', where the music is performed in a mixture of standard English and one or more indigenous languages'. The idea of code-switching is prevalent in Nigerian hip hop as a way of exhibiting the Nigerian identity

where these artists flag up their membership of a new generation of Nigerians by rapping in multiple indigenous languages including those that are not necessarily their mother tongues, so that language crossing... facilitates the construction of a national/regional rather than ethno-linguistically identity' (Omoniyi 2009: 124). Hip-hop and all its paraphernalia is now a phenomenon which is standing in the forefront of Nigeria's popular music with a unique style which is also gaining global recognition. The presence and dynamism of artists as well as music industry apparatus involved in promoting the culture have also been receiving commentaries with diverse reviews. Despite criticizing Nigeria hip hop in his controversial article in *The Guardian*,

Abati (2009) still attested to the popularity and strength of hip hop in Nigeria, noting that the strange thing is that they [hip hop artists] are so successful... Nollywood [Nigeria's movie industry] has projected Nigeria, [and] the next big revelations are hip hop... Nigeria's hip hop is bringing the country so much international recognition'.

Relationship between Popular Music and Crime in Nigeria

Apart from the well-known popular musicians from different parts of the world like Tupac Shakur, Bob Marley, Peter Tosh, Biggy, Buju Banton and others who have been indicted or convicted for different forms of crime in decades ago, various research on the relationship between music and crime in America have recently revealed that, hip-pop music has been blamed for fuelling the surge of murders and other violent crimes. 'Gang disputes and postcode wars are played out online as rappers post videos mocking or threatening their rivals. Senior police officers, politicians and judges have suggested threats made in videos posted on social media and comment threads have spilled over into real-life violent crime.'(<https://www.itv.com/news/2018-06-07/what-is-drill-music-and-why-is-it-linked-to-violent-crime/>)

In Nigeria, there has been numerous occurrences of crime cases been linked to popular musicians. The Afro-beat creator, Fela Anikulapo-Kuti was accused of armed robbery, drug abuse; He was sentenced to 5 years of prison in 1984 for currency smuggling but served 20 months before being released. Orlando Owoh, a juju musician was arrested and accused of drug trafficking in 1988 and was remanded at Kirikiri prison in Lagos for couple of months. Another is a Fuji musician, Remi Aluko, who was arrested for armed-robbery in 2011. A hip-pop musician, Babalola Falemi, also known as Sauce Kid was sentenced to a term of two years in jail in June 2017 for aggravated identity fraud. Recently, between the 10th of May and 21st of October, 2019, another Naija hip-pop musician Afeez Fashola popularly known as Naira Marley was arrested and prosecuted by Nigeria's Economic and Financial Crime Commission (EFCC) for conspiracy, money laundering procession of counterfeit ATM cards and fraud. This was prompted by his song release titled "Am I a Yahoo Boy?"

It was revealed during this research that, hip-pop music constitutes the major genre of music used in entertaining guests at Night-clubs; which are mostly patronized by male and female youths. Equally, the Nigerian Police Force through their website and Facebook page have recorded that most crimes in Nigeria are committed by the youths. Apart from being directly involved in criminal acts, large numbers of music and performances by the Nigerian hip-pop musicians and their Disco Jockeys (D.J) are directed towards singing praises of coded and real names, descriptions and dealings of these young criminals who comes to display wealth at Night-clubs.

Also, during this research analysis, it was observed that most of the themes of the lyrics of this hip-pop music consist of coded or plain text which describes the latest form of crimes and unlawful habits that could bring about quick money and social pleasure. These lyric contents of hip-pop music by various artistes, D.J's commentaries in rap style and various activities by various personalities at night-clubs calls for the study of crimes in the society through musicological method.

Crime-related Lyrics in West African Hip-pop Music

Considering the fact that hip-pop music lyrics involves multilingualism characterized by 'code-switching' or 'code-mixing' and other slangs, where the music is performed in a mixture of standard English, Pidgin English and other indigenous languages, it is imperative that these lyrics in code-switching and slangs are decoded in order to identify different crime related texts or text that highlights different forms of crimes or crime situations in the society. The music below by Jupiter, a popular Ghanaian hip-pop musician is an example of music that proliferate crimes in Ghana and other West African countries.

Rap Verse:

*This scene is a crime, and I'm killing 'em
I'm Michael Myers in this bitch when I'm killing them
See, your boyfriend he a dud, and I'm not feelin' him
I got that pipe that you need to get rid of him

Okay. I got strategy, homie, I play chess, see
I'll show you "How to Be a Player," Bill Bellamy
See, this is war; I'm killing everybody in my path
Philly kid, see, I'll cut you like a mustache*

The lyrics of the song above contain words that are capable instilling criminal tendencies in the listeners

Drug Abuse

Musical data collected for the purpose of this research have revealed that song lyrics of large numbers of Nigerian hip-pop artiste contain words that celebrate or encourage intake of hard drugs; while some sing the praises of 'Extravaganja' which is the coded name given to the seller or suppliers of these hard drugs. Drug abuse is one of the commonest habits among the Nigerian

youths in the recent time. Apart from smoking of Indian hemp, intake of over-dose of drugs like Codeine and Tramadol are also new form of drug abuses which are reflected in song lyrics of hip-pop musician. The song below 'Jogodo' by in 'Danfo Driver' by Mad Melon and Mountain Black is an example of songs in this category:

Jogodo
(Danfo Driver)

Mad Melon & Mountain Black

Lead vocal

Chorus

I wan jogodo eh a i-gbo gbana eh a dongoyaro

jogodo jogodo jogodo jogodo

eh a ogogoro eh a gegemu o I wan jogodooo-

jogodo jogodo jogodo jogodo jogodo i wan jogodooo-

I wan jogodooooooooo - I wan jogodo ma-je-ki I-ya mi gbo o

I wan jo-go-dooooooooo - I wan jogodo ma-je ki I-ya mi gbo- o

Pidgin English/Slangs in Yoruba

I wan jogodo eh a

Igbo, gbana jogodo

Dongoyaro, jogodo

Ogogoro, jogodo

Gegemu o, jogodo

Translation

I want to feel high to stupor

feel high to stupor with Indian hemp

feel high to stupor with local herbal gin

feel high to stupor with local spirit

feel high to stupor with Gegemu local drug

I wan jogodo, I wan jogodo eh a

I want to feel high to stupor

Maje ki Iya mi gbo o

But do not tell my mother

The text of the song above listed all sorts of alcohol and other drugs that are abused by the youths. Thereby creating awareness for this substance by the youths that may not know them before this song was released.

Another example is the Olamide's song track 'Science Students' where he sang in spoken verse thus:

Yoruba:

Decoded Translation:

Awon omo Science student, won ti po chemical po.

The Science students have mix up
Chemicals

Monkey tail, nap e

Mixit with monkey tail (Marijuana gin)

Skutchy, nap e

Mixit with Skutchy (drugs juice)

The lyrics of Olamide's music as shown above revealed the other various types of drugs that are abused by the youths. 'Monkey tail' is an intake of Indian hemp in liquid form. That is done by soaking of Indian hemp leaves and seeds into liquor or water for it to ferment before drinking. 'Skutchy' is another form of hard drug abused by the youths. It is the combination of 'Ogogoro' (local white gin) juice drink soaked with leaves of Indian hemp, tramadol, codeine and blended Apple. It is ready for consumption after 5 hours. Other songs in this category include the song title 'Codeine Diet' by Slim Case and 'Bad Gang' by Falz among others.

Cultism for money rituals

Cases of cultism have been identified as one of the most dreadful phenomenon especially among the youths. Nigeria in the last one decade have witnessed rivalry clashes among different faction of cult groups as well as united cultism for ritual money as the case of 'Badoo' saga which flourished around Ikorodu area of Lagos State and Ijebu-ode in Ogun State in 2016. Luedi (2017) recorded that Badoo group leader was eventually extra-judiciary mobbed by local vigilante group on June 12, 2019, after committing the usual murder. Many of the hip-pop artists have recorded songs with praises of 'Badoo' while hip-pop musician like Olamide has been identified with the name because he has severally referred to himself as 'Badoo' in most of his popular tracks, thereby attributing some importance or prestige to the nickname. This has lured many youths to have also attributed themselves with the name of the cult group.



Captured Badoo cultists by the local Vigilante group in Ikorodu (<https://www.asiabyafrica.com>)

According to Don Jasco (oral interview: 2019), ‘Yahoo-plus’ is another form of making money through diabolical means by charming the victim through spiritual incantation. Another hip-pop artiste known as Olalekeside in his song title ‘It’s Allowed’ sang in spoken-verse form thus:

English:

Ogun owo is allowed

Yahoo yahoo is allowed

Olosho is allowed

Decoded Translation:

Money-ritual is allowed

Internet financial frauds is allowed

Sex-trade is allowed

The lyrics of the song above, in a direct Yoruba language, encourage the listeners to do money ritual in order to become rich. The song lyrics gave an impression to the listeners that nothing is bad in doing money ritual which usually involves taking lives of other individuals in the society. Other songs in this category include the song Lil Frosh featured another popular musician called Small Doctor in his song title ‘‘Firi Yahoo’’ which sings in Yoruba spoken-verse thus:

Yoruba: ‘Awon omo Yahoo maa ka pata e’

Decoded meaning: *The Yahoo-Plus boys will use your pant for money ritual.*

The song above reveals the new ritual method of using the ladies’ pants for money ritual by the Yahoo-plus boys which has led to untimely death of several ladies in Nigeria. Few of arrest have been made by the Nigerian Police and other vigilant citizens and little or none have been recorded on those found guilty in law courts. Other songs in this category includes the song ‘*Kin Sa Ti*

Lowo’ in the track ‘Living things’ by 9ice; and ‘If you no get money’ by Small Doctor among others.

‘Yahoo’ Internet Frauds

Hip-pop musicians have composed music with lyrics which sing praises of the ‘Yahoo’ boys, the ‘Oshosondi’ and the ‘Burundi-Change’. The Yahoo boys is the appellation given to the young boys who engage in hacking the internet for all kinds of financial stealing, ATM frauds and any other electronic means of frauds. Tade (2016) while discussing on the involvement of University undergraduates in this act, explained that ‘Yahoo-Yahoo’ as a perfidy has become a way of life for the young con-artists. Many of these fraudsters – dubbed "yahoo-boys" have become filthy rich.



(Picture of the arrest of some yahoo boys by the EFCC) Courtesy: www.worldstagegroup.com

D.J Chris (Oral interview:2019) explained that the ‘Oshosondi’ and ‘Burundi-Change’ coined from the word ‘Bureau de Change’ are the appellation given to those young ‘Yahoo boys’ and ‘Yahoo-plus boys’ who have been extremely successful locally and internationally, in various forms of internet financial frauds and the diabolical means of making money from their victims respectively. They are usually found displaying wealth publicly and they spend foreign currencies in all social gatherings.

Since Naija Hip-pop musicians have also adopted praise-singing in their own version of Hip-pop as found in Juju music, the activities of these yahoo boys are praised while names of some of them are also mentioned in recorded Hip-pop music. Apart from this, the ‘Oshosondi’ and ‘Burundi-Change’ boys are recognized during live performances at Night-clubs by these

musicians and D.Js. Seats and tables are reserved for them in the V.I.P section and no other customer is allowed to sit using that same table with them for that period. Songs in this category include ‘Yahoo L’awon Ore Mi’ by the artiste known as Eleniyan who sang thus:

Yoruba

Yahoo l’awon ore mi

Yahoo lawon ore mi

Olosho lawon ore mi

Won tin shashe gbowo

Decoded translation:

My friends are ‘Yahoo boys’ (Internet fraudsters)

My friends are ‘Yahoo boys’ (Internet fraudsters)

The prostitutes are my friends

They have duped them to get their money

Another song called ‘Burundi Tashi’ by D.J Preedy sang thus:

Yoruba/Pidgin English

Awon kan kosi, kosi

Awon kan Burundi Change

Na them be Kosi Kosi

Na we be Burundi Change

Decoded translations

Some are always financially poor

Some are financially rich

They are the financially poor

We are the financially rich.

The lyrics of the two songs above if well decoded, will reveal the malicious personalities and their fraudulent activities in the society. Other songs in this category are ‘Oshosondi’ by D.J Any Money and Slim Case and the song ‘Firi Yahoo’ by Lil Frosh, featuring Small Doctor among others.

Sex Slavery

Sex slavery is another form of crime which is rampant but secretly committed most especially by ladies. There have been reported cases of young girls being transported out of Nigeria to countries like Libya, Liberia and Egypt for sex slavery. Recently in years 2018, through the help of Federal government, more than three thousand young girls were repatriated home while many had died during their sojourns in foreign lands. According to Adebayo (2019), a fact-finding mission by Nigeria's anti-trafficking agency in January 2018, said it found that more than 20,000 Nigerian girls had been sold as sex slaves in Mali by traffickers who deceived them with offers of jobs in Malaysia. This sex slavery activities are usually committed by three parties; 1. The foreign contractor, 2. The local contractor and 3. The victim (the desperate ones and the innocents).

‘Slay Mama’ and ‘Rosco’ are also common words in Naija Hip-pop music. Interview with D.J Wolex (Oral interview:2019) revealed that ‘Slay Mama’ is a coded nomenclature for some rich ladies who have been well established in personal sex trade to acquire some financial and

personality influence on so many other ladies or girls around their community. The ‘Slay mama’ secretly serves as the local contractor to those ‘Rosco’ who need girls or ladies for all sexual purposes both within and outside Nigeria. They lure the desperate girls into sex trade while some others that are innocents are being deceived to engage in this act. The ‘Slay Queen’ is the most priced and experienced among these girls whom have been in this act for a long period of time.

The song below ‘Slay Mama’ by D.J Exclusive is an example of songs in Yoruba spoken-verse in this category:

Yoruba:

Slay mama, o tin ba nkan Bo

Slay mama mo fe dan nkan wo

Decoded Translation:

Slay mama, you are coming with mischief

Slay mama, I want to try a new girl/lady

Another song which exposes the sex-slavery crimes committed in Nigeria’s society which is coded in the lyrics of the music of the Naija Hip-pop musicians is the songtitle ‘Problem’ by Reminisce which Was performed in spoken-verse thus:

Yoruba:

A maa ni problem o

Emi ati e maa ni problem o

O fi han mi lori Instagram

Mo ni ko gbe e wa’le

Ase bom-bom lo wo sha ko to wo pataI

Owo mi da, ati ni problem

Decoded translation:

There will be conflict between us

There will be conflict between the two of us

You showed her picture to me on Instagram

I paid you to bring her home

was deceived by the bottom pad she wore

Refund my money to avoid problem

In the first song by D.J Exclusive above, the sex client popularly referred to as ‘Rosco’ by the Hip-pop artistes was telling ‘Slay Mama’ not to be mischievous about his request and payment for a sex session with a different lady from those ones he had been served in the past. Similarly, in the second song by Reminisce above, the sex client was showing dissatisfaction over the girl that ‘Slay Mama’ supplied to him because he was deceived by the fake shape of the lady which was augmented by wearing of bottom-pad to increase the size of the lady’s bottom and hips.

Research findings

Research finding have revealed that most song compositions by various Hip-pop musicians are in spoken-verse form in raps style and mostly in Yoruba language. The performer speaks rhythmically and in rhyme, generally to the beat. The song theme mostly consists of varieties of coded statements and names ascribed to different people and situations which reflect various bad situations and life-styles of people in a society. It is also revealed that majority forms of crime

committed by Nigerians are financially related; while others include sex slavery, drug abuse and trafficking, and cultism for money rituals. They are mostly committed by the youths.

In the cause of this research, it was also discovered that, most of these Hip-pop artistes enjoy high patronage from the 'Yahoo' and 'Yahoo-plus' boys while many of the artistes as well engages themselves in hard-drugs consumption for artificially induced creativity. That explains the reason why the celebration of hard-drugs and praising the criminal activities of these Yahoo boys constitutes the major part of their song lyrics which are virtually in spoken verse form in Yoruba languagewhile few are rendered in Pidgin English and other Nigerian languages.

Conclusion

In proffering solutions to the problems of crime in the Nigerian society, it is therefore important for government and other Law Enforcement Agencies at all level to take cognizance of information (including the coded words) and meaning of the music lyrics of various Hip-pop artistes in Nigeria. This is necessary because at most time, the lyrics of music by most popular musicians are reflection of their personalities and the general societal situations because they contains plain and coded words that provides insight to all new and old forms of crimes and how it's been perpetrated.

The Nigerian security agencies such as the Police, Customs, Immigration Service and the National Drug Law Enforcement Agency (NDLEA) especially, needs to apply this new Musico-criminological theory propounded by this researcher in detecting and fighting these most common forms of crime identified among the youths for National peace and stability. This is achievable if the security officials develop interest in listening to the song lyrics of popular music and take cognizance of the meaning of all the plain and the coded words or slangs that highlight various forms of crime, or those words that could promote or encourage crimes in our society. Using these information, the security agencies could formulate another strategy or compliment the strategies already in use to discover the cause of crimes how to prevent crimes in the Nigeria.

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Discography

- 9ice (2017) 'Living Things' Alapo-Meji Records Production
- Eleniyan (2018) 'Yahoo Lawon Ore Mi' A single track release in D.J Reel's Collections No. 21,2018.
- D.J Any Money ft. Tiwa Salvage, Slim Case and Reminisce (2018) 'Codeine Diet'
- D,J Exclusive ft. Reminisce. 'Slay Mama' (2018) a single track release in D.J Reel's Collections No. 21,2018.
- Olalakeside 'It's Allowed'a single track release in D.J Reel's Collections No. 21,2018.
- Olamide (2017) 'Science Students' YBNL Records Production.
- Small Doctor (2016) 'Penalty' Naija Vibes Production.

Oral interviews

S/N	Name	Location	Date
1	Don Jasco	Priston Studio, Lekki phase 1, Lagos	22 nd Feb. 2023
2.	DJ Chris	The Prime Studio, Ikeja Lagos	14 th March, 2023
3.	DJ Wolex	Oriwu Complex, Ikorodu Lagos.	15 th March 2023.
4.	I.D Cabasa	Omole Estate, Ikeja Lagos.	20 th March, 2023.
5.	DJ Pet	Choice Hotel/Nite Club, Olisa street, Ijebu-Ode	1 st of April, 2023
6.	DJ Unlimited	Hammond Bar/Club, Ijebu-Ode	16 th of May, 2023
7.	Mr Alex	Manager, Popoterry Hotel and Nite Club, Ikorodu, Lagos	22 nd of May 2023

Jupitar (2021) 'Crime Scene' from Album "The One" Deezer Productions