

African Musician as Journalist: A Study of Ayinde Barrister's Works

Kola Adesina, Ph.D Adeyemi Obalanlege, Ph.D Idris Katib
Department of Mass Communication, Crescent University, Abeokuta

Abstract

This study was conducted to test the validity of contention that Sikiru Ayinde Barrister (SAB) music is journalism, particularly when its contents are juxtaposed with different sections of a newspaper or magazine. Being a qualitative essay, copious quotations from SAB's works were done to test each unit of the analysis such as education, politics, news commentary, travel/tourism, editorial, poetry etc. A total of 13 albums representing 10% of SAB's works were selected and graded on their contents based on their suitability to each of the categories above. Findings however revealed that music of SAB is journalism. Apart from informing, educating and entertaining his audience, SAB also employed his music for agenda-setting and social responsibility purposes in media theoretical framework. The criticism aspect of his music had played the watchdog and advocacy roles of the media on the populace and the government especially during the military juntas of Gen. Muhamadu Bihari, Ibrahim Babangida and Sani Abacha respectively. The study found that selected works of traditional musicians such as Ayinde Barrister and Ayinla Omowura qualify journalism in structure and content.

Introduction

Journalists are sometimes regarded as mobile encyclopaedia because they access, process and sift deluge of information at their disposal and at the same time, feed the society back. "Being a jack of all trades, the journalist is expected to be an all-rounder, an egg-head, a book-worm, a social critic, a torch-bearer, an environmental scanner and a social reformer" (Katib, 2014).

The conventional job of a journalist the world over is to, educate, entertain and inform the society via the media channels—newspapers, magazines, outdoors, television, radio and the new media. A journalist is seen as a source of information to the people since they are a repository of knowledge. A journalist is also viewed as social change agent whose work largely influences audience's thinking and world view. African musician as a social communicator can be referred to as a journalist and also a publisher who performs all these functions.

As a publisher, an African musician releases his album which is compartmentalised into politics, religion, economy, obituary, health, sports, news analysis, current affairs, tourism etc as a newspaper or magazine is divided into sections such as crime, education, politics, advertisement and so forth. Music as a universal language has been employed by African musicians to perform all of these roles to impact on their immediate society.

African musician, like a journalist, shapes and influences his listeners' opinions. Through his arduous work of art and creativity, he is therefore regarded as not only a publisher but a reporter, tourist, researcher, satirist, poet, communicator, social reformer, change agent and even a cleric.

Brief History of Dr. Sikiru Ayinde Barrister

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. 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 juju, apala, and traditional Yoruba blues that he introduced in the late-'70s*. Throughout his life, Barrister had been pre-occupied with singing. By the age of ten, he had mastered a complex, Yoruba vocal style that was traditionally performed during the holy month of Ramadan, the ninth month of the lunar calendar during which Muslims observe their fasting. Although he briefly attended a Muslim School, Yaba Polytechnic, in 1961, financial difficulties prevented him from continuing.

Leaving school, he found employment as a stenographer. 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, sekere, 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 "juju without the guitars" and a "percussion conversation".

In his lifetime, Sikiru Ayinde Barrister (SAB) produced a total of 127 LPs, many of which are insightful. In his epic album tagged *Aye* (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 anecdotes such as the fertiliser which is a product of waste products translated into wealth. But the black man is indifferent to utilising 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) SAB 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.

There are many other hit records produced by SAB in a period spanning over forty years. Some of them are *Ijo Olomo*, *Fuji Garbage*(1988), *Current Affairs*(1988), *Oro Ibo*, *Barry at 40* (1988), *Barry Wonder*, *Family Planning*, *Music Extravaganza* (1990), *New Fuji Waves* (1991) and many others.

Literature review

Two theories will be examined in this paper viz: agenda-setting theory and social responsibility theory respectively.

Agenda-setting Theory

Agenda-setting theory is one of the media effects' theories relevant to this work. The theory was propounded by the duo of Maxwell McCombs and Donald L. Shaw in 1972.

The theory assumes that the mass media sets agenda for general discussion by the audience. By these agenda set, people's thinking is shaped along with issues presented. Anaeto (2008) explained that

The agenda-setting theory presupposes that the facts which people know about public issues tend to be those which the mass media presents to them. Also, the significance which they ascribe to the same issues tends to be proportionate to the amount of attention given to the same issues in the media.

He proposed that the following could be responsible for agenda-setting:

- (a) The number of times an issue is reported
- (b) Using headline and picture display strategies to play up a report in the media and
- (c) Reports that give room for "points and counter-points".

The relevance of this theory to the music of Sikiru Ayinde Barrister is that it relates with how Fuji music is used to set agenda for public discuss among its listeners. The more the music is played repetitively, the more its messages are well absorbed and assimilated.

Social Responsibility Theory

Social Responsibility Theory is one of the normative theories also relevant to this study. This theory was propounded in 1963 by F.S. Siebert, T.B. Peterson and Wilbur Schramm. The premise of social responsibility theory is that the press should be socially responsible to the society.

This theory is relevant to the study because SAB's music has some elements of social responsibility. His music has been used to preach democracy and call different segments of the society to unity, peace and progress. SAB has equally used his Fuji music to inform his audience what did not know. A good example of this is seen in his music *Aye* where he sand about the Disney World. Thousands of the elite eventually visited the United States to confirm "the heaven on earth" he sang about.

Previous studies

According to Winston Mano (2007 in Wasserman (2011) in his seminal work on Popular Music as Journalism in Africa, African musicians do not just entertain their listeners. They also provide 'news' through music. African musicians inform and mobilize citizens on topical issues including health, economic and political hot topics that are usually neglected or insufficiently covered in many fledgling democracies in Africa. Mano further found that apart from entertainment, musicians on the continent have been able to effectively articulate political and non-political matters in ways that reflect and affect the concerns, fears, losses and aspirations of many Africans.

Indeed, Africa is very rich in music as tradition. Osho (2010) noted in his African Communications System notes that "...African is the cradle of music in the world. The African music forms the basis of funk, soul, blues, reggae, and others in different parts of the world. They were developed in Europe, America, Asia, Australia and the Caribbean countries in the aftermath of slave trade from the African music when the African slaves were made to work in sugarcane and rice plantation". There are many African traditional music genres and the general characteristic of many of them is that they chronicle the day-to-day activities of the African society. According to Fela Sowande in the publication *Africa: Journal of the International African Institute* (Vol.

14 No. 6, pp 34-342), 70% of African music deals with ethical subjects while the rest addresses topics of ordinary life.

The traditional African music, according to Osho (2010) can be classified into the following in south-west Nigeria:

Weere: It is a traditional of Music usually performed in the month of Ramadan among Muslims, with the use of drums, gong and rattles as instruments.

Apala: A traditional music which employs local drums like *gangan*, *iya-ilu*, gong and rattles. Popular performers of Apala music in the south-west Nigeria include Haruna Ishola, Ayinla Omowura, Raji Owonikoko and so forth.

Sakara: This is another brand of traditional music that is very well received in south-west Nigeria. Round in design, sakara drums are round in outlook and beaten with drumstick. A traditional guitar called *Goje* is employed to lead the beat and lyrics.

Dundun: A music played with dexterous use of dundun drums.

Dadakuada: Another traditional music among the Yoruba people of Nigeria, Republic of Benin, Togo and Ghana.

Waka: A music brand common among womenfolk. The originator is Batuli Alake. Later, Salawa Abeni, aka Lady Waka Queen who trained under Batili Alake became famous in the 80s.

Awurebe is a by-product of *Weere* music developed by Dauda Epo-Akara in Ibadan, the largest city in West Africa.

Agidigbo is a traditional music played with *agidigbo* drums made of wood and animal skin. It is played with dexterity of bare hands.

Fuji is an indigenous music propounded by Alhaji Sikiru Ayinde Barrister aka Alhaji Agba. It is a by-product of *Weere* music. Other musicians in this category are Kollington Ayinla, Wasiu Ayinde Marshall, Abass Akande Obesere, Sefiu Alao, Adewale Ayuba, Wasiu Alabi, Saheed Osupa and many others.

Bata is a type of traditional African music that is unique to African tradition danced with some acrobatic skills particularly by Sango worshippers.

Highlife is a unique African music that is popular among the elite. This is played with certain traditional drums like *sekere*, trumpet, guitar and other local instrumentals. This brand is an admiration of many particularly the educated group. It was played by Bobby Benson, Fatai Rolling Dollars, Adeolu Akinsanya and others.

Afro-music is another special African music popularised by Fela Anikulapo-Kuti. Others playing the music are Sunny Okosuns, Alariwo, Lagbaja, Femi Kuti and several others.

Uses of music

Ogwenzy (2008) in her *African Communication Systems: Concepts, Channels and Messages*, lists the following uses/functions of music particularly in Africa:

- 1) Religious worship/festival: before the advent of Christianity and Islam, African peoples were great devotees of the traditional religions. In Yorubaland alone, traditional worshippers were devoted to 201 gods such as Sango, Ogun, Oya, Obatata, Yemoja, Osun and others. Music played important roles in their festivals when sacrifices were offered. Different drums and beats were used for heralding the festivals. Apart from being used to signify the beginning of new seasons, music was also used in the olden days for time-keeping where there were no modern-day calendars, clocks, watches and global village facilities like satellites and the internet.
- 2) Motivation during war: Many African ethnic groups went to wars in the past to protect their territorial integrity. Oftentimes, their fighters were accompanied with minstrels and drums to motivate them to victory. The musicians would chant the warriors' *oriki* (panegyrics) to charge them into action. On their successful and victorious return from such wars, fighters were also welcomed and celebrated with music praising them.
- 3) Celebration: "it is rare to have a celebration in Africa without music to entertain guests". When people have new children, build new houses, bag chieftaincy titles, are getting married or joining new grade/group, they celebrate with music apart from large feasts that accompany the celebrations. Even when old people join their ancestors in the grave, celebration with music comes after the interment.
- 4) Vengeance: Music can also be used as satire against the singer's foe. "Most times the victim cannot do anything because of the kind of immunity the musician enjoys, which prevents him from being punished for what he/she sang".

Looking at the music of Sikiru Ayinde Barrister (SAB) as a study of an African musician as a journalist, it is apposite to examine a research by Prof. Olakunle Lawal (2013) tagged "Sikiru Ayinde's Music as Commentary on the Society".

According to him, Sikiru Ayinde Barrister (SAB) used his music as:

- i) A source of entertainment
- ii) Propagation of Islamic religion
- iii) Issues of social justice, economic determinism, and democracy

- iv) Source of information
- v) Source of education and
- vi) Epitome of moral education

Prof. Kunle Lawal noted in the paper that

“from his (Ayinde Barrister’s) epic record on family planning; the efficacy of patience as a desirable human virtue; the need and the desirability of leadership of the country to offer unstinting and honest service to the people; to special commentaries on various social malaise, the contribution of Alhaji Chief (Dr) Sikiru Ayinde Barrister to the upliftment of human society through an improvement in its social fabric is phenomenal”.

As an entertainer, SAB rendered his brand of music for all occasions; as a source of information, “he sang about current affairs in ways that were different from most of his contemporaries. At any time that he chose to sing about an issue of public interest or that became topical or controversial, Sikiru Ayinde Barrister never wasted his timeby mere singing about the issue. He took his time to provide the temporal dimension as well as the background information that would help any good listener to trace the history of the issue he sang about.”

Hence, this study will take a cursory look at the African musician as a social commentator and a publisher who releases his album for different audiences such that each audience member picks their interest from the work.

The important objectives of this study are:

1. To examine the roles of African musician as a journalist/publisher.
2. To take a look at the communication functions of music in African society.
3. To highlight contributions of African music—specifically Fuji music—to our immediate society.

RESEARCH QUESTIONS

- 1) Which features of indigenous African music qualify it as journalism?
- 2) How does Ayinde Barrister’s music qualify as journalism?
- 3) What are the journalism functions Ayinde Barrister’s music

Methodology

The aim of this paper is to discuss research design, population of the study, research sample, sampling procedure and method of data collection.

RESEARCH DESIGN

The research is a qualitative, archival/historical essay. Hence, examination of contents of selected songs/musical albums of Sikiru Ayinde Barrister (SAB) will be done. The analysis will be a qualitative one whereby interpretation of themes of some albums of SAB will be copiously examined.

POPULATION OF THE STUDY

The population of the study will be based on the music of Ayinde Barrister.

SAMPLE

Sample for the study will be based on random sampling. Works of Ayinde Barrister relevant to the study will be randomly selected.

SAMPLING PROCEDURE

Random samples of records of Sikiru Ayinde Barrister (SAB) will be selected for interpretation based on categorisation of a newspaper or magazine columns. SAB had total of 127 records before his death. Hence, 10% of the total work will be sampled for qualitative interpretation and analysis below.

Analysis

This chapter is produced by the researcher to present, interpret and analyse contextually some selected musical renditions of late Sikiru Ayinde Barrister (SAB) who is the case study of this research.

In this chapter, African musician as a journalist will be examined in view of Sikiru Ayinde Barrister’s music, compartmentalising some sections of his albums into the following journalistic variables as obtained in sections of any conventional newspaper or magazine:

- A) Sports
- B) Tourism
- C) Editorial comments or leader
- D) Advertising
- E) News Analysis/commentary
- F) Obituaries
- G) Politics

- H) Economy
- H) Education
- I) Health
- J) Self promotion/acclaim
- K) Elegy/poem

Copious quotations of some of his selected works will be done and translated to suit each of the journalistic sections mentioned above.

However, for the purpose of this study, there is the need to specifically juxtapose the works of SAB with that of a print journalist. Looking at a journalist, one's expectation is that he or she is an encyclopaedia, a moving one at that, who is versed in history, grammar, geography, education policies, current affairs, economics, literature, law, international relations, medicine, information and communication technology, and all fields of knowledge.

This is because a journalist is the person who knows something about everything and everything about something. This in fact is a reflection of a lot of research and hard work. In writing and speech-making, a journalist puts on their thinking cap so as to capture their audience.

Whether as a reporter, sub-editor, editor, columnist or even a cartoonist, a journalist is the professional who sets agenda for the audience to discuss. Journalists are story-tellers, although they do so in a hurry so as to be ahead of their audience. And a good journalist should not only be able to arrest their audience with their stories in terms of their diction, syntax, grammar, lexis as well as structure of their expressions, but have the social responsibility of keeping them informed with balanced and accurate information.

Exactly African musicians and specifically in Fuji music, SAB matches all of these qualities as his music is not only inspiring but motivational, didactic, instructional, inspirational, arresting and scintillating. When critically examined, his voice (compared to the pen of a print journalist) is not only melodious but magnetic to the listener; when analytically dissected, his diction is not only apt but excellently projected; in literary terms, his rhyme schemes are not only soothing to the listener but apparently unique and given his presentation, his lines are grammatically, idiomatically as well as semantically deep, yet combination of his instrumentals such as percussion, sekere, omele, iya ilu, and later piano brings out the richness in his entire composition. His employment of proverbs in the estimation of his audience is as though a farmer uses a palm oil to devour his yam.

SAB's good sense of narratives is, arguably second to none in his generation in Fuji genre. Just like a publisher of a newspaper or magazine, his songs carry strong themes which range from politics, religion, education, health, tourism, international relations, sports, obituaries and so forth. In his lifetime, SAB remained a prominent commentator on Nigeria's current affairs, a critic of government policies, a cleric and preacher, a teacher of Fuji music and agenda setter in music industry. He also largely employed his Fuji music to shape his audience's opinions about life, death, music, government, business and employment, to mention but few.

At this juncture, it is pertinent to examine, in context, some journalistic messages in Fuji music as propounded by late SAB, popularly referred to as Fuji creator, in relation to each subtitled column below as can also be found in a newspaper or magazine:

(i) News Commentary/Analysis

One of the salient characteristics of Sikiru Ayinde Barrister's music his ability to comment on contemporary affairs as newspapers or media of communications do. He made inferences to the Liberia's situation when war ravaged the country, drawing lessons from the fall of Samuel doe, the country's sit-tight former president. He reported that so many citizens of the country died while others suffered from kwashiorkor as a result of hunger. Bosnia was living peacefully before the war that tore the country apart, he sang. He mentioned other countries like Rwanda, Somalia and even Russian war. He also refreshed his audience's memory of Nigeria's Biafra war which claimed hundreds of thousands of lives of Nigerian across ethnic lines. This was clearly demonstrated in his album SKOLP 052 entitled *The Truth*.

(ii) Tourism

In his album themed *Aye* (1979), Sikiru Ayinde Barrister's expedition to Disney World, Florida, United States of America, was chronicled. As a master story-teller, SAB gave an eye witness account of the euphoria and anxiety that surrounded him and all those who witnessed the *Disney World* also called "Magic Kingdom" or "Heaven on Earth" during visit to the United States. He junketed with a fan and sponsor, Alhaji Buhari Oloto, to Orlando in USA in early 1980s. He also gave a vivid account of his experience in submarine from where he beheld sharks and whales and other awful aquatic creatures navigating the ocean.

He also x-rayed gargantuan hills, valleys, debris of ship wreckages he witnessed in the ocean. He challenged Nigerians, Africans and their governments to improve their tourism so as to attract the world. SAB submitted in this album that people of the black race are always their own clog in the wheel of their own progress as they do not always appreciate or praise their groundbreaking achievements. This particular album earned him an international award named "Key to the City of Florida", by Mayor of Florida just as newspapers

like The Punch, The Guardian and The Nation win newspapers of the year award in our clime.

Further research reveals that this “Magic kingdom”, also known as Magic Kingdom Park was the first built of the four theme parks at the Walt Disney World Resort in Bay Lake in Florida, Orlando, United States of America.

Interestingly, it is on record that in 2013, this park witnessed 18.58 million visitors “making it the most visited theme park in the world for the fifth consecutive year”. The slogan of the magic kingdom is “The most magical place on earth”.

Ayinde Barrister, through this album, has been able to demonstrate the role of a tourism reporter who went on tourism trip abroad and came back to give a detailed and vivid account of his stint.

Selected excerpts from the narratives in Barrister’s musical album:

*Gbogbo ero to gbera
To gbera lat'Eko lo s'America
To de New York City to de Washington
To de Chicago to de Florida
Tio ba r'Orlando irin e ku'kan*

*Emi pelu Buhari omo Oloto
La jo ja'ye lo s'Orlando
A fo'ju kan Disney World
Iroyin o ma t'afojuba
Eni to ba yo sibe lo le so...*

*Won so'pe ka wa re heaven
Mo ni'bo lo tun n ja'jule orun?
...A wo'nu litti ti won ko wa si
Oyinbo to wa ninu e won le ni'rinwo
...Riri ta ri Ayinde pelu Omo London
A tawon oyinbo to wa nibe
An gbo welcome to heaven
Gbogbo wa lo laju s'ajule orun*

*Won gbe wa nibe o ba di'nu omi
Submarine ship ni won ko wa si
Won de wa mo be lo ba di'nu omi
Agba ramuramu inu ibu nla*

*Won gbe wa de'be tan la ba n yo'ju
Ninu gilasi mo ri'un to ga
Mo ri mammy water mo r'eja nla
...a so'ke nlanla n be nisale odo
Eja nlanla n be ni'sale odo
To to giripa Omo Adamo o*

Translation

*The contingents from Lagos to America
Who visited from New York to Washington
To Chicago to Florida
Could not leave out Orlando*

*Buhari Oloto and myself
Junketed to Orlando
Where we witnessed Disney World
Seeing is believing
Only the tourists can tell the story*

*We were invited to 'Heaven'
Then I asked where is the heaven?
...we got on the lift*

*There were over 400 caucasians
The next we would see
With the white men among us
Is 'welcome to Heaven'
All of us woke up in heaven*

*From there into the ocean
We were convened in submarine
And enclosed in the vessel
Inside great oceans*

*When we got there, we were peeping
From transparent glass I saw wonders
I beheld sharks and whales
Lo and behold great hills
And great fishes under the ocean
As big as human beings...*

(iii) Editorial Comment

According to Otunba (1999), the editorial serves both the writer and readers.

For the writer it:

- Serves as core of the source of personality for his media organisation.
- Serves the writer's editorial board in expressing its views and opinions.
- Plays an agenda-setting role; current issues and ideas are highlighted for public debate and opinion.

For the reader, it:

- Serves to explain the confusion and complexity news, issues and events.
- Forecasts the future
- Updates events and issues by placing such issues under discussion in perspective.

In journalism, every newspaper or magazine chooses an area, topic or filed of discussion to comment upon on daily or weekly basis. This represents the opinion of the newspaper or magazine for that day/week. Editorial or leader as it is often referred to, can praise or lampoon the government or individual publicly. Supposing the government introduces a populist policy, an editorial can be employed to praise such a favourable policy and vice versa.

Generally, an editorial makes recommendation in case it is seeking a redress.

Some of SAB's musical compositions as editorial perform most of the highlighted functions above.

This is evident in his album 'Family Planning' as extracted below:

*...O lagbara meji o lo b'ogun
Iwo funra re o tepa mo'se
Nigba to to meji tan o duro o
Awon to ku ni'le dede onko?
O ti bi won funya je o ti dake o
O ni tan o ba le to ra won, o tan
Boo ba to won o se s'Oba mimo
Ko kewu ko tu kawe ko ko'se
Won n palaarun o dake o
Iru won lo n dadakuda lola o
To bay a ko l'o boruko baba e je
Iwo loo jiya e to ba d'orun*

*Iwo nikan managing director
Chief executive lenu'se...
O lowo re o le fi to'mo o
O kole jo sile lasan bansa
O si bimo sile bi eda
O bi merinla o lo to meta
O ni wa f'gun sile to joju...
Ni'jo to bat n pin dukia re
Bo ti le po to ko le kari won
Ikunsinu a wa ni'be o ti daju
Baba mi to wo ko le t'emi*

*Won a re'le onisegun won a re'le onifa
Tan ba pa'ra won latori mejo o
Tan ba ku meji pere
Ki lanfaani ogun ohun lasan
Iwo loo jebi ai le to won o
Iwo loo jiya e to d'run o*

Translation:

*You are capable of only two children
You gave birth to twenty
And you're not hardworking enough
Being able to cater for two
What about the rest?
You leave them to suffer
Telling them to fend for themselves
Your neglecting them is a sin
No schooling, no skill acquisition
They become irrelevant in future
Then you will say they are blackmailing you
You will pay for it when you die.*

*You are the MD, chief executive
Despite your wealth, your children untrained
You built several houses and many children
Out of fourteen, only three trained
And you boast to bequeath your wealth
When you are gone and your riches distributed
There will be a shortfall
To go round the children
So, they grumble among themselves
And consult seer and cultists
They kill themselves severally
Until they there are only two left
Then what is the essence of all the property?
You are the rot
You will be punished after death*

(iv) On Education

“Nigeria’s educational system is in shambles. Secondary school students cannot speak flawless English”. These are statements vividly resonating in Ayinde Barrister’s album SKOLP 052 entitled *The Truth*.

*Educational sistemu wa
Ojojumo ni sistemu wa n yi
Omo secondary o le s'oyinbo koyanju
Owo tisa won o lo deede
Tomo ba lo si university tiwa
Tabi polytechnic tiwa
To ba kawe se koosi odun merin
To ba kawe fodun meji to ba yanju
Raoti nio fodun meji toku se...
Kan to si lewe ohun o
A t'odun kan...*

*Which way Naijiria o
Eyin ola loye kaa ro o...(refrain)*

Translation

*Our educational system is faulty
Curriculum keeps changing everyday
College students speak faulty English
As teachers' salaries are not regular
If a learner is enrolled in our university*

*Or our polytechnic
For a four-year programme
If he studies for two uninterrupted years
He witnesses riots (and school closure)
For another two years
It takes another one year
For school re-opening
Which way Nigeria?
Let's think about the future*

(v) On Health

In his album title "The Truth", Ayinde Barrister reported the health sector of Nigeria's economy, crying out to the government and the practitioners to value the sanctity of human lives.

He commented that oftentimes when patients visit our health care sector, there are no care givers to attend to them owing to their epileptic strikes. According to him, in the process, many lives are lost.

Closely related is the inconsistency or lack of power supply. He cited that in a situation where the power operators abruptly cut their supplies during major surgical operations, patients' lives would have been lost before the power generating set could be put on.

Lamenting sharp practices by health practitioners, he called on the government to rise up to the occasion to nip the situation in the bud.

(vi) Politics

Politics touches every aspect of human life. Consequently, Sikiru Ayinde Barrister's music has done some expose on political affairs in Nigeria. Often, he would comment on systems of government with their merits and demerits. At times, he would lambast the military junta for oppressive government and civilian government for their profligacy, election rigging and hooliganism.

Just like a journalist, he dedicates some of his works to political reports as social responsibility of the press.

In his album entitled *Nigeria* (1983), the Fuji maestro pigeon-holed the Nigerian political landscape with its attending corruption at the highest level. Specifically, he appealed to politicians not to heat up the polity in the name of politicking, urging them on sportsmanship. Whoever wins should be honourable and whoever loses should humble are his words of appeal to all political parties. He also urged them on their promises should they win the elections.

The song which was waxed in the Nigerian second republic also appealed to the political gladiators to concede to whichever political party that emerged in that national election. We shall examine some of the lines in context:

*Oro to n bo lona yio
Ti o si fokanbale fenikan o
L'ola Oluwa Oba Ogo o
Dugbedugbe ton fi yi ni jabo
Ayinde l'ola oluwa Alawura
Dugbedugbe t'onfi yi o ni jabo
Oro ibo to n bo l'ona yi
Epon agbo mimi lon mi
Bo wola Oluwa koni jabo
Oselu to ba sadehun ko to wole o
Bi o ba mu'leri e se, ota Olohun Oba ni*

*Boba segbe NPN
Bosegbe NPP
Koda b'osegbe UPN
B'osegbe PRP loba wole o...
Ko sa ti jeyi ti o tu'wa lara
E je kasowopo ka jo se ni
Omo baba kan naa sa la je
Omo mama kan naa sa la je
Ki Naijiria o toro lan fe a fara mo...*

*Bi e ba wole gba'bo o (2x)
E se'ranti mekunnu o
Ki'ya ma jewa a n bebe o*

(vii) Elegy/Poem

One other characteristic of Ayinde Barrister's music is its poetic form laced with figurative meanings. From esoteric to literal meanings, such musical lines arouse high emotions and deep thoughts about life, death, resurrection, judgement Day and so forth. In his album entitled *Iku (Death)*, much of these are demonstrated. Emotion would run high for anyone listening to this music with discernment as though the listener were in communion with the underworld. The musical album awakens in the listener(s) the ephemeral nature of existence and that everything that has a beginning will definitely have an end.

Some of the lines of the music reads:

Bi'ku se lagbara to o
Ko so'loogun to le ri ti'ku se (2x)

Bo'la iku se lagbara to to
Olohun Oba kii bese e wo (2x)
Bi'ku se lagbara to
Ogidi oro ni
Bi'ku se lagbara to o
Ko so'loogun to le ri'ku se e

Toba se pe'ku pe'ni Olohun lojokan
T'Olohun ba binu
To ba ri'binu e o
T'Olohun ba fun ni kueri
Pe ki lo de to fi pa o
Iku iba ti se'ru e mo o
Eni esu ni'ku iba ma pa
Iku iba s'agbeje mo'wo
Amo ola'ku po pupoju
Agbara latowo Olohun Oba ni
Iku ti o pa Mumini
Ni o pa Onigbagbo
Kaafiri iku lo maa paa

Bi'ku ba n gba riba lowo olowo
Ibati pe'ni ri moni logba
Mekunnu ni'ku iba ma pa
Amo iku o ran Olowo nse
Iku tio pa talaka ni o p'Olowo
E je a sinmi agbaja

Bi'ku ba n wa'le to ma gbe lorun pelu aye o
Iku iba ti pa lanlodu
Mehaya ni'ku iba ma
Amo iku o ma ni'le gbe...

Translation:

What a mystery is death!
No seer demystifies death
So enigmatic is death
That the Creator questions it not(2x)
What a mystery is death (2x)
That no seer demystifies death

Had death killed the God's beloved
And so encountered God's wrath
Where God served it a query
That 'why did you killed my beloved?'
Death would have spared the beloved
But pounced only on.....
Death would have remained cautioned

*But death has been empowered
By God Almighty
As it lays its cold hands on Muslims
So does it on Christians
And even the unbelievers*

*If death could be bribed
It could have spared the rich
And pounced only on the poor
But it has no pity for the rich
As it pounces on the poor, so does it on the rich
Let us be warned*

*Had death sought shelter
It could have spared landlords
And pounced on only tenants
But death is not in need of shelter...*

(viii) On Economy

Just like in print journalism, Ayinde Barrister's music also delves on economic news. In his SKOLP 052 album entitled *The Truth*, the ace musician lamented the hyper inflation that had ravaged the country, Nigeria. He lambasted the successive military governments for turning our economy upside down and asked 'which way are we heading for?'. Rhetorically, he enquired from the government where it was sailing the masses' economy. He x-rayed the prostrate economic situation which resulted from bad economic policy of the government. Every product price keeps increasing with attendant hardship on the citizens.

He belted in the following excerpts:

*...elubo sile meji ojosi
O ti le ni logorin naira loju wa
Gaari sile meji olodo ri
O ti le ni 'gba naira loju wa...*

*Ibi Naijiria nre o
Ko ye wa o
Which way Naijiria o?
Talakawa a n jiya o
Oro re e, e gbe yewo o...*

Translation

*...Yam powder of two shillings in those days
Is now over forty naira
Cassava flour of two shillings a bowl
Is now over two hundred naira
Nigeria's destination
Is not clear to us
Which way Nigeria?
The poor masses are suffering
Think about this matter*

(ix) Advertisements/Promotion

In his musical album entitled "Dimensional Fuji", Ayinde Barrister creatively employed advertisement to project the service of *Concord Airline* and *Obokun Travels and Tours* to his audience. He employed advertising techniques such testimonial appeal and comparative adjectives to convince his audience to patronise these services. At a point, just as an advertiser or copywriter will point out in an advertising message, he even mentioned the nature and location of the travel agency being advertised.

Let us consider some of his lines below:

(a) *Ninu gbogbo commercial aircrafts
Ton na 'lu oyinbo*

*Concord Air lo daa ju gbgbo won lo
To ba gbera lati London to lo d'America
Eyi tawon toku, koda 747
T'an fin lo wakati meje si wakati mejo
Concord Aircraft, three hours, twenty minutes
Lo fi n rin o, wakati meta, atogun iseju...*

In the same album, he advertised thus:

*b) When next you want travel
Make sure you buy your ticket
From Oboku Travels
Na them be the best
Na them be the best(2x)
I know say them be the best
That's why I say them be the best
Them dey for Tafawa Balewa Square o
Oya go and buy your ticket o
You go enjoy your money....*

Most of the advertisements in Ayinde Barrister's music fall under one of the 'unpaid for' category unlike these days where musicians are contracted to deliberately advertise a brand, product or politician in their musical renditions.

(x) Obituary

*E o rii pe'ku to se waasi (2x)
Alimootu kafali mowa'izu
Eo rii pe'ku to waasi
Soccer ambassedo orun re
Omo Agboluaje Muda Lawali
Eo rii pe'ku to se waasi*

MON, OON

*Soccer ambassador lo'ko Yetunde bebi
Ka'ku lomode ko yeni
O san se ka dagba lailadie'rana
Kii se ba se pe to
Kii se yen lo se koko
Ohun taa gbe'le aye se
Ohun lo se Pataki, Muda Saina
Eo rii pe'ku to se waasi*

*Mudashiru Lawali, Omo Agboluaje o
Lawali Omo Agboluaje o
Oko yetunde bebi dara a le
T'ebi to're ka ki'rawa ku ofo
Nigerian football Association e kuu lede
Shooting Star Home klob n'Ibadan
Ati gbgbo omo Lisabi e ku ofo
A kuu'roju ti Mudashiru
A fikan dupe Mudashiru o siere....*

*Omo Naijiria lapapo
A feran e sugbon Olohun fe e ju
Oba fori jin e o ambasedo
Pa'sise e re Alawura
....enikan lo mo o
An be e o, Illahi Alawura Oba ma je ko wo'na.*

Translation

Death is enough a counsel (2x)

*Soccer ambassador, farewell
Son of Agboluaje, Muda Lawal
Death is enough a counsel*

*MON, OON
Soccer ambassador, Yetunde's groom
To die early of substance
Is better than to die late of straw
It is not how many years one has attained
That matters
Lifetime achievement is what matters
Oh, death is enough a counsel*

*Mudashiru Lawal
Descendant of Agboluaje
Yetunde's groom has been buried
Commiserations to family and friend
My sympathy to Nigerian football Association
What a loss to Shooting Stars home club
And all Abeokuta indigenes
I wish you all fortitude for the loss
Thank goodness he did not go beserk*

*All Nigerians in diaspora
Love you but God loves you the most
Oh God, forgive ambassador
And cleanse him of his sins
The bereaved can feel the pains
Oh God, spare him from Hell Fire.*

(xi) Editorial Comment

His album themed 'Family Planning' wields critical comments on people's attitudes to baby-making without adequate provision by parents especially fathers. He bellows in the following lines:

*...O lagbara meji o lo b'ogun
Iwo funra a re o tepa mose
Nigba to bi meji tan o duro o
Awon toku nile dede nko
O ti bi won fun'ya je o ti dake o
O ni tan ba le to ra won o tan
Boo ba to won o se s'Oba Mimo
Ko kewu ko tun kawe...
Won palaar o dake o
Iruu won lo n dadakuda lola o
To bay a ko lo n b'oruko baba e je
Iwo loo jiya re to ba dorun
Iwo nikan managing director
Chief executive lenu 'se...
O lowo e o le fi to'mo o
O ko 'le jo sile lasan bansa
O si bimo sile bi eda
O bi merinla o lo to meta
O ni wa f'ogun sile to joju...
Ni'jo to ba ku tan pin dukia re
Bo ti le po to k o le kari won
Ikunsinu a wa ni 'be o ti daju
Baba mi to wok o le t'emi
Wo a re 'le onisegun won a re 'le onifa
Tan ba pa'ra won latori mejo o
To ba ku meji pere*

*Ki lanfaani ogun ohun lasan
Iwo loo jebi ai le to won o
Iwo loo jiya e to ba do'run o*

Translation

*You are capable of only two children
You gave birth to twenty
And you're not hardworking enough
Being able to cater for two
What about the rest?
You leave them to suffer
Telling them to fend for themselves
Your neglecting them is a sin
No schooling, no skill acquisition
They become irrelevant in future
Then you will say they are blackmailing you
You will pay for it when you die.*

*You are the MD, chief executive
Despite your wealth, your children untrained
You built several houses and many children
Out of fourteen, only three trained
And you boast to bequeath your wealth
When you are gone and your riches distributed
There will be a shortfall
To go round the children
So, they grumble among themselves
And consult seer and cultists
They kill themselves severally
Until they there are only two left
Then what is the essence of all the property?
You are the rot
You will be punished after death*

(xii) Self-promotion/ Acclaim

Apart from being the only Fuji musician till date to be decorated with national honours of Member of the Federal Republic (MFR) by the Nigerian government, Sikiru Ayinde Barrister (SAB) also received the African international Music Ambassador award, best traditional musician and numerous others.

This sort of acclaims is not uncommon among the print media specifically in Nigeria. For example, The Nation claims "The Newspaper of the Year", as The Punch claims to be "the most widely read newspaper". So also is Tribune prides itself with "Nigeria's most informative newspaper".

SAB, as a Fuji maestro, often than not reminds his audience of pacesetting role in Fuji music. At times he would refer to himself "Awoko", meaning "nightingale", as demonstrated in his "Music Extravaganza". Also "Alhaji Agba" meaning "senior Alhaji", "Agbolohun bi oje" meaning "the custodian of a sonorous voice" and "Barry Wonder" in Fuji Explosion. We shall examine the extract below:

*Bi mo ji, mo sun o Ayinde Ogun o
Orin ni
Bo se kutukutu lowuro
Orin ni
Koda bos'osan gan an ganriganrin o
To ba sese n d'owo asale o
Orin ni
Agaga to ba di loru oganjo o
Orin ni
To ba di feere l'owuro
Orin ni...
Ere Fuji nbe rekereke(2x)...
Bobo mi kalo ba won jijo Ayinde Ade
Barry Wonder a pede to ba e lara mu...*

Pelepele lere mi Alhaji Agba o
Pelepele lere mi
Ibi ta b'ere fuji de
Kolekole o si lere wa mo o
Mo r'oye
Eni n bo leyin lo lere sa....

(xiii) Sports

For decades, sport has been a unifying factor in Nigeria as it cements the North with the South; the South-west with South-east; the South-south with the North-central and so forth. In fact it is globally.

This is because during sporting activities, peoples of differing ethnicity, race and culture forget about their background their background and congregate for recreation, commentary and merriment. As new records are set at these competitions, new champions also emerge.

During major sporting competitions especially between Nigeria and other nations, virtually every spectator becomes a coach as they advise or even lambast the actual coach or technical adviser what players or athletes to select, how many players should play and what formation to use especially in football. Everyone becomes an analyst at the viewing centres, on television, radio and pages of newspapers and the new media. So, many spectators befriend one another to support their country during sports season. But immediately the competitions are over, they withdraw into their ethnicities, religions and other biases.

Specifically in 1996 Olympics held in Atlanta, United states of America, Nigeria broke the jinx of gold medals in football competition when the country thrashed the former world record holders like Argentina and Brazil, winning gold medal to the world acclaim. Although it was a single medal game, it was as though Nigeria won the world cup trophy.

This euphoria was vividly reflected in Sikiru Ayinde Barrister's album entitled "Atlanta 96 Olympics" in which he narrated, step by step how Nigeria emerged victorious over the past champion. He showered encomiums on the then Head of States, Gen. Sani Abacha, Nigerian citizens, Nigeria Football Association, Ministry of Sports, Bonfere Jo (technical adviser), Kanu Nwankwo(team captain) and the entire Dream Team for the victory. He projected Nigeria as champion of the world.

Consequently, SAB has presented the competition and Nigeria's victory as a good sports reporter would do on their column. The album constitutes a good sports feature story on the competition.

The musician advised Nigerians to come together through sports. Some excerpts below will throw more light:

Congratulations, omo Nigeria
Atlanta 96 Olympics o ye wa
Olympics o ye wa
Olympics o ye wa

We played Mexicans we messed them up
We played Brazilians we pressed them aside
We played Argentina we gen them out...
Nigeria great o, great o
Nigeria great o, great o
Nigerian government, congrats
Congratulations, congrats
Nigerian people, congrats
Congratulations, congrats
And jubilations
Congrats, congratulations congrats
Gen. Abacha lucky yee
Congratulations lucky yee
Gen. Diya lucky o
Lucky yee, congratulations lucky yee
Sports minister, congrats
Congratulations, congrats...
NFA chairman, congrats
Congratulations congrats
Captain kanu Nwankwo, lucky yee
Congratulations, lucky yee
Nigerian Dream Team, congrats

Congratulations, congrats
Adviser Jo Bonfere, congrats
Congratulations, congrats
Chioma Ajunwa, thank you
Ogunkoya Falilat, thank you
Mary Onyali, thank you
Bisi Afolabi mi o, thank you
In the spirit of sports (2x)
Nigeria, let's come together.

DATA PRESENTATION AND ANALYSIS

Categories	Name/title of record	Score
1)NEWS COMMENTARY	ORO IBO	8
2)ADVERTISEMENT	DIMENSIONAL FUJI(Obokun Travels)	7
3)EDITORIAL	CURRENT AFFAIRS	8
4)SPORTS	ATLANTA '96 OLYMPIICS	8
5)PUBLIC SERVICE ANNOUNCEMENT	ORO IBO (FEDECO Public Service)	9
6)SELF PROMOTION	FUJI GARBAGE (1)	8
7)TRAVEL/TOURISM	AYE(Travelogue on Disneyland, Orlando, USA)	9
8)POLITICS	THE TRUTH	8
9)ART/LANGUAGE USAGE	MUSIC EXTRAVAGANZA	9
10)POETRY	FANTASIA FUJI(IKU)	9
11)EDUCATION	FAMILY PLANNING	9
12)COVER STORY	BARRY AT 40,MUSIC EXTRAVAGANZA,CURRENT AFFAIRS,IJO OLOMO	10
13)OBITUARY	IKU (Muda Lawal)	8

SCORE OBTAINED: 110

SCORE OBTAINABLE: 130

PERCENTAGE SCORE $110/130 \times 100 = 87\%$

KEY:

8-10 Very Good
 6-8 Good
 4-6 Average
 2-4 Poor
 0-2 Very poor

DATA ANALYSIS

The total number of records/albums produced by SAB in his lifetime was 127. This table represents a random selection of 10% reflecting sections like news commentary, advertisement, sports, politics, travel and tourism, obituary etc. A total of 13 albums were selected and graded on their contents and journalism potentials.

In all, majority of SAB's music merited the grade between 8-10 and interpreted as VERY GOOD.

In a simple percentage, Sikiru Ayinde Barrister's music, as analysed above, scored 87%. And since a simple percentage score is universally recognised as a yardstick of measurement, the researcher has decided to adopt this method.

The purpose of this table is to do a bit of qualitative appraisal, underline and confirm that Ayinde Barrister qualifies as a journalist and a publisher.

It is instructive to point out at this juncture that just as scholars and academics make reference to Aristotle, Socrates, Plato, Descartes and Shakespeare, the Yoruba do same to musical legends such as Ayinde Barrister. Therefore, the music of SAB is a reference for journalism since it could be sectionalised into various segments just like a newspaper or magazine.

SUMMARY AND CONCLUSION

An African musician, by this research work, can be ascertained to be a journalist, given the critical analysis of works of Sikiru Ayinde Barrister (SAB) which merits the categorisation of columns of a newspaper or magazine.

We have examined his renditions in sports, health, advertising, news analysis, editorial comment, politics and so forth to prove these points.

Perhaps, when the late Fuji maestro was rendering his various musical works, he would not have had it in mind that he was playing the role of a publisher or a journalist, reporting from different beats as assigned by his editor and publishing them for his audience's consumption. But with his God-gifted talents, he had been able—in his lifetime—to play the role of agenda-setting and that of social responsibility of the media as examined the literature review.

His music has been a veritable source of agenda for discussion among his audience members, both fans and foes. And also he had been able to use his music to better the society through counselling and criticism. The criticism aspect of his music had played the watch-dog role of the press especially during the military juntas of Gen. Muhammadu Buhari, Ibrahim Babangida and Sani Abacha when he usually ran for his dear life after release of critical records.

RECOMMENDATIONS

This research work covers only some of the renditions of Fuji music of Sikiru Ayinde Barrister (SAB) to justify its title. Hence, it is recommended here that other researchers should come up with ground-breaking topics on African music and musicians. There were and still are other beautiful African musicians whose work can be examined from various other aspects.

Research in these areas requires thinking out of the box of the usual boring and often repetitive methods especially in social sciences. Such opportunities abound in taking a critical look at works of musical legends such as King Sunny Ade, Haruna Ishola, Fela Anikulapo-Kuti, Ebenezer Obey and a host of others from different perspectives.

Another area recommended for further studies is a look at digitisation of musical instruments and recording on African traditional music and perceived roles in communication.

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