

**Afrobeat Music in Nigeria: Expressions and Impacts of the *Lágbájá's* Variance****Oluwasesan Victor Ajayi (PhD)**

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ovajayi@oauife.edu.ng<http://orcid.org/0009-0006-6447-6484>**Abstract**

Lágbájá is the stage name of the popular Nigerian Afrobeat musician whose real name is Bisade Ologunde. This work concerns itself with the afrobeat musical genre in Nigeria as one of the popular music styles, highlighting specifically the examples of Bisade Ologunde (Lágbájá). The study aims to assess, among other things, what Lágbájá stands for within the context of Afrobeat music and his impact and contributions to Nigerian society. Using a qualitative method, it employs discography, Books, Journal articles, Newspaper publications, as well as internet sources to analyse the work. The findings show that this musician, through his musical creativity, has made socio-cultural impacts, economic impacts, and educational impacts among others, that are worthy of note as they all contributed to the development of the music industry and the Nigerian society. The study concludes that, significantly, music and musicians are not just tools to entertain, but also agents of change and societal transformation. Thus, the Afrobeat style continues to evolve into various examples of transformative music as demonstrated in Lagbaja's music.

Keywords: Afrobeat, Lagbaja, Socio-Cultural Impacts, Nigerian Music Industry, Transformation.

Introduction

Music, technically, is a system of expression that uses melody, rhythm, and time. This is because music deals with emotions and consequently affects individuals, groups and sub-groups of people differently (Okafor, 2019). Different musicians across the ages have written several songs to achieve certain emotional ends by virtue of feelings, inspirations or intellect. Such songs address cultures, economic situations, politics, education, environment, and entertainment, among several others. In Nigeria, popular music is a rich and diverse genre that reflects the country's complex cultural heritage, ethnicity and contemporary influences. In the early 1920s, as Emielu (2013) notes, Nigerian popular music developed from palm-wine music and Highlife music which also spread around countries like Liberia, Sierra Leone and Ghana. From this spread, popular music became music that was identified or included all music that is contemporaneous with the present time. However, some scholars like Emielu (2013) and Ajayi (2018) have identified it as music of the past few decades which appeals to a mass or larger audience. For example, Okafor (2019), explains that popular music does not require guided listening, or scholarly supervision, because people are familiar with its

context, concept, content, and idioms, and are therefore receptive to it. Thus, the genre of popular music is in constant flux and is subject to change because it is not ceremonially conjunct to any tribal institution. So, it accepts innovation and review at any point in time following diversity and social changes and accepts all improvements from all spheres be it traditional, ethnic, foreign and so on. The fluidity of popular music is exemplified in the emergence of several styles, genres, artists, and trends in Nigerian popular music. There are several genres within Popular music in Nigeria such as Highlife, Juju, Fuji, Afrobeat, Amapiano, Raggae, Gospel, Hiphop, R&B, Rap, among others. Below are brief overviews of some of the existing popular music styles in Nigeria and their practitioners.

Highlife Music

Several Scholars like Collins (1989), Omojola (2006), Emielu (2013), Ajayi (2013) and Okafor (2019) have identified the styles of Highlife music as popular music in Nigeria whose sounds blend indigenous musical styles with traditional American jazz with a strong emphasis on Afro-Cuban rhythms. Its evolution has been usually attributed to its earlier performance spaces, showing that the style was performed mainly for the elites of the society associated with high standards, which could account for how the brand was named “Highlife” music. Omojola (2006) observes that as for Nigerian Highlife, despite its national and geographic spread and the influence it had on modern Nigerian music, Highlife as a genre largely remained the property of the Nigerian elite and never really penetrated the patronage of the illiterate majority of Nigerians. Thus, the concept of highlife represented a world that was far from the reach of ordinary Nigerians, it is expensive in its brand especially when considering the context of performance venues and its instrumentation. However, Notable Nigerian artists who boarded the Highlife train early included the likes of Cardinal Jim Rex Lawson, Victor Olaiya, Roy Chicago, Crosdale Juba, Sam Akpabot, Victor Uwaifo, Paulson Kalu, Fela Anikulapo Kuti, Orlando Julius Ekemode, most of them became celebrities and waxed several Highlife records (Ajirire and Alabi, 1992). It is worthy of note that Fela Anikulapo Kuti once played Highlife music before he was acclaimed for establishing a new genre called ‘Afrobeat’ (Ajayi, 2013). He established the Afrobeat groove with its features and elements to protest openly against the government and bad leadership of his time.

Juju Music

Among the Yoruba of South-West Nigeria, Juju music emerged as a popular genre of music that originated in Nigeria in the early 20th century, around the 1930s and the 1940s. It is a fusion of existing traditional Yoruba musical styles such as folktale songs, agidigbo, highlife, and various other musical styles. The purpose of Juju music then, according to Adekogbe (2016), was to entertain, counsel and reform. The term “juju” does not mean fetish, rather it is believed to have been derived from the Yoruba word “ju”, which means “throwing” or “something thrown”. In Vidal’s narration (see Adedeji ed. 2012), its trajectory is explained at the event of the burial ceremony of a Lagosian where an instrument was sighted by the people and the dexterity of its handling which involved throwing up the instrument, (i.e., Tambourine, at various rhythm and intervals. One of the key figures in the development of juju music was Tunde King, a Nigerian musician who is often referred to as the "Father of juju music" who popularized the use of the Guitar in Juju music. Other notable figures in Juju music are IK Dairo, King Sunny Ade, Ebenezer Obey, and Sir Shina Peters among others. This style of music appraises the merchants and great people in business, which represents the opposite of the Afrobeat genre. The similarity is that while Juju Music invested in praise-singing for the self-aggrandisement of musicians, Afrobeat openly protested against the government and bad leadership.

Fuji

The Islamic practice of *Ajisari* music, a style done around 3:00 am during the Ramadan period by young Islamic musicians, was intended to wake participants for the early morning preparation for fasting before daybreak. This later translated into dance and entertainment music which combines the traditional functions of praise songs and social dance music which was later named ‘Fuji’. It involved heavy Percussions, with call-and-response vocals and themes related to daily life, praises and social issues. The name was coined by Sikiru Ayinde Barrister who became popularly as the father figure of the genre in Nigeria. Others who are also prominent artists of the genre are Kollington Ayinla, Wasiu Ayinde Marshall, Saheed Osupa, Adewale Ayuba, Alabi Pasuma among several others. Fuji music is in tandem with Juju music in terms of praise-singing and so on. Although Fuji music is an Islamised style in its approach, Juju music, in most cases, made use of Christian texts and choruses, which made the two genres share similar elements.

Afrobeat

Afrobeat is a vibrant and eclectic musical style that originated in Nigeria during the late 1960s. It blends traditional African music elements with a variety of Western music styles, creating a unique and influential sound. Afrobeat is renowned for its intricate rhythms, which are typically often driven by polyrhythmic, featuring multiple rhythms played simultaneously and percussions like congas and bongos. It is a genre that also incorporates the syncopated beats and grooves of American funk and the improvisational elements of jazz. Ajayi (2013) suggests that its fusion results in energetic and danceable tracks that often feature extended instrumental solos prominently brass instruments like trumpets, saxophones, and trombones. These horn sections provide bold melodic lines and powerful accents that enhance the genre's dynamic feel. Other elements include traditional African musical technique, where a lead singer's call is answered by a chorus, which is a staple in Afrobeat. It fosters a sense of community and interaction within the music. Pioneered by Fela Kuti in the late 1960s, blending traditional Yoruba music with jazz, highlife, and funk. Scholars like Ajirire and Alabi (1992), Omibiyi-Obidike (1994) and Omojola (2006) all attested to the claim that Fela began Afrobeat, and they speculated the origin of the genre to Fela. By what they heard, saw and believed; through books, journals and various publications, they asserted that Fela Anikulapo-Kuti began Afrobeat. Even though Orlando Julius had a different position about the origin of the genre, that he (Orlando) began the musical groove which Fela took from him and surnamed it (Ajayi, 2013).

However, Akpabot (1986) in his case, did not present Afrobeat as Fela's or Orlando's but discussed the genre as a ‘riff’ which is a short melodic rhythmic repetition, which is a major element in Afrobeat music. Key figures in Afrobeat music are Fela Anikulapo Kuti, Femi Kuti, Seun Kuti, Bisade Ologunde, among others. Afrobeat tracks are typically much longer than other mainstream popular music, often around ten minutes. This allows for extensive instrumental exploration and improvisation, creating a rich, immersive listening experience. Afrobeat lyrics often address social and political issues. The genre's pioneer, Fela Kuti, used his music to critique the government's corruption, social injustices, and colonialism. His outspoken nature made Afrobeat a powerful tool for activism. Other mentioned Afrobeat legends after Fela also towed the lines of Fela in the areas of criticism and constantly militating against corruption and social injustice. Fela, in his case, was confrontational in his works, thereby mentioning the names of his culprits directly. In this current context, the focus is on Lagbaja, assessing his compositional approaches to the same issues, especially through satire and ironical elements. The paper seeks to identify expressions and impacts of Lagbaja's Variance of Afrobeat music.

Biography of Bisade Ologunde (Lágbájá)

Bisade Ologunde, better known by his stage name *Lagbaja*, is a Nigerian Afrobeat musician, singer, and songwriter. Born in Lagos, Nigeria, on February 16, 1960. Lagbaja has carved a unique niche in his appearance, and music world with his distinctive style and enigmatic personality which gave him a cult stature among the Nigerian popular music community. Waterman (2002) identifies Lagbaja as the *Masked One*. He notes further that “In much of traditional Africa, masks are used at one and the same time to conceal the human face of generalized ancestral power and to reveal the faces of spirits. Lágbájá, on the other hand, uses his concealment to reveal a *public*, a social body made up of vividly diverse individuals, despite its representation as a faceless collective by the Nigerian State, mass media, and well-meaning development agencies” (Waterman 2002, 31). In other words, “Lágbájá and Bisade Ologunde” become co-composers and co-arrangers on his recordings, while maintaining a clear distinction between the *public* icon and the private subjects enunciated in the messages of his songs.



Lágbájá (Bisade Ologunde).

Source: (www.google/bisadeologunde/pictures) on 17th June 2023.

Educational and Musical Background

Lágbájá was born into a family with deep Yoruba cultural roots. His interest in music began at a young age, influenced by the rich musical traditions, especially Afrobeat in Nigeria. He attended the University of Lagos, where he studied and later obtained a degree in Civil Engineering. Despite his engineering background, Lagbaja's passion for music eventually became his primary focus (www.mamma/biographyoflagbaja). According to Adebayo, Lágbájá wanted to penetrate both the learned and the unlearned with his music; to appeal to the educated and the uneducated, which he eventually achieved (Adebayo 2023, Personal Communication). He was not a dropout; his degree gave him a mouth to communicate in all directions. Lágbájá's music is a fusion of traditional African

rhythms with modern influences, creating a distinctive Afrobeat sound. He is well-known for performing while wearing a mask, a symbol he uses to represent the faceless, voiceless common man in society. This anonymity underscores his commitment to highlighting social issues. Lágbájá's mask is not only a tool for mystique but also a symbol of 'everyman', representing the anonymous and marginalized voices within society allowing the message to take centre stage rather than his personal identity. His stage name, 'Lágbájá' translates to 'anonymous' or 'nobody in particular' in Yoruba, further emphasizing his themes of universality and social commentary. Lágbájá's music often addresses topics such as social justice, political corruption, and the struggles of the average Nigerian (Waterman, 2002). Waterman (2002) discusses the concept of the 'celebrity self' in Yoruba popular music highlighting the examples of *Big Man* (King Sunny Ade), *The Black President* (Fela Anikulapo-Kuti) and *Masked One* (Lágbájá - Bisade Ologunde). My isolation of Lágbájá's music is the ways he constructs his identity, engages with audiences, and asserts his masked individuality within the sociocultural context of Yoruba society. Yoruba popular music is a dynamic space where traditional values, modern influences, and individual agency intersect.

Furthermore, in the context of Yoruba popular music, 'The Masked One' as a celebrity model encapsulates several thematic and performative elements. By wearing a mask, the celebrity obscures their personal identity, symbolizing the idea that their art transcends individualism and represents a collective or communal voice, the *public*. This is particularly relevant in Yoruba culture, where collective well-being often supersedes personal expression. The mask allows the artist to critique society from a position of anonymity and safety, emphasizing their message over their persona (Omojola, 2012). This model reflects the Yoruba tradition of using performance art to engage in social commentary. Because Lágbájá critiques corruption, inequality, and moral decay in Nigeria, his masked persona, leveraging the mask to distance himself from personal repercussions and to universalize his critiques. Again, he uses proverbial lines and satires most often, to convey his messages which made him unique to Fela Anikulapo Kuti whose texts are confrontational. In Omojola's (2012), analyses, Lágbájá's music is characterized and positioned by its energetic rhythms, complex percussion, and brass arrangements, drawing inspiration from traditional Yoruba music and the Afrobeat genre pioneered by, and linked to Fela Kuti. His lyrics often combine English with Yoruba, making his music accessible to a broad audience while preserving its cultural essence. Another interlocutor, Adekunle Adeniran, notes that Lágbájá is also known for his dynamic live performances, which often feature elaborate costumes and vibrant stage setups, enhancing the overall experience for his audience and a total carriage of his fans and enthusiasts (Personal Communication).

In addition, he has managed to maintain his private life largely out of the public eye which invariably has allowed him to keep his personal and professional lives actively distinct, further enriching the mystique surrounding his character (Adeniran 2023). This means that Lágbájá has remained an influential figure in Nigerian music, not just for his artistic contributions but also for his commitment to social activism through his art. More importantly, he music continues to inspire new generations of musicians and listeners, making him a timeless figure in the Afrobeat genre. Although Lágbájá released his debut album in the early 1990s, he has gained recognition for his innovative sound and thought-provoking lyrics. Some of his notable albums include *Ikira* (2000), *We* (2000), *Africano* (2005), *Paradise* (2009), and others. These albums contain hits that have become classics in Nigerian music, such as "Gra Gra," "Konko Below," "Onigele yi," and "Nothing for You" among others. Interestingly, Lagbaja is currently based in New York, United States of America where he has been residing with his family for some time. He has continued to maintain his privacy, not attending interviews, and focusing on his music career while living in the United States (Adebayo 2023). In this context, this paper argues that his music has a significant socio-

cultural impact which spans various aspects of Nigerian society and beyond, addressing political issues, social consciousness, and cultural identity. Discussed below are some elements of Lágbájá's music such as socio-commentary/political awareness; Cultural Identity and Pan-Africanism; cultural awareness and preservation and many others.

Social Commentary and Political Awareness

Lágbájá's music often addresses socio-political issues in Nigeria, providing a voice for the common people and critiquing the government and societal ills. Songs like "Nothing for You" and "Gra Gra" highlight corruption, poor governance, and the struggles of ordinary Nigerians. His music serves as a form of protest and social commentary, encouraging listeners to be more politically aware and active in resisting empty promises by politicians and refusing the bragging of some leaders with no reality in their manifestoes. For example, the song below shows political propaganda.

Pidgin

Call: You dey spray
Res: I dey look I no talk
Call: Spray your mouth anyhow
Res: I dey Spec, I no say anything
Call: You dey yam opata o pata
Res: I dey look I no talk

English

Call: You are talking and bragging
Res: I am looking at you and keeping quiet
Call: You are talking anyhow
Res: I am looking at you, I am not talking
Call: You are spitting nonsense
Res: I am looking at you and keeping quiet

GRA GRA

Bisade Ologunde

Bisade Ologunde
Transcribed by: Victor Ajayi

♩ = 130

Lead vocalist

4

You dey spray spray your mouth a - ny-how

Voice

I dey look I no talk

you dey yam o-pa - ta

3

I dey spec I no say any-thing I dey look I no talk

Detailed description of the musical score: The score is for a song in 4/4 time with a tempo of 130 BPM. It features two vocal parts: 'Lead vocalist' and 'Voice'. The first system shows the Lead vocalist with lyrics 'You dey spray' and 'spray your mouth a - ny-how', and the Voice part with lyrics 'I dey look I no talk'. The second system shows the Lead vocalist with lyrics 'you dey yam o-pa - ta', and the Voice part with lyrics 'I dey spec I no say any-thing' and 'I dey look I no talk'. The score includes musical notation for notes, rests, and articulations like a triplet of 3 notes.

In the musical excerpt above, Lágbájá was responding to politicians who always give promises that they cannot fulfil and manifestos that cannot be achieved hence advising the populace to speak out

and ensure that before voting for anyone, they must be sure that he is going to deliver the true dividends that the people deserve. The track excerpt above is about the people in government in the Nigerian situation reflecting on what they do and how they present themselves as the solution to the problems the masses are facing in Nigeria. The intelligent masses know that it cannot be done within the time frame at which they post; the indigent voters, which form the multitude of voters, are easily framed into it. Hence another set of years of agony and pains among the entire populace.

Cultural Identity and Pan-Africanism

Another important aspect of Lágbájá's music as Adeolu Abe points out is that it is deeply rooted in Yoruba culture and traditions, blending traditional Nigerian rhythms with contemporary sounds (Abe 2023, Personal Communication). This is seen in the use of Yoruba language and proverbs in his lyrics, which promote cultural pride and preservation. Additionally, his masked persona, inspired by traditional Nigerian masquerades, emphasizes the importance of Nigerian identity and heritage. This is exemplified in the song about the dressing culture of the Yoruba people of the southwest, Nigeria using the Cap (*Fila*) and the Headgear (*Gele*) as his aesthetic appraisal. The song says:

Yoruba

Call: Se tori mi le ge Gele
Res: Skentele
Call: Abi tori mi le ge Gele
Res: Skentele
Call: Boba se tori mi le ge Gele
Res: Skentele
Call: Emi naa a ge Fila mi
Res: Skontolo
Call: Bo ba se tori mi le ge Gele
Res: Skentele

Call: Oni gele yi
Res: Skentele
Call: E joo ma
Res: Skontolo

English

Call: Is it because of me you put on your headgear?
Res: Skentele (*Aesthetic description*)
Call: Or is it because of me you put on your headgear?
Res: Skentele (*Aesthetic description*)
Call: If it is because of me you put on your headgear?
Res: Skentele (*Aesthetic description*)
Call: I will also put on my Cap
Res: Skontolo (*Aesthetic description*)
Call: If it is because of me you put on your headgear?
Res: Skentele (*Aesthetic description*)

Call: The owner of this headgear
Res: Skentele (*Aesthetic description*)
Call: Please ma
Res: Skontolo (*Aesthetic description*)

ONI GELE YI

Bisade Ologunde Bisade Ologunde
Transcribed by: Victor Ajayi

♩ = 130

Lead vocalist

Se to-ri mi le ge ge - le se to-ri mi le ge ge-le A-bi

Voice

sken - te - le sken - te - le

5

Lead vocalist

to-ri won le ge ge-le Bo ba se to-ri mi le ge ge - le E -

Voice

sken - te - le sken - te - le

9

Lead vocalist

mi naa. a ge fi - la mi 0-ni-ge - le yi E-joo- ma

Voice

skon - to - lo seken - te - le skon - to - lo

The song creates a binary between *gele* (headgear for women) and *fila* (cap for men) within the Yoruba society. Its laborious description showing stylistic variety is associated with Nigerian societal ladies who have artistically crafted many styles of tying headgear in grand styles for different occasions. The men also have many ways of pointing their Caps to exhibit the beauty of the African dress cultures. This pan-African approach, also in the African dress culture, fosters a sense of unity and pride among Africans, both within and outside the continent. Also, it played a crucial role in popularizing African music on the global stage. But this goes to show the dynamics of Afrobeat as a unique music style, which fuses Afrobeat with jazz, highlife, and funk, has garnered international attention and appreciation. This global recognition has helped to elevate African music and culture, breaking stereotypes and challenging Western-dominated narratives about Africa.

Empowerment and Social Change

Noteworthy in the variance of Lágbájá's Afrobeat is the need to empower individuals to reflect on their roles in society and inspire social change. As Babatunde Babarinde explains, the messages of Lágbájá's songs often encourage self-reliance, hard work, and community solidarity. (Babarinde 2023, Personal Communication). For instance, songs like "Konko Below" and "Skentele Skontolo" celebrate resilience and the human spirit, motivating listeners to overcome challenges and improve their circumstances. Lágbájá's innovative approach to music has influenced many contemporary Nigerian artists. His fusion of traditional and modern elements has paved the way for the current Afrobeat(s) and Afropop scenes. Artists like Burna Boy, Wizkid, and Davido have drawn inspiration from Lágbájá's work, in continuing the legacy of blending African rhythms with global sounds.

Besides, the performances of Lágbájá's music, often featuring elaborate costumes and energetic dance routines, provide a rich cultural experience. This has contributed to the cultural fabric of Nigerian society, offering both escapism and a deeper connection to cultural roots. Worthy of note is the economic impact of Lágbájá's music which can be examined from various perspectives, including direct financial contributions, influence on the music industry, cultural significance, and broader economic effects, most especially, on album sales and streaming. This has generated significant revenue through physical sales and digital streaming platforms. Thus, Lágbájá's unique Afrobeat style has attracted a wide range of global audiences thereby boosting sales and promoting Nigerian music.

Concerts, Performances and Merchandise

Lágbájá is renowned for energetic and visually engaging live performances. Concerts and tours, both locally and internationally, have not only brought in substantial ticket sales but have also contributed to the local economies through tourism and related spending on the sales of Lágbájá-branded merchandise, including masks, clothing, and other memorabilia, adding another revenue stream. The distinctive mask, a trademark of his brand, has cultural and commercial value, while live performances often draw international tourists, promoting cultural tourism. There are examples of festivals and events featuring Lágbájá that have attracted visitors, contributing to the hospitality and service sectors. Also, the music industry around Lágbájá's career has created numerous jobs, from production crews and sound engineers to marketing professionals and event managers. His concerts and events provide temporary employment opportunities, stimulating local economies.

Cultural Awareness and Preservation

Lágbájá's music draws heavily on traditional Yoruba rhythms and instrumentation, promoting cultural heritage and identity. By infusing modern Afrobeat with traditional elements, he educates listeners about Yoruba culture and the broader African musical landscape. His use of indigenous languages in his lyrics helps preserve and promote these languages among younger generations. He educates the public on topics such as corruption, governance, and social justice. For example, his song "Gra Gra" criticizes the abuse of power, bluffing, and arrogance of leaders, while "Nothing for You" addresses corruption. These songs serve as tools for raising awareness and fostering critical thinking about societal issues. His music frequently imparts moral and ethical lessons. For instance, in the track "Me and You No be Enemy":

Pidgin

Me and you no be Enemy
We suppose be Family
Wetin you dey fine, I dey fine

English

You and I are not enemies
We are supposed to be families
We are working toward the same goal

In the song, Lágbájá discusses the theme of individual differences and promotes tolerance and understanding. He also discussed the issues of religion, ethnicity, state, Nationality, colour, and gender among others. As the song indicates, all these issues are supposed to work together as one and not as enemies. By addressing everyday ethical dilemmas and promoting positive values, the song functions as a medium for ethical and moral education.

ME AND YOU NO BE ENEMY

Bisade Ologunde

Bisade Ologunde
Transcribed by: Victor Ajayi

$\text{♩} = 120$

Lead vocalist
Me and you no be e-ne-my we sup-pose to be fa-mi-ly we-tin you dey fine I dey

Voice I
Me and you no be e-ne-my we sup-pose to be fa-mi-ly we-tin you dey fine I dey

Voice II
Me and you no be e-ne-my we sup-pose to be fa-mi-ly we-tin you dey fine I dey

4
Lead vocalist
fine Me and you no be e-ne-my we sup-pose to be fa-mi-ly

Voice I
fine Me and you no be e-ne-my we sup-pose to be fa-mi-ly

Voice II
fine Me and you no be e-ne-my we sup-pose to be fa-mi-ly

7
Lead vocalist
we-tin you dey fine I dey fine

Voice I
we-tin you dey fine I dey fine

Voice II
we-tin you dey fine I dey fine

Language Education and Promotion of Peace

Lastly, through his use of Pidgin English and indigenous languages, Lágbájá's music promotes linguistic diversity. It educates listeners on the use and nuances of these languages, encouraging their preservation and continued use in everyday communication. He often also advocates for peace and unity. Songs like "We We" emphasize the importance of collective action and unity in the face of adversity. His messages promote social cohesion and encourage listeners to work together towards common goals thereby empowering marginalized groups by giving them a voice and addressing their issues. Lágbájá's songs often highlight the struggles of ordinary people and advocate for their rights and well-being. This empowerment through music educates society on the importance of equity, inclusion and promotion of peace. His music plays a multifaceted educational role in society, from cultural preservation and social commentary to moral education and historical documentation. His unique approach not only entertains but also enlightens and inspires, making a profound impact on his listeners and the broader society.

Conclusion

Popular music in Nigeria has several styles that exist such as Highlife, Juju, Fuji, Reggae and Afrobeat. Afrobeat is the main thrust of this work using Bisade Ologunde popularly known as 'Lágbájá' as an example of the continuous expression and impact of the Afrobeat genre. The paper has highlighted several other Afrobeat artists such as Fela Anikulapo Kuti, and Orlando Julius Ekemode among others. It also established that Fela, the main progenitor of Afrobeat, was confrontational in his compositions, while Lágbájá masked himself to remain anonymous to mean nobody; he represents everybody and uses satire and proverbs to drive home his messages. Thus, Lágbájá's Afrobeat is more than just a medium of entertainment; it is a powerful tool for social and political change. This is exemplified in selected Lágbájá's music example as illustrated. He addresses critical issues through his art, Lágbájá has become a significant figure in Nigeria's socio-political landscape. His work not only critiques the corrupt system but also envisions a better future for Nigeria, making his contributions invaluable to the country's ongoing political discourse and promoting the cultures and traditions of Nigeria, especially the southwestern region. His compositions critique the pervasive corruption in Nigeria. Through his lyrics, Lágbájá highlights the consequences of corrupt practices on the country's development and the well-being of its citizens thereby using his platform to call for accountability and transparency in government. His music encourages the populace to demand better governance and to resist corruption and oppression. His songs have inspired many young Nigerians to become more politically aware and active. Lágbájá's music also possesses reasonable economic impact, contributing directly through sales of his recorded albums, awareness concerts and staged performances; fostering growth and innovation within the music industry, and promoting cultural significance that extends to broader economic benefits. His role in popularizing Afrobeat and representing Nigerian culture globally has major ripple effects that benefit various sectors of the Nigerian economy.

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Interviews

1. Simeon Adebayo has been a drummer with Lagbaja's band since 2006.
2. Adekunle Adeniran (KunNiran) is an Afrobeat Artist at Ikorodu, Lagos State.
3. Adeolu Abe is both a professional musician and a Lecturer at Adeyemi University of Education, Ondo, Ondo State.
4. Babatunde Babarinde is a Lecturer at Adeyemi University of Education, Ondo, Ondo State.

(google/bisadeologunde/pictures)

(www.mamma/biographyoflagbaja)