

**MUSIC AS A VEHICLE FOR SOCIETAL REGENERATION: A FOCUS ON
SOME SELECTED SONGS OF FALZ AND TIMAYA**

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CERTIFICATION

I certify that this study was carried out by Catherine Oshuware ORIEKU (MISS) in the Department of English and Literature, University of Benin, Benin City, under my supervision.

DR. IDAEVBOR BELLO
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DATE

DEDICATION

This work is dedicated to my parents, and to God for his guidance and protection throughout my stay in the University of Benin.

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Abstract

This study focuses on music as a vehicle for societal change within Nigerian society. Under the lens of the Marxist theory, the research aims to unravel the different societal ills plaguing Nigerians, brought to light through some selected songs of Falz and Timaya, and how these artists try to cultivate a culture of resistance and hard work among Nigerians. The research emphasizes the importance of awareness concerning the different societal ills plaguing the people, and it also highlights the need to adopt resistance and hard work in the pursuit of social change. It does this by employing the qualitative method of data analysis which involves the critical analysis of some selected songs of Falz and Timaya. These songs serve as a mirror, reflecting the artists' provoking narratives which explore the oppression and exploitation in Nigeria. The work reveals that through their songs, the artists communicate important information; the only path to societal regeneration is resistance and hard work. By highlighting the artists' contribution to societal change, in alignment with Marxist principles, this research aims to cultivate the spirit of resistance and hard work in the minds of Nigerians for societal regeneration.

Chapter One

Introduction

1.0 Purpose of Study

The purpose of this essay is to examine how music can be deployed as a vehicle for societal regeneration with a focus on selected songs of Falz and Timaya. It examines different societal ills plaguing Nigerian society that are brought to light in the selected

songs of the artists and how they make a conscious effort towards ensuring a change causing anger in the hearts of their listeners.

1.1 Scope of Study

This essay focuses on fifteen selected songs by Falz and Timaya. Here, we are limited to how the artists use their music to raise the people's consciousness towards the societal ills in Nigerian society in an effort at societal regeneration. It shall also be important to explore or examine the style of the artists to show and understand how they create awareness through their music and the effect it has on the listeners.

1.2 Methodology

This research is qualitative in nature; it investigates materials from research papers, textbooks, libraries, publications, the internet, and so on. According to Tyler Dye;

"The qualitative method of data analysis is a process of gathering, structuring, and interpreting qualitative data to understand what it represents."

This method of research will give the researcher unlimited freedom to delve deep into a research work. It also allows one to engage oneself with a target audience to understand its challenges and produce a practical report. Thus, because this researcher has stayed and experienced Nigerian society for years, it justifies the claims and assertions of this research.

Adopting this method of research will give the researcher enough opportunity to delve into and study the artists' style of singing as well as how the songs are used to enlighten the public thereby instilling the spirit of change in them.

The primary data for this research are fifteen songs from Falz and Timaya, selected based on the message this researcher intends to pass across to the listeners. The selected songs from Falz include "Amen", "Hypocrite", "Johnny", "E No Finish", "Follow Follow", "Talk", "This is Nigeria", and "Yakubu". The selected songs from Timaya are "Light", "Pity 4 Us", "Gra Gra", "Something Must to Kill a Man", "Telli Person", "God I Beg", and "Don Dada". Most of these songs were downloaded from Trendybeats.com and burned into a CD which the researcher bought from a vendor.

As is common with the qualitative method of research, we will focus on the primary data and we will also explore materials from the library, newspaper, internet, and publications which we will use to justify the claims in this paper and anchor our exemplifications on.

1.3 Background of the Artists

Folarin Falana whose stage name is Falz is a Nigerian lawyer, actor, musician, and rapper. He was born in Mushin, Lagos State on the 27th of October, 1990 to Femi and Funmi Felana who are both Senior Advocates of Nigeria (SAN). His father, Femi Falana is the former lawyer of Fela, a legendary music artist and the founder of Afrobeat. In an

interview with the PUNCH Newspaper representative, Taiwo Ojoye, on the 11th of June 2017, Falz was asked about his most memorable childhood experience and he said; "I remember times when I and my sisters rode in my father's Peugeot 504, while Fela's music played on the stereo. We would sing along and at a point , we knew all of Fela's lyrics. It was so much fun and I think that's one reason Fela hugely influenced my music"(NP).

This indicates that Fela has a huge influence on Falz's music and his father contributed to this by playing Fela's songs constantly in their house.

Falz started his music career when he was still in secondary school after forming a boy's band called "The School Boys" with four other friends. His professional career started in 2009 and he became very popular after releasing the song "Marry Me" featuring Poe and Yemi Alade. Though a lawyer by education, Falz chose music as his profession and it seems his law career has been muted in his life. He is popularly known for his unique style of music which he refers to as Wazup music; a fusion of comic lyrics with contemporary hip-hop in a faux Yoruba accent. He is also popularly known for his conscious comments on the social and political state of the country. Some of his songs include an album titled Moral Instructions, and some songs "This is Nigeria", "Yakubu", "Marry Me" and so on.

Inetimi Alfred Timaya Odon (born 15 August 1980), better known by his stage name Timaya, is a Nigerian singer and songwriter. He is from Odi, Bayelsa state, South-South Nigeria. Timaya is known for combining Nigerian pop with elements of dancehall, hip-hop, and soca, as well as his blend of Afro-Caribbean/ Dancehall music. He is the founder of DM (Dem Mama) Records Limited, which he is also signed to. His solo career began in 2005 with the release of the single Dem Mama which highlighted the massacre and brutality that he and the indigenes of Odi suffered at the hands of the Nigeria security forces, over the Niger Delta's conflict, over the indigenes' rights to the rich oil lands. His debut album, True Story, was released the following year, followed by his second album Gift and Grace, in 2008. His third studio album De Rebirth was released in partnership with Black Body Entertainment and had the lead single "Plantain Boy". He collaborated with Dem Mama Soldiers on the album LLNP (Long Life N Prosperity). In 2012, Timaya released Upgrade. To date, his work has earned him several awards and nominations including four Headies Awards wins, 2 AFRIMMA Awards wins, one Nigeria Music Award, and an NEA Award.

1.4 Theoretical Framework

This research being a study in literature, we will explore established theories in literary criticism. The selected songs in this study will be examined under the Marxist lens. Marxism is a theory founded by a German political, revolutionist, economic, and philosophical theorist, Karl Heinrich Marx(1818-1883). The Marxist literary theory is a

theory that analyses how literature mirrors and criticizes the social and economic structure of society. It explores the themes of class struggles, exploitation, and the role that ideology plays in maintaining or preserving power imbalances. Karl Marx posits that "The history of all hitherto existing society is the history of class struggle"(Marx and Engel 30).

According to Gregory Castle;

Marxism is a form of DIALECTICAL MATERIALISM; it holds that all social realities are fundamentally material, that they have their origin and being in specific forms of labor and production, and that the history of society is the history of dialectical transformations in the relationship between labor and production. For Marx, there were two social classes, the capitalist and the proletariat(108).

He also opines that the "Marxist theory is predicated on the idea that literature is a product of social forces, and ideology"(108).

M.A.R Habib in his book *Literary Criticism From Plato to Present; An Introduction*, states that "The tradition of Marxism has provided a powerful and sustained critique of capitalist institutions and ethics"(208). He also goes further to say "According to Marx's notion of ideology, the ruling class represents its interests as the interest of the people as a whole"(209). According to him, Terry Eagleton, the most prominent Marxist critic in

Britain "insists that there are two fundamental premises in Marx form which any Marxist criticism must begin. In the first place, all forms of consciousness- religious, moral, philosophical, legal, as well as language itself have no independent history and arise from the activity of men. Secondly, class struggle is viewed as the central dynamic of historical development"(232).

Also, Richard D. Wollf notes that Karl Marx "discovered that the reason why capitalism failed to realize liberty, equality, fraternity and democracy, was that its own structure and social effects were themselves obstacles to realizing those lofty goals"(1). Also, "Engels argued that the downgraded conditions of the English proletariat, generated by their industrial exploitation, would eventually mold it to a revolutionary political force"(Habib 527).

According to Wollf, "Capitalism, Marx said never went beyond those economic models where a few dominate a majority. Capitalism just replaced the dichotomies of master/slave and land/serf with a new one. A dominating and exploiting minority was still there, but it had a new name: employee"

This essay examine selected songs from the two aforementioned artists with focus on the abuse of power and exploitation of the working class or proletariat.

1.5 Review of Related Scholarship

Considering the fact that Falz and Timaya are renowned music artists, it is expected that several studies on their music already exist. Falz's consistency in trying to mirror Nigerian society through his music attracts the attention of literary critics who see him as the younger version of Fela, the legendary Afrobeats artist who made strong comments on the social and political state of Nigerian society in the 1970s.

Music is a universal thing that appeals to everyone irrespective of race, colour, age, or gender and has been used several times to satisfy societal needs. The issue of music being an instrument for societal change is a widely researched topic and different scholars around the globe have contributed to the knowledge of it, using different songs and artists. However, not enough research has been done on the selected songs that will be examined in this long essay concerning the social and political influence that music can have on the society.

One of the notable scholars is Idolor who contends that "no phenomenon void of utility survives in a society; an indication that the presence of music has a role to play"(qtd. in Adegaju 4:2). This statement indicates that music has always been used to satisfy one societal need or the other.

Another scholar, Samuel Alaba Akinwotu observes that Falz "employs his music as a tool for socio-political reformation driven by the utilitarian ideology"(61). The utilitarian ideology is an ideology that argues that whether an action is right or wrong depends on

the kind of consequences it invokes. Akinwotu goes further to say that "Falz assumes the position of a moral reformer to advance this theory in his songs by criticizing and condemning actors and actions that tend to negatively impact on the general good and well-being of the society"(61). These actors are divided into five categories of social actors; "individuals, civil/public servants, professionals, leaders/leaderships, groups/bodies(76). He deduces that these categories of people in society have different roles and if they are not well played and it affect the society badly, then it is wrong, and this is what Falz tries to portray through music.

In comparing Falz to the legendary Afrobeat artist Fela, Destiny Idegbekwe, and Augustine Aikoriogie point out that "while the lyrics of Falz can be seen as not mentioning specific instances of the poor nature of Nigerians amid plenty, it amplifies in many ways, the image Fela creates"(69). In his music, Falz does not specify the poor states of the average Nigerian but his music goes a long way in making clearer, the picture that Fela has always tried to paint concerning the Nigerian society with his music.

Also, Martins Isaac Mojeoluwalope observes that just "like the late Nigerian Afrobeat Music Legend, Fela Anikulapo, who incorporated elements of protest and displeasure in his songs, Falz expressed his displeasure with the socio-political and economic issues plaguing Nigerian citizens in his song..."(35).

From the above statement, it will be right to assume that Falz has taken over Fela's music legacy which involves criticizing the bad nature of Nigerian society.

Idegbekwe and Aikoriogie also note that "when it gets to name calling, using perceived public opinions, Falz leans on the existing tradition of the genre in Nigeria to create a link with the audience. Fela was also known to have a critique of government and private officials making astronomical wealth whereas most of the people in their immediate environment remained poor". Still comparing Falz to Fela, they go further to say "another area that Falz and Fela criticize and which can be relatable on an intertextual level is the religious exploitation of Nigerians by both the Christian and Moslem leaders"(70).

In appraising Fela's music, Olufemi A. Olaleye and Doris C.Osuagwu observed that "Fela's music instilled patriotic and nationalistic feelings in the society and his lyrics helped in the control and articulation of government programmes"(144). This is what Falz hopes to achieve with his songs. They go even further to refer to Fela as the "harbinger of social conscience"(146).

Ogaga Okuyade notes that "Throughout Nigeria, music is now considered a legitimate and potent medium to pass messages across to people, especially socio-political messages, on occasions when government tries to shield the realities of situations from the ruled". In this situation, the music artist assumes the role of the informer who arouses people's

consciousness through music. He refers to Timaya's music as having "an ethnic and regional temper which exposes the asymmetries in the distribution of resources in Nigeria telling the Niger Delta predicament to other Nigerians, who may refuse to examine the plight of the micro minorities today in the Niger Delta"(83,88).

In tackling the unasked question of why only a few musicians have taken up the legacy of Fela, Chinazor Roseline Okpokwasili wrote that "Musicians avoided being involved in the political and social commentaries, partly due to an ingrained fear of persecution from powerful political class just like Fela witnessed". She said "The urge to fight back by Nigerians was there but always suppressed. And she goes further to say "Musicians were looked upon to step in just like in the past but this time, the response has been muted. Until the Nigerian renowned lawyer who embraced music as a career Folarin Falana(Falz) entered the scene in the 2000s. The rapper surfaced as the inevitable evolution of Fela's activism"(204).

This essay contributes to the studies of Falz, Timaya, and their music. It focuses on the different societal issues addressed by Timaya and Falz in their songs and the possible solutions to these ills.

1.6 Thesis Statement

This research examines the different societal problems plaguing the Nigerian society brought to light in the selected songs of Falz and Timaya in order to arouse the people

from their socio-political slumber and urge them to adopt the attitude of resistance and hard work towards societal issues in an attempt at societal regeneration.

Chapter Two

Raising the People's Awareness To Society Ills

2.0 Introduction

As direct products of the Nigerian society, Falz and Timaya feel the need to advocate for change both in the societal structures that aid the exploitation of the working class people of the country and in the attitude of Nigerians to socio-political issues. Nigerians appear

already used to the term "suffering and smiling" as a result of the exploitation that they have been made to go through. The artists understand that it is difficult for people to stand up and fight for themselves or seek change if they do not know the dangers and repercussions of their social and political slumber.

Chinazor Roseline Okpokwili notes that Falz, for instance "believes that music is an art form for education as much as it is for entertainment" (204). Since entertainers are the most followed on social media, and their fans see them as demigods, he decided to use his platform to educate the masses about the danger of being negligent and expecting change to come to them. Olaleye and Osuagwu posit that "Music is one of the society's weapons of offense and defence"(146). For Falz and Timaya, music is their instrument of awareness and a sword of defense with which they hope to wake the people up and educate them on the threatening dangers around them. By doing this, the artists assume the role of a town crier using their musical platform to alert the people awakening their consciousness to societal issues.

2.1 Religious Exploitation and Hypocrisy

Christianity and Islam as religions are associated with holiness and everything good but in the Nigerian society that Falz tackles in their songs, it is the opposite and that is enough cause for alarm. Falz criticizes a type of hypocrisy and exploitation that is prevalent in religious settings. He tries to appeal to the conscience of religious leaders

while beckoning the members or followers to come to their senses and stop allowing themselves to be exploited. John Campbell notes that "religious leaders in Nigeria and many other postcolonial states are a huge influence on politics and a host of other issues". If religious leaders who can exert influence on politics also exploit the people, then what kind of influence can they exert over sociopolitical issues? These religious leaders hide under the umbrella of their religion to exploit people and commit heinous crimes against the poor and gullible citizens of the country. Falz adopts a satiric and aggressive tone in addressing religious hypocrisy and exploitation in an attempt to point out that religious hypocrisy and exploitation are a sickness that people need to get rid of.

In his song "Amen", whose chorus was taken from Fela's popular song "Amen", Falz berates religious leaders in a satiric tone where he sings in the first person point of view using the first person pronoun "I". In line 11, he uses the "Rolls Royce Ghost", an expensive car that is considered a luxury as a symbol to represent the luxurious lifestyles that these religious leaders engage in at the expense of their members. He berates them for exploiting the people by threatening them with the fear of withheld blessings and surrounding themselves with armed "bodyguards" for fear of unknown attacks or approaches from some of their church members. Line 18 "But I dey feed five thousand with only one loaf" is a biblical allusion to one of the miracles of Jesus Christ who fed a multitude with five loaves of bread and two fishes, but unlike Christ who had to make do with what he had then and left the people feeling filled, these leaders have enough to feed

everyone but refuse to. Also, in line 22, Falz criticizes those who claim "My goal is to make sure you give Christ your soul" which is ironic because what these religious leaders are really after is their money; the tithes and offerings that the members give to them.

In the second stanza, lines 30 to 45, Falz assumes the tone of a church member to reveal the hypocrisies of religious leaders who see their members as gullible humans, suitable for exploitation. Falz claims that their preaching is ironic because they preach love but do not practice it, they use the offerings gotten from the congregation to set up Universities that their poor members cannot send their children to because of the outrageous school fees. Another ironic statement that Falz and the listeners find contradictory is "If you drop all you've got, it's impossible to be poor". This is ironic because these members believe these words and instead of doing something productive with their money, they give it away either as tithes, offerings, or seeds thereby enriching religious leaders at their own expense. Studies show that a lot of these members die poor waiting for the prosperity and wealth these so-called religious leaders promised them as a result of their "offerings".

Falz also highlights the modus operandi of religious fanatics who act like they are high on religious drugs and attack those who wish to help them by exposing the religious leaders for who they truly are. In a paradoxical statement, he condemns the hypocrisy of religious fanatics "More Catholic than the pope, more faithful than the Bishop". The Pope and Bishop are considered the highest level of religious leadership so a member can't

claim to be more holy, devoted, and faithful than those two but this is exactly how religious fanatics behave. They do not doubt the words that come out of their leader's mouth as far as they declare it is from God. He emphasizes the increasing population of churches in Nigeria, as churches have become a business venture for many. These false prophets or pastors sell "faith", "hope" and "dreams" to their members, claiming that it is from God all for the sake of making money from it and increasing the number of their members. "You sell hope, you sell faith, you sell dreams to get paid is another example The figure of speech in the phrase "you sell hope, faith, and dreams just to get paid" is an example of a metaphor. Here, "selling" is not meant literally, but rather as a figurative expression to convey the idea that the religious leaders are exploiting or profiting from their member's hopes, faith, and dreams. This means that the religious leaders are using their influence or position to take advantage of their members' vulnerabilities, rather than genuinely helping or supporting them. The metaphor effectively conveys a sense of criticism and disapproval, suggesting that their actions are unethical or exploitative.

Similarly in the songs "Talk" and "This is Nigeria", Falz highlights some of the exploitative activities of the so-called religious leaders. In lines 57 to 60, he criticizes the contradictory nature of those who buy accessories with the church's money, claiming it's for the church but does not allow the church access to them. Also, in "This is Nigeria", he uses the literary device "hyperbole to educate the listeners on the sexual assault and

molestation that occurs under the pretense of deliverance during church worship; "Pastor put his hands on the breast of his members/He's pulling the demons out.

Falz appeals to the conscience of religious leaders to do better and stop deceiving the poor gullible people. Criticism aims to make sure the critics do better and Falz hopes the people at the top of religious activities will do better. He also used his songs to open the eyes of fanatics whose faith runs so deep that they've become blind to the exploitation and hypocrisies that are prevalent in the religious sectors.

2.2 Political Oppression and Corruption

Political oppression and Corruption are one of the major diseases that have plagued Nigerian society since her independence. Notable music artists, the likes of Fela and Eedris Abdulkareem have at a point in history fought against it with their music. It is a shame that even after many years, the problem persists According to Akinwotu, Falz for instance " examines the issue of corruption and criminality from the ideological perspective as he constructs them as dangerous, evil and retrogressive"(65).

In one of his songs "E No Finish" Falz portrays the frustration of the citizens towards political corruption, which ranges from bribery, and mismanagement of funds to embezzlement. Throughout this song, Falz highlights the consequences of political corruption and oppression on the people which includes "insecurity", "prostitution", "unemployment", "nepotism", "academic strike", "poverty" and "depression". The

repetition of the line "I never talk finish" and "I get many things to talk about" emphasizes the countless exploitations that the people have gone through. The chorus also emphasizes the unending circle of corruption that has been in existence since the time of Fela Anikulapo Kuti, the legendary Afrobeat artist. He criticizes the politicians and their corrupt practices that continue to raid the Nigerian political system. Falz makes use of figurative devices such as metaphor in an attempt to describe the societal oppressors and he does this by referring to the politicians as "animals on suit", "political robbers", and "fraud". This helps to emphasize how heinous their crime against their fellow man is and how they are not different from the things they claim to protect the people from, such as fraud, robbers, and so on. In this song, Falz code-switches from English to Yoruba and then back to pidgin for the sake of emphasis and to make sure his messages go beyond sociocultural boundaries. The end rhyme in the song also emphasizes the theme of political oppression and corruption. In the ending stanza of the song, Falz states "the people are not Conscious".

Similarly, Timaya in his two songs, "Light" and "Pity 4 Us", laments the sad situation of fellow Nigerians in the hands of the politicians. In the song "Light", Timaya emphasizes the desire of the citizens who wish to experience change and relief from the hardships caused by politicians. The word "Light" is a symbol and it symbolizes a positive change and the need to be free from all forms of exploitation. He also highlights greedy politicians who do not consider the plight of other humans and therefore plunge

the people into hardship. He makes historical allusion to historical figures like " Nelson Mandela" from South Africa and "Obama", the first black president of the United States of America, and "Martin Luther King" all known for their exceptional and selfless acts of leadership, and he urges the politicians to emulate them. His song "Pity 4 Us", is a plea to Nigerian politicians to have mercy on the poor masses who are dying in poverty every day as a result of their fraudulent activities which does not allow equal distribution of wealth. In this particular song, he also highlights the failed promises made by politicians who promise the people change but take advantage of their desire to have a better life and to get elected into different governmental offices without fulfilling their promises. He urges the politicians to search their conscience and see if their actions are for the benefit of the people that they claim to serve. The repetition of "o" at the end of the lines emphasizes the lamentation and frustration of the people who are continually exploited.

Also, in the songs "Hypocrites", "Talk", and "This is Nigeria" Falz highlights the hypocritical politicians who claim to care for the citizens but use every opportunity they get to exploit them, and this exploitation is both emotional and physical. Politicians exploit the citizens emotionally, through the promises of a better government administration but disappoint them once they get in office. The line "We buy your story but you no give us change" in the song "Talk" is metaphoric. It metaphorically compares buying something intangible like a "story" to a commercial transaction, emphasizing the idea of unfulfilled promises and exploiting people for personal gain. The word "story" in

the song is also a metaphor for promises while the "change" in the line serves as a metaphor for the actions that are supposed to be taken by politicians to fulfill their promises. The artist also uses the metaphor of "Madam Philomena" to criticize every politician who engages in the embezzlement of money. They also exploit the citizens through embezzlement of public funds, and coming up with lame excuses for their behaviors. All these he says plunge the country into a "never ending recession". Falz also exposes politicians who loot, kill, and steal from the people but are not punished by the law which is supposed to uphold the rights of the people and this is because even the people at the helm of affairs in the law court are also not free from the parasite called corruption.

Furthermore, Falz criticizes the election that took place in February 2024 which ushered in the new president of Nigeria, President Bola Ahmed Tinubu, in his song "Mr. Yakubu". In the song, Falz berates a certain Mr. Yakubu, which is an indirect reference to Mahmood Yakubu, the current INEC chairman, concerning the electoral malpractice, complaints, and irregular activities that took place during the presidential election even after receiving three hundred billion naira from the Nigerian government. The song highlights the disappointments felt by Nigerians who believed the new INEC chairman would be different from the previous ones. Falz also assumes the role of an informer by using his song to enlighten and inform the Nigerians both in the country and outside, of the strange but familiar activities that took place during the presidential election which

included; the abduction of ballot boxes at polling units, coercing people to vote for a particular candidate, changing of results and the alleged breakdown of electoral devices. Even after all these activities, the INEC chairman came out after the election to announce the winner. The artist again uses codeswitching to highlight the confusion and to also emphasize the theme of electoral malpractice. The two rhetorical questions at the end of the song; "Wetin you come write for inside your report card?/ You think 200million people are not smart?", reveal the fact that the citizens are not stupid enough to fall for their tricks especially since the events took place in the presence of the people.

2.3 Misconduct of the Law Enforcement Agents

The Nigerian police act states; "The police shall be employed for the prevention and detection of life and property and the due enforcement of all laws and regulations with which they are indirectly charged and shall perform such military duties within or outside Nigeria as may be required of them by, or under the authority of this or any other Act" (Abiodun et al. 51). It is quite unfortunate that the police and other armed law officers have abandoned the reason why they were created in the first place, and instead of protecting the people, they have turned to their tormentors.

The misconduct of the law enforcement agents in Nigeria led to the EndSars and EndPoliceBrutality protest that took place in the year 2020, in Nigeria. The protest became the last resort for the youths who were fed up with being continually harassed at

different checkpoints and stations in Nigeria, especially when they refused to give the armed officials money. Some are falsely arrested and made to pay huge amounts of money for bail and those who are unfortunate, are killed. Falz who is also a youth, uses his music to protest against the inhumane treatment of the people, especially the youths, in the hands of armed law agents.

Falz explores the use of synecdoche in his song titled "Johnny". He uses the name "Johnny" as a metaphor for the victims of Police and armed forces misconduct, who suffered the Nigerian death for "no just cause". Through the lyrics of his song, Falz paints a typical scenario that has become common among Nigerians; the killing of youths by the police officers on a power spree. This particular scenario portrays the story of a young man, who has just completed his youth service and went out with his guys. He studied to be a doctor but unfortunately, his dream is cut short because his life is taken away from him by a policeman just because he did not "obliged him when he asked for some cash". The most painful and annoying aspect of this indiscriminate killing is the inability of the policeman to provide a good reason for his death, instead, they blame it on accidental discharge, and the family of the deceased are made to go through the unnecessary pain of losing their loved one. Falz sees this as an unending circle that seems to have no end, so he decides to bring the people's attention to this societal problem. The question he seems to be asking is "If the people that are supposed to protect the citizens, start killing them, who do the common people run to?". According to Abiodun, et al., "The spate of violent

and unlawful killings by officers of the Special Anti-Robbery Squad (SARS) Unit of Nigeria in South West region of the country has not only queried the efficiency required by the police in discharging their responsibilities but has also greatly undermined human security"(49).

Also, Falz questions the state of security in the country in his song "This is Nigeria" when he said, "Police station dey close by six/Security reasons o". This is a case of irony because the armed law officials are expected to solve criminal cases and insecurities in the country and if they can not do this, then they are practically useless. In the same song, he protested against some of the activities of SARS who arrest youths based on intuition at every given opportunity, accusing them of crimes with no evidence to get money from them.

The misconduct of armed law enforcement is a societal problem that Falz wishes to draw the people's attention to, thereby showing them the need for either the officers to change or for the citizens to stand up for themselves.

2.4 The Citizens' Hypocrisy

The purpose of Saving this for the last is to emphasize the fact that the hypocritical attitude of the common people or citizens in the society is also a societal ill.

In his song "Hypocrites", Falz condemns the citizens' hypocritical behavior of electing corrupt people into power and rising later to complain and lament about them.

" What about even you voters

Wey dey act like say you only see two joker's

Recycle the same corrupt me

Later you complain, you say you hate government"

In the song, Falz feels that the people are aware of who the politicians are because these politicians have exercised some political power at a point in time so he expects the citizens to be aware of their capabilities and flaws yet whenever two corrupt officers come out for governmental elections, the citizens ignore the new face in the other political parties, acting as if there are only two political parties in the country. The two dominant political parties in Nigeria are the People's Democratic Party" and the "All People's Congress" but aside from these groups, we have the "Labour Party" and so on. Whenever the citizens want to vote, they ignore the other political parties, acting as if the country has only two parties, and forgetting that these two parties contain the same set of people who can easily crossover to another political party, if the present one does not favour them. The last line "Later you complain, you say you hate the government" reveals the actions of the citizens when the new government fails to perform well, forgetting that this set of people got into power through their votes. By raising this topic, Falz feels the citizens need to be conscious of their contradictory actions and behaviors which involve "recycling the same corrupt men" so that they can make better decisions. In a functioning democratic society, corrupt politicians should not be allowed to contest

for government offices but since it is allowed in Nigeria, it is left for the citizens to cast their votes against them.

In "Talk" Falz portrays the reaction of citizens towards public theft and petty theft as hypocritical; "Small man thief for market, you set fire for em body/Big man thief money, we dey hail am like dummy". In the first line, the artist in an accusing tone introduces the concept popularly known as "jungle justice" to the listeners. Jungle justice is a harsh punishment that involves setting fire to anyone caught stealing. The second line reveals the citizen's attitude or reaction towards affluent individuals who embezzle public funds. These two lines reveal that the citizens unconsciously treat those who starve them through embezzlement of public funds, better than a poor hungry citizen who is struggling to survive.

The concerns of Falz find expression in the lyrics of another musician, Timaya. In Timaya's song "Pity 4 Us", Timaya encourages people to search their conscience and see if they are morally upright;

"As we dey for here, we dey complain our own full our body

Search your conscience

We self we no good o

Make we live right

We sef we no dey try o"

Individuals are products of the society they live and grow up in. This means for society to regenerate, the regeneration needs to start from the grassroots, this is what Timaya is trying to bring to the people's conscience. The repetition of "o" in two of the lines helps the artist to emphasize the need for self-reflection on the part of the citizen.

With these, Timaya and Falz wish to draw the people's attention to the quota that they contribute to problems pervading society.

2.5 Conclusion

Knowing full well that the people need someone to nudge them in the right direction, Falz and Timaya decide to take up the task, using their music as a platform for societal regeneration. To improve, one needs to know where he or she is at fault, and that is what is established in this chapter. Timaya and Falz act as moral informers who defied the consequences of rising or speaking against the government, and politicians, to spread information that would wake the spirit of change in the hearts of their listeners. They achieve this by educating the citizens on the problems pervading the society. Their songs also contain the danger of allowing them to be exploited and oppressed. By criticizing the young and old, these artists emphasize that everybody must come together in the pursuit of change to achieve desirable results.

Chapter Three

Towards Societal Regeneration

3.0 Introduction

When a particular method fails to give the desired result, it will be better if another method is adopted. History has shown that a peaceful dialogue or mere complaints do not solve issues when it comes to those in power so the two artists whose songs are studied in this research urge the people to take another direction in the pursuit of societal regeneration. Falz and Timaya educate their listeners and the society that repeating the same mistakes over again and complaining about them will not ease the burden, nor will it do anything to purge the society of its ills, only resistance and hard work can do that. The two artists have lived in Nigeria for years and have witnessed different methods fail, repetition of the same mistakes, and the unimportant priority of the people, especially the

youths in the society but they know that resistance and hard work do not fail. Megbowon and Iwah posit that "...any desired social change can be achieved through the utilization of relevant means or tools, which includes African Literature, that speaks to and against societal ills, and educate, train or create awareness for social change"(12). Frantz Fanon also notes that;

"For if the last shall be first, this will only come to pass after a murderous and decisive struggle between the two protagonists. That affirmed the intention to place the last at the head of things, and to make them climb at a pace (too quickly some say) the well-known steps that characterize an organized society, can only triumph if we use all means to turn the scale, including, of course, that of violence"(28).

This means to change the status quo in society, the people or the proletariat is expected to try everything possible and violence is not an exemption.

Falz and Timaya are two unapologetic educators who try to arouse the spirit of resistance and hard work in the hearts of the people. For them, a lackadaisical attitude towards societal problems will not produce any solution or change, so everyone irrespective of gender or age must resort to resistance and hard work as an approach to societal regeneration.

3.1 Resistance

When the heat of oppression on the oppressed becomes too much, the oppressed are expected to rise and fight back because, at this point, they will lose more if they do not fight back. Falz makes us understand that although we try to preserve our lives by keeping quiet, there will be nothing worth living for eventually if things continue the way they are. Through his songs, Falz therefore creates awareness and calls on the people to resist their oppressors.

In his song "Amen", Falz featured a scene where the scale has fallen from the eyes of religious fanatics and they rise and take action against their corrupt leaders.

"Having succeeded in driving away the pastor

Some of the members spoke

On what could have caused the show of shame

He raises funds in the church

And keeps the money in his purse

Without giving to the church authorities"

In the above excerpt, the people realize the fraudulent activities of church leaders and how they've been exploited and they decide to take action by driving them away which is described as a "show of shame", a metaphor for a disgraceful event.

Also, in his song "Johnny" which mirrors the habitual killing of Nigerian youths or civilians by the Nigerian police force, Falz through the use of rhetorical questions delivers a powerful message at the end of the song which reflects the mindset of the people and also conveys the message of resistance:

"If Johnny continues to drop

Èyàn meloo Lo ma ku?

Èyàn meloo Lo ma ku?

Èyàn meloo Lo ma ku?"

The Yoruba question in the excerpt is translated into the English language as "How many more can you kill?". Through the use of this rhetorical question, Falz makes a threat and at the same time, a call for resistance. The fact that this question is repeated three times emphasizes the gravity of the situation and the gravity of the future consequences if the perpetrators do not stop. He threatens the perpetrators of the act with resistance while arousing the spirit of resistance in the hearts of his listeners. This song and some other things which include the frustration that the youths have gone through at the hands of the armed forces led to the Endsars, EndPoliceBrutality protest that took place in October

2020 in Nigeria. The protest which started as a form of resistance against the abuse of power by armed officers soon spread like wildfire across the country. Citizens occupied and blocked all the major roads in the country, protesting with their voices echoing the same message; a reformation of the armed forces.

In his song "Talk", Falz presents the transition from self-denial due to fear of oppression, to acceptance and resistance. Initially, the personnel complains about societal problems but denies ever saying them; "Na you talk am o (talk am o)/no be me talk am o" but in the last stanza of the song, the tone switches from that of denial and fear to anger, frustration, and resistance. The personnel is now ready to stand up, resist the oppressor, and face the consequences.

"We dey suffer, we dey smile, we dey fear to talk
My people no get chop, my people no get work,
These days, we no know if authority dey for office
Cause the yawa wey we see no be the security wey you promise
And the cup e don full, we Don tire for all the rubbish
All the punishment!
Na me talk am o!"

Firstly, the artist highlights what the proletariat in Nigeria is fond of doing, which is "suffering and smiling" but being too afraid to speak up. This part acts as the climax in the song and also signifies the state of the people who are tired of being too scared "to talk", "suffering and smiling", hunger, unemployment, and insecurity, and are now ready to fight back.

This is the kind of attitude that Falz wants the people to adopt. He wants everyone to drop their passive attitude, stand up, and resist those who have made society sick, and impoverished the common people.

3.2 Youths and the Issue of Hardwork

The youths are future leaders but what happens to the future of a country whose youths are too lazy to work hard? Issues like corruption and exploitation will become a norm. Falz and Timaya have noticed that Nigerian youths are obsessed with money and material things but do not want to work hard, they're always looking for shortcuts to wealth. To put an end to this circle of corrupt and oppressive practices, the youths need to know and acknowledge the value of hard work, work hard, and seize power from the oppressors because only then can we ensure or work towards societal regeneration. This is also one of the few ways that their voices can be heard in a country that tries its best to suppress the voices of the poor.

Falz's song "Follow Follow" is sarcastic and it satirizes the average Nigerian youth who is obsessed with the rich lifestyle and misplaced priorities but sees hard work as an enemy. Falz uses the metaphor of a "Zombie", a lifeless, mindless creature that has no sight and is easily controlled by external forces, to describe the youths who slave after the glamorous lifestyle and will do anything to make sure they belong. Anything except hard work. Although the title and part of the lyrics were borrowed from Fela's song "Zombie", they address two different issues. While Fela's song "Zombie" addresses the Nigerian army, Falz uses his song to mock the folly of youths and urges them to work hard. To emphasize the theme of the song, Falz uses repetition, rhymes, and alliteration throughout the song. He uses the metaphor of "My mates dem dey reason how to make bread/Me, I still dey wonder how I go take blend(zombie)" to describe the activities of working hard to earn a living instead of looking for dubious shortcuts to wealth.

Timaya on the other hand has always been known as one who sees himself as a role model for the youths. He makes it his duty to educate the youths on issues concerning hard work. In his song "God I Beg", he educates the youths using his own life story as an example, being someone who rose from grass to grace through hard work. He talks about the temptations he faced on his way to success such as "I nearly join Yahoo Yahoo them talk say". By doing this he informs the public that "Yahoo Yahoo" which is a Nigerian term for internet fraud, should not be an option or a path to success for the youths. The line "So I decide to sell plantain/Every time I Waka before na so I dey shame" implies

how low he started, something that most youths these days will never do, today he is rich and his success is the evidence of his hard work.

Also, in his song "Gra Gra" he mocks those who refuse to work but expect to get whatever they want on a platter of gold. Timaya feels that in a world or society like Nigeria, working hard can go a long way to fostering national development. He uses "manna" falling from "heaven", a biblical allusion to when God fed the children of Isreal in the wilderness, to refer to those who do not want to work hard but expect to get whatever they want. To him, most youths in Nigeria refuse to work but they complain about government, policies, actions, exploitations, and embezzlement without working hard to change their status quo,

"I say you no wan work, you want to chop oo

You no wan strive, you want to flex oo

The thing wey dey worry you dey for your body

Person we dey fail na like to dey complain

You no wan work, you say chukwu Biko

You go expect manna to fall from heaven o

Person wey dey carry last too dey complain

The thing wey dey worry you dey for your body ee eh eh"

. In "Something Must to Kill a Man" he urges the youths to take their attention from less important things and focus on the things that are more important to society, such as,

"Pay your rent before you ball

Look for work oo don't be dull

Landlord knocking on your door (pom pom)

Build your house before Dubai"

He educates them on the deceitfulness and vanity of money gotten through illegal or deceitful means;

"Everything you see is a fallacy

Everything you see looking flashy o

I don't give a fuck about their credit o

(I want to work hard for it)"

The title of the song "Something Must to Kill a Man" is an idiom that is used in the song to emphasize people's lackadaisical attitude towards hard work because they feel that whatever they do or no matter how hard they work, everyone is destined to die one way or the other but Timaya encourages the people to work hard to build legacies and live well in the future. He says;

"Something Must to Kill a Man

Something Must to Kill a Man

E no mean say man no go plan

E no mean say you go fall your hand"

He feels that just because everyone is going to die does not mean we should leave our lives to fate because by planning and working hard, we can go a long way in changing things in society, like how we live, how we treat others, how we are treated in return, who is allowed to exercise governmental powers and whether or not we can be exploited.

In his song "Telli Person" he uses the metaphor of "when the time is right" to depict the day of judgement and tribulations to those who refuse to listen, those who refuse to work, and those who spend whatever they earn on unimportant things, emphasizing that there will be consequences for their actions and when the day comes, nobody will inform them because they will realize their mistakes by themselves;

"Yetunde every night and day

You like to samankwe

Brother Nnamdi all your friends

Dey work your own na samankwe eh

I tell you you no gree (madam)

I advise you you no hear(madam)

I tell you you no gree

Your friends dem talk put you no gree

You say all na story

Dem tell you you no gree(madam)

Mother beg you you no hear eh

When the time is right my brother eh

Telli Person telli Person o

Dem no dey telli person

When your eyes go clear o

Telli Person Dem no dey telli person"

Through this song, Timaya enlightens the youths by informing them that hard work pays off and that there are consequences for their laziness and spendthrift attitude.

Similarly, in his song "Don Dada", Timaya sees himself as a role model for the youth. He emphasizes the importance of investing in oneself and avoiding spending money recklessly on unimportant things such as clubbing.

On the issue of the relevance of the youths' importance to society, Okoro and Nwamara argue that "Youth restiveness is a social phenomenon with a negative influence on national development and security. This is because the Youths are potentially the greatest investment for a society's sustainable development"(194). The artists know this and that is why they make the youths one of their main targets in the fight for societal regeneration.

3.3 Conclusion

Falz and Timaya are two music artists who have acknowledged the problems of Nigerian society, shared their knowledge, and suggested solutions to them. This chapter explored the artists' trusted solutions in response to the plight of the common people living in the country. When an activity or behavior is criticized, it makes an individual aware of the gaps in their understanding and it can provide distinct routes for improvements. Falz and Timaya have exposed the gaps in society and they believe that resistance and hard work are keys to societal regeneration.

Chapter Four

Conclusion

It has already been established in this study, through the songs of Falz and Timaya, that music serves as a vehicle for societal regeneration. It has also been established that the artists wish to portray the plight of the working class in Nigeria realistically. The artists' commitment to change is two things that are worth taking note of, especially in a country where the oppressors will do anything to shut down anybody who preaches freedom, revolution, or change to the people.

Chapter One established the purpose and scope of the study. The qualitative methodology was also established. It also tells us that the textual analysis of the songs will be done based on the Marxist theory; a theory that analyses how literature mirrors and criticizes the social and economic structure of a society and explores themes like class struggles, exploitation, and the role of ideology in maintaining power imbalances. Several works of scholars that relate to music, the artists, and their songs were also reviewed.

Chapter Two explored and discussed the different societal ills in the country ranging from religious hypocrisy and exploitation to the citizens' hypocrisy. It also highlighted how different individuals in different social classes exploit the working class and exercise abuse of power. This chapter ended with the conclusion that for society to regenerate, such activities must be put to an end.

Chapter Three emphasized that the societal regeneration that the people seek can not be achieved on a platter of gold; one must rise and fight for it. We concluded that resistance and hard work are inevitable if we truly desire change in the sociopolitical activities and structures in society. We went further to discuss the solutions suggested by the artists in a bid for societal change, which are resistance and hard work. The artists' made it clear that societal regeneration is achievable but this can only be possible if everyone joins hands and work for it.

This work is aimed at how music is used to raise the people's consciousness towards solving societal problems, through the selected songs of the artists; Falz and Timaya and how they made practicable solutions to these problems. This research explored "What is killing the society?", "Why it is like that?" and "How we can save it". The researcher hopes that this research has been able to successfully create awareness of societal issues as well as establish the need for societal regeneration. The researcher also hopes that every well-meaning Nigerian, especially youths, can stand with one voice against the oppressors, and work hard towards obtaining societal regeneration or change.

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Appendix

1. AMEN (Falz)
 Through Jesus Christ our Lord
 Amen Amen
 So many believers(amen)
 Shout the loudest Halleluya
 Amen In the Name of Jesus
 Amen!
 Halleluya somebody
 Waka waka waka waka waka waka

Waka waka waka waka waka waka waka

Ah!

Pull up in a Rolls Royce ghost

(Waka waka waka waka waka waka waka)

My bodyguard armed oga don't come close

(Waka waka waka waka waka waka waka)

(Amen)

I get bread bakery dey my condo

(Waka waka waka waka waka waka waka)

But I dey feed five thousand with only one loaf

(Waka waka waka waka waka waka waka)

My dope dey flow Oluwa gba control

(Waka waka waka waka waka waka waka)

My goal is to make sure you give Christ your soul

(Waka waka waka waka waka waka waka)

(Amen)

If you don't put your offering and tithe in the bowl

(Waka waka waka waka waka waka waka)

Blessing on your life go slow

Pastor house na him dey fine pass

My people dem dey stay for poor surrounding

Yea na so dem talk we chop we gullible to the core

(Waka waka waka waka waka waka waka)

If you drop all you got it's impossible to be poor

(Waka waka waka waka waka waka waka)

(Amen)

Put your hand in your purse give everything to the church

(Waka waka waka waka waka waka waka)

And I promise you the Lord will come knocking on your door

(Waka waka waka waka waka waka waka)

It's funny when you say I'm moving like an unbeliever

(Waka waka waka waka waka waka waka)

It's ironic you tell me to be my brothers keeper

(Waka waka waka waka waka waka waka)

(Amen)

Take our offering set up Uni

(Waka waka waka waka waka waka waka)

And your church members can't even afford the school fee
(Waka waka waka waka waka waka waka)

These moneymaking organizations
Dem come put we Africans in total confusion
Waka waka waka waka waka waka waka

Yea so the taste of that holy communion is too sweet
(Waka waka waka waka waka waka waka)
Be like say you don forget the thing you talk for pulpit
(Waka waka waka waka waka waka waka)
(Amen)

Everybody and their mama still dey take your bullshit
(Waka waka waka waka waka waka waka)
If my sermon worry you e mean say the shoe fit
(Waka waka waka waka waka waka waka)
More Catholic than the pope more faithful than the bishop yeah
(Waka waka waka waka waka waka waka)
I know some kind drug wey dem call religion
(Waka waka waka waka waka waka waka)
(Amen)

I dey pray to God I hope I make it to his kingdom
(Waka waka waka waka waka waka waka)
While the man of God is busy raking in millions
(Waka waka waka waka waka waka waka)

Oh ohh ohh and dem dey do kpa kpa kpa kpa kpa kpa kpa kpa kpa kpa kpa kpa kpa
kpa kpa kpa
Shout the loudest Hallelujah

I know some fanatics go talk yeah It's more than likely
(Waka waka waka waka waka waka waka)
Person wey I fight for go turn around to fight me
(Waka waka waka waka waka waka waka)
(Amen)
You tell your doctor you enjoy the headache
(Waka waka waka waka waka waka waka)
Kill the messenger throway the message
(Waka waka waka waka waka waka waka)
Find sweet and sweet talk na em be the template

(Waka waka waka waka waka waka waka)
 Church plenty pass school for inside my estate
 (Waka waka waka waka waka waka waka)
 You sell hope you sell faith you sell dreams to get paid
 (Waka waka waka waka waka waka waka)
 Na congregation money but dem no go see percentage
 (Waka waka waka waka waka waka waka)

Inside the church
 Having succeeded in driving away the pastor
 Some of the members spoke
 On what could have caused the show of shame

He raises funds in the church
 And keeps the money in his purse
 Without giving to the church authorities

What this one has done
 Is to destabilize the church to destroy this church
 And I will not fight that
 The bible says follow peace with all men
 Somebody shout the loudest halleluyah
 Waka waka waka waka waka waka
 Waka waka waka waka waka waka waka
 Then they started the offering
 At a thousand dollars and then they said
 If you don't got If you don't got cash
 Then we got ATM machines
 I don't understand that logic
 I don't understand that way of thinking
 And I don't understand that to be what religion is
 2. E NO FINISH(Falz)
 Ah! corruption and indiscipline
 With no regard for the life of a citizen
 Mtchew so sickening
 I hope you greedy motherfuckers is listening
 Ahn shey you dey see the insecurity
 Still no regard for the life of a citizen
 Ahn it's so sickening
 I hope you choke on your dinner this evening

You carry million Dollar keep put for house
 When many brother never see food to chop
 And many sister come dey prostitute around
 Just to make sure they keep something in account
 This no be club song I no come to shout
 Na real strong matter I wan talk about
 I see many thief now dem don dey renounce oo
 I wake up from sleep and I put song for mouth

Baba Fela talk am
 But e no finish e no finish e no finish oh oh
 When e go finish
 Say baba Fela talk am
 But e no finish e no finish e no finish eh eh
 My brother when e go finish
 I get many things to talk about
 Yeah yeah yeah yeah to talk about
 I get many things to yarn about
 I never talk finish
 To yarn about
 Na so I put my mouth for song
 I never talk finish
 Mouth for song
 I say I put my mouth for song
 I never talk finish
 My mouth for song

Ah
 Unemployment and nepotism
 Ori mi gbono ema do mi si
 Ejo e je kin soro ton
 Sho li gba ti gbo gbo le gba jo ni si
 I no know how long we go dey recession
 My cousin tell me university no dey in session
 Say get to the house and nothing to chow
 Many don kpai go many dey depression
 Somebody tell baba Fela say e too talk truth
 Say the government still dey shoot on youth

Animal dem still dey put on suit and agbada
 Our leader dem still confuse
 Nothing wey dem talk dem never talk before
 Political robbers all of them be fraud
 Big thief talk my people je applaud
 Wey dey still dey cause sorrow tears and blood

Baba Fela talk am
 But e no finish e no finish e no finish oh oh
 When e go finish
 Baba Fela talk am
 But e no finish e no finish e no finish eh eh
 My brother when e go finish
 I get many things to talk about
 Yeah yeah yeah yeah to talk about
 I get many things to yarn about
 I never talk finish
 To yarn about
 Na so I put my mouth for song
 I never talk finish
 Mouth for song
 I say I put my mouth for song
 I never talk finish
 My mouth for song

In Nigeria of today
 The the irony is there is, the people are not conscious
 Cost of living is
 Nigeria is even recently now like
 the where the poorest people are in the world
 Sometimes I look and say Fela where you dey oo
 Come and see oh

3. FOLLOW FOLLOW (Falz)

Woa! No break, no job, no sense, ajoro, jara, joro, joro, joro, joro
 Attention! (Zombie) quick march!
 Slow march! (Zombie) left turn!
 Attention! (Zombie) quick march!
 Slow march! (Zombie) left turn!
 Attention! (Zombie) quick march!

Slow march! (Zombie) left turn!
 (Ah)
 Attention! (Zombie) quick march!
 (no hey hey)
 Slow march! (Zombie) left turn!

Uh, shakara po, alakori
 (Hey) emi ti mi lowo la po mi (no money)
 Follow-follow wan kill the boy, boy, boy
 E just dey go like zombie
 OG, na God I take beg (say what?)
 Una no go fit to stop my fake flex
 My phonetic, my complex
 Teacher don't teach me nonsense
 Me, I want to rock the latest (zombie)
 Shey, you no dey feel my swag dey make sense (okay)
 I dey tell the boys of how I go take spend(zombie)
 Even when I know account e dey red
 My mates dem dey reason how to make bread
 Me, I still dey wonder how I go take blend
 (zombie)
 I go need to talk for matter wey trend (zombie)
 You for see the likes on top my JPEG (zombie)

Woa! No break, no job, no sense, ajoro, jara, joro, joro, jara
 Attention! (Zombie) quick march!
 Slow march! (Zombie) left turn!
 (Where the parol? Sho ti pari? I don show)
 Attention! (Zombie) quick march!
 Slow march! (Zombie) left turn!
 (Oh no, no, no, I must blow, blow, blow)
 Attention! (Zombie) quick march!
 Slow march! (Zombie) left turn!
 (Je'a lo'be, gimme large, chop kobo anyhow, come collect)
 Attention! (Zombie) quick march!
 Slow march! (Zombie) left turn!
 (E mi ko ni mo ni motor, why you acting like you don't know?)

Uh, na me and you go dey inside the trouser (zombie)
 I see wetin David dey buy for Chioma

I need to break my bag to feel among nah
 K'emi ati boys no jora(zombie)
 Sho ri wedding Banky, and Adesua?
 Sho ti gbo pe Toke tira Range Rover?
 Ye fo'ya, I go borrow pose nah
 I go be the talk of the town, I go take over
 I need followers, e dey important (zombie)
 Dem see pesin dey Lekki wey dey pump yansh
 I need HPB, I need congrats(zombie)
 I need mansions, I need more
 My mates dem dey reason how to make bread
 Me, I still dey wonder how I go take blend(zombie)
 I go need to talk for matter wey trend
 You for see the likes on top my JPEG

Woa! No break, no job, no sense, ajoro, jara, joro, joro, jara
 Attention! (Zombie) quick march!
 Slow march! (Zombie) left turn!
 (Where the parol? Sho ti pari? I don show)
 Attention! (Zombie) quick march!
 Slow march! (Zombie) left turn!
 (Oh no, no, no, I must blow, blow, blow)
 Attention! (Zombie) quick march!
 Slow march! (Zombie) left turn!
 (Je'a lo'be, gimme large, chop koboko anyhow, come collect)
 Attention! (Zombie) quick march!
 Slow march! (Zombie) left turn!
 (E mi ko ni mo ni motor, why you acting like you don't know?)

Attention! (Zombie) quick march!
 Slow march! (Zombie) left turn!
 Attention! (Zombie) quick march!
 Slow march! (Zombie) left turn!
 Attention! (Zombie) quick march!
 Slow march! (Zombie) left turn!
 Attention! (Zombie) quick march!
 Slow march! (Zombie) Left turn!
 No break, no job, no sense, ajoro, jara, joro

4. HYPOCRITES (Falz featuring Demmie Vee)

Uh uh uh yeah

People just dey do like say dem no dey shit

People just dey do like say dem no dey breathe o

People just dey do like say dem get superpower dem

People just dey do like say dem no dey weak o uh uhhhh

Nobody wan dey sow where he no dey reap o

Everybody is a motherfuckin' hypocrite o

Everybody is a motherfuckin' hypocrite o

oh you and I

Everybody is a motherfuckin' hypocrite o

People just dey do like say na dem be Jesus

People so wicked but they so religious

Who dey calculate he no dey show the figures

Who dey demonstrate wey dey run leave us

People too complain but dey fear to speak up

You don't want to die but nothing to live for

Christain and corrupt no suppose be mixture

Real musulumi no suppose dey thief joor

Real talk no be fight rara

Everybody get im fault for inside matter

We dey talk human right we no respect am

Who are we to crucify the homosexuals

Most of una don dey involved from time

But no be anybody business who you wan climb

You dey form gentleman when we dey with you

But you go still go home beat your wife to stupor

People just dey do like say dem no dey shit

People just dey do like say dem no dey breathe o

People just dey do like say dem get superpower dem

People just dey do like say dem no dey weak o uh uh uh uh

Nobody wan dey sow where he no dey reap o

Everybody is a motherfuckin' hypocrite o yeah

Everybody is a motherfuckin' hypocrite o

oh you and I

Everybody is a motherfuckin' hypocrite o

Pastor wey dey do like say he no be sinner

See the spec in your eye no dey point finger
 What about the really greedy politician
 Acting like he really care for the layman
 And what about even you voters
 Wey dey act like say you only see two jokers
 Recycle the same corrupt men
 Later you complain you say you hate the government
 And the fake prophets
 Some dey for convent
 With underage boys wey dey make boyfriend
 And you claim consent when you messing with a minor
 Some say na Devilbox o
 No tele for their parlor
 Ehen because you no be virgin you no meet am well
 But the one wey tie scarf you no give am help
 Oh you say you no dey smoke
 You no dey drink the liquor
 But your heart dey evil
 Shey you see the picture

People just dey do like say dem no dey shit
 People just dey do like say dem no dey breathe o
 People just dey do like say dem get superpower dem
 People just dey do like say dem no dey weak o uh uh uhh
 Nobody wan dey sow where he no dey reap o
 Everybody is a motherfuckin' hypocrite
 o Yeah
 Everybody is a motherfuckin' hypocrite o
 ooh you and I
 Everybody is a motherfuckin' hypocrite

Ofcourse I know truth is bitter
 Bitter gidi gon pass bitter leaf o
 What is the essence of debating
 When we know the truth in our mind
 Why you come dey do like say you no dey shit
 Why you come dey do like say you no dey love o
 We no fit be the same
 Everybody is a motherfuckin'
 5. JOHNNY(Falz)

JJD JJD
 JJD JJD JJD Johnny Just drop
 (everybody say yeah yeah)
 JJD JJD JJD JJD
 JJD JJD JJD Johnny Just drop

Uh, Johnny just drop (everybody say yeah yeah)
 Na person shoot am down
 Johnny wey dey innocent
 Johnny wey dey new in town
 JJD JJD JJD JJD
 Dem kill am for Jos, for no just cause
 JJD JJD JJD
 Nobody fit comot for house
 Johnny Just drop
 Dem no born us
 Johnny no get privilege (JJD)
 But Johnny want more (JJD)

He wan go study (JJD)
 Johnny say he wan be doctor
 Him family die for the same floors(JJD)
 Same floors wey him blood pop(JJD)
 Why we no fit be one bros?(JJD)
 Why you wasting all the blood for?(JJD)
 Johnny just drop
 Shey, na religion abi culture(JJD)
 Abi, politician wey dey sponsor?(JJD)
 Wetin be the thing wey dey cause war(JJD)
 Wey you no stop to dey drop blood?
 Johnny just drop
 Why do you need to show me the matchete?(JJD)
 What is the point of the gunshot? Pause!(JJD)

Johnny just drop (JJD, JJD, Johnny just drop)
 (Everybody say yea-yea)
 Uh, Johnny just drop
 For no just cause

Uh, go

Uh, Johnny come, Johnny go (everybody say yeah yeah)
 Johnny just complete him youth service
 Passing out tomorrow
 So, the guys dem do party for the place(JJD)
 Wey the boys dem dey meet usually(JJD)
 One or two drinks to relax, no be say dem too shack
 (JJD JJD JJD Johnny just drop)
 Time don go, night don show, make dem come go house(JJD)
 Who stand for road? make I horn, oh(JJD)
 Na em po-po, shout, "park there"(JJD)
 Where your particulars(JJD)
 And where do you think that you are going like this ní'wò yii alá?(JJD)
 È rò pé ẹ lè má bẹ(JJD JJD)
 (Johnny Just drop)
 Tẹ bá sọrọ jù, ẹ ma tẹ(JJD)
 Nna don run go chop life(JJD)
 Óyà, give me my share(JJD)
 Before dem talk one, he say shut up!(JJD)
 Small boy, who dash you liver?(JJD)
 Talk more, I go cock gun(JJD)
 Small-time, he don pull trigger(JJD JJD)
 Johnny just drop
 Ah! He don kill am, oh(JJD)

Let's have a church break
 Everybody say yeah yeah

Johnny just drop
 Na po-po shoot am down
 This motherfucking trigger-happy nigga
 Just cause unnecessary sorrow for him family sha
 All because dem no oblige you when you ask for some cash
 No fucking threat, no weapons
 Just him and his guys in his car
 You have the guts to tell me, "You're accidentally discharge"
 Mad man, waka
 You be bloody bastard
 You waste a life, and try to tell me that you sorry after
 Trying times and dark days

It's just becoming darker
 It's still the same sad story
 Just another chapter
 Johnny drop for Borno
 Johnny kpai for Plateau
 Some blame it on religion
 Some dey fight for màálù
 Johnny drop for Lagos 'cause say foolish man overdo

If Johnny continue to drop
 Èyàn mélòó lo má kù?
 Èyàn mélòó lo má kù? (Everybody say yea-yea)
 Èyàn mélòó lo ma kù?

6. TALK (Timaya)

Anything I talk make you talk am again
 Eh eh talk am again
 Anything I talk make you talk am again
 Eh eh talk am again
 Brother Muric shout finish we no see am for court
 Eh eh we no see am for court
 Election don dey come they go need your support(eh vote for me, and eh that's all thank you)
 Eh eh need your support
 Since EFCC burst in we no see you for club
 Eh eh we no see you for club
 And you get legit work o na wetin you talk
 Eh eh na wetin you talk
 Na you talk am o(talk am o)
 no be me talk am o(talk am o)
 Na you talk am o (talk am o)
 no be me talk am o(talk am o)
 Na you talk am o(talk am o)
 na be me talk am o(talk am o)
 Na you talk am o(talk am o)
 no be me talk am o(talk am o)

Four year tenure three year holiday
 Eh Eh three year holiday
 Our senator don dey fight Kung fu again
 Eh eh fight Kung fu again

They dem never tire they wan continue the race
 Eh eh they wan continue the race
 We buy your story but you no give us change
 Eh eh you no give us change
 Na you talk am o(talk am o)
 no be me talk am o(talk am o)
 Na you talk am o (talk am o)
 no be me talk am o(talk am o)
 Na you talk am o(talk am o)
 no be me talk am o(talk am o)
 Anything I talk make you talk am again
 Eh eh talk am again
 Anything I talk make you talk am again
 Eh eh talk am again
 Month don end oga pay salary
 Eh eh oga pay salary
 In 2019 Nineteen eight alawee
 Eh eh Nineteen eight alawee
 Instead of may you work you dey find Alhaji
 Eh eh she dey find Alhaji
 You come turn your body to cash and carry
 Eh eh shebi na cash and carry
 Na you talk am o(talk am o)
 no be me talk am o(talk am o)
 Na you talk am o (talk am o)
 no be me talk am o(talk am o)
 Na you talk am o(talk am o)
 no be me talk am o(talk am o)
 Na you talk am o(talk am o)
 no be me talk am o(talk am o)

Three private jet you say you buy am for church
 Eh eh say you buy am for church
 But your congregation no dey follow fly am of course
 Eh eh dem no dey follow fly am of course
 Why your people still dey carry carry eye for someone
 Eh eh carry carry eye for someone
 Shey I no be person cause no be your tribe I come from
 Eh eh cause no be your tribe I come from

Small man thief for market you set fire for em body
 Big man thief money we dey hail am like dummy
 We dey suffer we dey smile we dey fear to talk
 My people no get chop my people no get work
 These days we no know if authority dey for office
 Cause the yawa wey we see no be security wey you promise
 And the cup e don full we don tire for all the rubbish
 All the punishment
 Na me talk am o

7. THIS IS NIGERIA(Falz)

Verse 1]

Extremely poor. The medical facilities are poor. We operate a predatory, neocolonial capitalist system, which is founded on fraud and exploitation, and therefore, you are bound to have corrupt institutionalists.

Many criminal cases are settled in police stations, albeit illegal

Eh eh eh eh eh eh eh e-ewo

Eh eh eh eh eh eh eh e-ewo

Eh eh eh eh eh eh eh e-ewo

[Chorus]

This is Nigeria

Look how I'm living now

Look how I'm living now

Everybody be criminal

This is Nigeria

Look how we living now

Look what we eating now

Everybody be criminal

[Verse 2]

This is Nigeria

Just because I'm on TV now

Person wey no get work

Is checking to see

If my watch is original

This is Nigeria

Wey da Madam Philomena

Money vanish from your office

36 million you talk say na animal

This is Nigeria

Never ending recession o

When looters and killers and stealers are still contesting election o
 Politicians wey thief some billion and billion e no dey go prison o
 Police station dey close by 6
 Security reason o

(Babaa, ese o, babaa, ese o babaa, awa dupe baba)

My brothers and sisters, I want you to put your hands up right now, because your miracle
 is coming this week. If you believe, let me hear you say Amen!

[Verse 3]

This is Nigeria

Praise and worship we singing now

Pastor put his hands on the breast of his members

He's pulling the demons out

This is Nigeria

No electricity daily o

Your people are still working multiple jobs

And they talk say we lazy o

This is Nigeria

There is plenty Wahala sha

Fulani Herdsmen still dey slaughter

Carry people they massacre

This is Nigeria

Works in my area

This is democracy

Political hysteria

Yahoo Yahoo don tear everywhere now

And we act like it's so cool

Casting the P, I'm being castigated just for trying to be noble

This Nigeria

Look at my nation o

SARS stop me for road any explanation you go talk am for station o

(Sir am, Sir look I'm sorry, I'm just a student, I'm a student of the University of Lagos.

We were just coming from the club. Ok so my friend and I. No sir I have my I.D. to
 prove.)

Eh eh eh eh eh eh eh e-ewo

Eh eh eh eh eh eh eh e-ewo

Eh eh eh eh eh eh eh e-ewo

[Chorus]

This is Nigeria

Look how I'm living now
 Look how I'm living now
 Everybody be criminal
 This is Nigeria

Look how we living now
 Look what we eating now
 Everybody be criminal

(This is breaking, transmission of ah, transmission eh, transmission.)

[Outro]

But what happens everyday is that, the system has allowed it. For instance there is no law that allows you to take money from the church, invest in business, and privatize it. No. It is only in Nigeria were you can take money from the church, money contributed by poor congregation members. You go and set up a university that the members cannot attend. Cannot send their children to. It's against the rule and the law of God. It's against our constitution

8. PITY 4 US (Timaya)

Eh

Mr biggie man o, Mr poor man o
 Fellow Nigerians o, sebi una dey hear me o
 No be wetin dem be talk o
 This was not what dey promised us o
 Dem tell us say dem go bring the change o
 Oh no no, no no
 As the thing dey go, situation e just dey bad o eh
 As day dey break things e just dey hard ooo
 No food to chop, everyday dollar dey rise o
 See the people don dey cry o onononooo

Oh no no no no

Pity for us o, pity for us o
 Politicians please pity for us o
 Na beg we dey beg o, see my people don dey die o
 Please pity for us o, politician please pity for us o
 Oh no no no nooo

I believe in Nigeria with all my life
 I pledge to Nigeria my country o, with all my heart o

Anywhere I go na naija
 Anything I do na naija,
 Anywhere I go to naija
 See my houses na for naija,
 I invest in my naija,
 Everything na plan for naija
 Politician show some love oo

Oh no no no no
 Pity for us o, pity for us o
 Politician have mercy on us o
 Na beg we dey beg o
 E don dey the thing don dey bad o
 Please pity for us o
 Politician please pity for us o
 Pity for us o
 Oh no no no no
 Iworiwo, Iwori, Iworiwowo, iwori
 Iworiwo, Iwori, Iworiwowo, iwori
 As we sit down dey complain today our gragra e full for our body
 As we dey for here we dey complain our own e full our body o
 Eh
 Search your conscience o
 We sef we no good oo
 Make we live right oh
 We sef we no dey try
 I know say everyday politician steal our money
 I know say politicians carry our money go oversea
 People dey die
 Politician just dey smile o
 People dey die o
 Their children dey oversea

Pity for us o, Pity for us o
 Politician have mercy on us oo
 We don dey die o, Anything we do o
 Please pity for us o, politician have mercy on us o
 Oh no no nooo
 Eh!
 This is painful oh

Oh

9. DON DADA (Timaya)

Chulo eh

Uh yeah (Uh yeah)

Uh yeah(Uh yeah)

Uh yeah(Uh yeah)

Uh yeah(Uh yeah)

Uh yeah

Don dada (uhh yeah)

Don dada (uhh yeah)

Na we be don dada

(Uhh yeah, uhh yeah uhh yeah uhh yeah)

Yeah don dada (uhh yeah)

We be don dada (uhh yeah)

Na we be don dada

(Uhh yeah, uhh yeah uhh yeah uhh yeah)

Telli mi, telli me, telli me how you feel eh

The people you dey help say na dem go fuck you up eeh

Make una telli me, telli me, telli me how you feel eh eh ai (leggo)

The people you show love to na dem go fuck you up eh

To dey broke is a fuck up (ehn)

I get guys weh I bring up

I pick them from the bus stop

Now if I call them no dey pick up (for the gbedu weh we dey)

All these guys weh dey insult (continue)

So nice and I won't stop

My level can never drop(yeah)

I'm their role model, I'm their big boss (for the gbedu weh we dey)

Oooh oo,

all the money weh I get I wanna hold it

I don't wanna go to the club one night and blow it (hear me now)

Hey!

The best investment is on yourself oo

I don't wanna hear say nobody come pick my call no more

What's my name? Leggo (don dada) chulo eh

Say again don dada

What's my name? Call me don dada

Chulo don dada

Chulo I be their don dada
 What's my name? Don dada
 Say again (don dada) right
 What's my name? (Leggo)
 Call me (don dada)
 Say my name (don dada)

Leggo
 Every day, everyday, everyday I just dey go
 No time no time
 Dem dey hate, dem dey hate
 Dem dey see say me I get so much loving
 I don't understand how you help a brother
 And he turn him back on you
 Every day still I die they can never see me fall, that one na lie
 Oohh oo, all the money in the world I wanna hold it (stoopid)
 I don't wanna go to the club one night and blow it (hear me now)
 Hey!
 The best investment is on yourself ooh (don't believe people man)
 I don't wanna hear say nobody come pick my call no more

What's my name? leggo (don dada) papi
 Say again right ouh (don dada) papi
 What's my name? (Don dada) concur
 (Don dada) right, I be their (don dada)
 What's my name? Chulo eh (don dada)
 Say again (don dada) right
 What's my name? (Leggo)
 Call me (don dada)
 Say my name (don dada)
 Leggo
 oohh ooh ah
 I love me
 stoopid stoopid
 papi papi great chulo
 Right
 10. GOD I BEG (Timaya)
 True Story story
 For that life wey you get (everybody say ah)
 For the money wey you get (everybody talk say ah)

My brother man no be your power eh
 I say Is not your body eh ah
 Is not your power is not your fight eh
 Chineke ne

The fear of poverty
 Is the beginning of hard work
 If you no work you no go chop
 Anytime I waka before na so I dey talk
 See I nearly join Yahoo Yahoo them talk say
 People start to look me like a boncom
 So I decide to sell plantain
 Everytime I waka before na so I dey shame

Thank God, God don bless me eh
 I dey pon the game
 Thank God for this mercies eh chai
 Say Timaya na my name
 Sometimes I dey wonder for myself
 If I no get money again oh
 Who go give me money to chop
 My brother man how I go dey oh
 My mama my papa my brothers and sisters
 Who go dey their pillow oh
 God Abeg oh God Abeg oh eh chai
 God Abeg oh God Abeg oh
 God never never never let me to lack oh
 God Abeg oh oh
 Eh baba God I beg you I beg you
 Abeg I dey beg you eh eh ah
 God I beg you I beg you
 Abeg I dey beg you eh chai
 Chineke ne

The fear of the Almighty
 Is the beginning of wisdom
 I remember when I bin start
 Many people look at me say Timaya dey mad(timaya dey mad!)
 The road to success is very narrow(very narrow)
 So many people say I don kolo (don kolo)

Hey! dem call me an olofofo (olofofo)
 Say right now Timaya don come blow o
 ohhh

Thank God for his mercies eh
 I dey pon the game
 Thank God for your blessings eh chai
 Say Timaya na my name
 Sometimes I dey wonder for myself
 If I no get money again oh
 Who go give me money to chop
 My brother man how I go do o

If my music no sell again
 My brother na wetin I go say oh
 God abeg oh abeg oh ohh
 abeg oh abeg oh ohh
 Never never let me to lack oh
 God abeg oh oh oh
 Baba God I beg you I beg you
 abeg I dey beg you eh eh ah
 Nanawe I beg you I beg you
 I beg I dey beg you eh ah
 chineke ne

Everybody just say ah eh
 It's another true story eh
 E happen for my family eh (my family eh)
 My papa was very wealthy(very wealthy)
 My brother man in that case it was heavy eh chai
 Right now we so broke(so broke)
 My brother man I swear no be joke(no be joke)
 Some people won begin to dey vex
 My brother this e be like James hardly chase

Ah
 Say thank God God don bless me eh ah
 I dey pon the game
 Thank God for your mercies eh chai
 Say Timaya na my name

Sometimes I dey wonder for myself
 If I no get money again oh oh
 Who go give me money to chop
 My brother man wetin I go do o
 All the money wey I get for this world
 My brother e go last for me oh
 God abeg oh abeg oh eh chai
 God abeg oh God abeg oh
 God never never let me to go down low
 God abeg ooh oh oh

Everybody everybody say
 God I beg you I beg you
 Abeg I dey beg you eh eh ah
 God I beg you I beg you
 I beg I dey beg you eh eh

Everybody just say
 Life I'm living today eh
 No be my own oh
 The business wey I dey do today
 My brother na Jehovah just dey see me through
 Oh the money the fame the car and the house
 No be my own oh
 God I beg you I beg you
 I beg I dey beg you eh eh chai
 I beg you I beg you
 I dey beg I dey beg you eh
 Everybody everybody everybody say
 If you like make you get mansion(mansion)
 Eh if you like make you get billion (billion)
 Eh if you like make you get trillion (trillion)
 If you like make you feel like John Forefront chai
 No be you nothing eh
 Na Jehovah be everything eh
 My brother man I tell you the true story(true story)
 Eh this one e no dey funny eh

Thank God for blessings oh
 I dey pon the game

Thank God for your blessings oh
 Everybody sing say
 Sometimes I dey wonder l dey pon l dey won l dey pon (if i no get money again o)
 chineke ne
 Sometimes I dey wonder for myself
 (my man wetin i go do oh)
 Self eh eh self eh eh
 Sometimes I dey wonder for myself eh
 (my brother na wetin i go do.)

God abeg oh abeg oh
 abeg oh abeg oh
 Never never let me to lack oh
 abeg oh oh
 Baba God l beg you l beg you
 abeg I dey beg you eh eh
 Nanawe I beg you I beg you
 abeg I dey beg you eh

11. GRA GRA (Timaya)

Me I no dey do gra gra do gra gra I no dey gberaga
 Right now I no dey do gra gra do gra gra I no dey gberaga
 You no wan work you want to chop oo
 You no wan strive you want to flex oo
 You must to serve before you be boss oo
 You no wan suffer you wan enjoy oo
 Right now me I'm chilling in my Chulo Chulo way
 God know say I work hard to be where I dey
 If you try to mess with me I look the other way
 But if you fuck up you will never get away
 Right now I no dey do gra gra do gra gra I no dey gberaga
 I say me I no dey do gra gra do gra gra I no dey gberaga

Everything is popping up for my side
 That's why the people eyes they chook for my side
 I got shooters wey fit cause homicide
 Me I dey sail everyday with all of my guys
 I say thank is full person wey dey talk don chop belle full
 Back inna the days dem call me a fool
 See me today say my God I'm grateful
 It's Chulo Way

Say me I no dey do gra gra do gra gra I no dey gberaga
 Right now I can't do gra gra do gra gra I no dey gberaga
 I say you no wan work you want to chop oo
 You no wan strive you want to flex oo
 The thing wey dey worry you dey for your body
 Person wey dey fail na like to complain
 You no wan work you say Chukwu biko
 You go expect manna to fall from heaven oo
 Person wey dey carry last too dey complain
 The thing wey dey worry you dey for your body ee eh eh
 Do gra gra do gra gra I no dey gberaga
 That's why I no dey do gra gra do gra gra I no dey gberaga

tell me now see say
 If life give you pain please pop Champagne oo
 Don't give a damn don't you complain oo
 See these people dem a insane oo oo
 If life give you pain please pop Champagne oo
 Don't give a damn don't you complain oo
 See these people dem a insane oo oo
 Me I tell them me I see o God hear me who nobody for my side
 Me I look my left my right I see nobody for my side
 Hustlers don't complain we just figure it and slide
 Say we ready for the rainy day only God dey my side

Me I no dey do gra gra do gra gra I no dey gberaga
 Right now I no dey do gra gra do gra gra I no dey gberaga
 You no wan work you want to chop oo
 You no wan strive you want to flex oo
 You must to serve before you be boss oo
 You no wan suffer you wan enjoy oo
 Right now me I'm chilling in my Chulo Chulo way
 Everybody know say me don't give the fvck I dey
 If you try to mess with me I look the other way
 But if you fuck up you will never get away
 Right now I no dey do gra gra do gra gra I no dey gberaga
 I say me I no dey do gra gra do gra gra I no dey gberaga

12. SOMETHING MUST KILL A MAN (Timaya)

Chulo e

Leggo

E chikichikije e jejeje

E chikichikije e jejeje

E chikichikichikije e jejeje

E chikichikije e jejeje

Ouu Leggo

Something must to kill a man

Something must to kill a man

E no mean say man no go plan

E no mean say you go fall your hand

Something must to kill a man

Something must to kill a man

E no mean say man no go plan

E no mean say you go fall your hand

Oo dada

At the same time oh oo wawa

Enjoyment e dey sweet oh oo abaa

At the same time oh oo wawa

Good life e dey sweet oo oh oh oh

Ananana eh

Enjoyment fit to kill oh oo dada

Pitata eh tah teh eh e ah

tara eh e ah e ah

Something must to kill a man(pom pom)

Something must to kill a man(pogodo)

E no mean say man no go plan(pom pom)

E no mean say you go fall your hand

Something must to kill a man(pom pom)

Something must to kill a man(pogodo)

E no mean say man no go plan

E no mean say you go fall your hand

Chulo e

Leggo

E chikichikije e jejeje

E chikichikije e jejeje

E chikichikichikije e jejeje

E chikichikije e jejeje

Ouu Leggo

Pay your rent before you ball
 Look for work oo don't be dull
 Landlord knocking on your door (pom pom)
 Build your house before Dubai
 Everything you see is a fallacy
 Everything you see looking flashy
 I don't give a fuck about their credit oo
 (I want to work hard for it eh)

Oo dada at the same time oh oo wawa
 Enjoyment e dey sweet oh oo abaa
 At the same time oh oo wawa
 Good life e dey sweet oo oh oh oh
 Ananana eh
 Enjoyment fit to kill oh oo dada
 Pitata eh tah teh eh e ah
 tara eh e ah e ah
 Something must to kill a man(pom pom)
 Something must to kill a man(pogodo)
 E no mean say man no go plan(pom pom)
 E no mean say you go fall your hand
 Something must to kill a man(pom pom)
 Something must to kill a man(pogodo)
 E no mean say man no go plan
 E no mean say you go fall your hand

13. THE LIGHT (Timaya)

Leggo

The way we dey go
 We cannot see the light
 Aii aii oh
 Aii aii oh
 We want to see the light
 The way we dey go
 We cannot see the light
 Aii aii oh
 Aii aii oh
 We want to see the light

I say
 The dipadipadi (yele)
 My country things are hard ee(yele)
 Every day the population
 Suffer dey the entire nation

I say
 The dipadipadi (yele)
 My country things are hard ee
 Every day the population
 Suffer dey the entire nation

Every day for my country the people dem shouting Allah
 Every day for my country the people dey hope on God
 Every day for my country the people dem shouting Allah
 Every day for my country the people dey hope on God

See
 Politicians are too greedy
 Their ways are too funny my brother ooh
 Tell me eh, why oh, tell me eh
 Every day the same story
 Them got no plans for humanity
 Say my brother ooh
 Make you tell me eh
 Nwanne make you tell me eh

The way we dey go
 We cannot see the light
 Aii aii oh
 Aii aii oh
 We want to see the light
 The way we dey go
 We cannot see the light
 Aii aii oh
 Aii aii oh
 We want to see the light

Yeah
 I wonder how you sleep at night
 When you know people are not okay

Trust me man, that's cold
 Write your name in gold
 Listen
 Inspire people, Motivate people
 Make people to wanna be like you
 Be the change that we are talking about
 Be the greatness that we are talking about
 Leggo

Take a look at Mandela
 Martin Luther King (right)
 Take a look at Obama
 You should take a look oo my brother ooh
 Always can't open new doors
 Take a look at Panya (for instance)
 Take a look at, take a look at
 You should take a look ooh

The way we dey go
 We cannot see the light
 Aii aii oh
 Aii aii oh
 We want to see the light
 The way we dey go
 We cannot see the light
 Aii aii oh
 Aii aii oh
 We want to see the light
 14. MR YAKUBU (Falz featuring Vector)
 Mr Yakubu! E ma n se bi fraudster
 You don't want to prosper
 Come and collect Oscar
 300 billion te gbà lówó ìjoba
 Kí le fi se ná sir?
 A ti fi je Mossa
 Twitter dey talk
 This one go hot
 Other chairman corrupt but
 This one is not
 Youth sef dey talk

When we protest they shot
 Make we carry PVC
 Make we see wetin go sup
 (E go sup)
 Suddenly e scatter
 Area boy ti jagba
 As Ole dey japa
 Olopa dey guide am
 You wayo the number
 The portal, e shut down
 You drop us the lamba
 Somebody e hack am

Mr Yakubu! E ma n se bi fraudster
 (Ah ah)
 Mr Yakubu! E ma n se bi fraudster
 Mr Yakubu! E ma n se bi fraudster
 (Ah ah are you calling a dignitary...?)
 Mr Yakubu! E ma n se bi fraudster

The same Mr Yakubu?
 who
 Oju ati Orun?
 who
 Enu no dey work
 work
 Opolo ti burst
 burst
 Na who do the law?
 law
 Na who kill the law?
 law
 Who people go ask?
 law
 Na who dem go call?
 law
 I been dey my own
 dey my own
 Shey make I do like I no know wetin I know?
 wey i know

Or make I do like I no see wetin I see?
 see
 They make I be person wey no be wetin I be?
 wey i be
 You must be stupid if you think you have a case
 Have a case
 Mr Yakubu who came from out of space
 out of space
 Mr Yakubu who is not like Gowon
 No
 He's not head of state
 no
 He doesn't need a gun
 no no
 He took the results verified by a lot
 yes
 The honorable court even ruled back then
 That all parties can go ahead and access the source of their claims
 Mr Yakubu is just a name

Mr Yakubu! Eṣ ma n se bi fraudster
 (First argument)
 (I'll leave the rest for the next argument)
 Mr Yakubu! Eṣ ma n se bi fraudster
 (Calling me names)

Yeah!
 Ki lo wi? Talk am make I hear
 Olè
 Alàtenuje
 You want lie say the cheddar no flow
 The right thing na wetin you no no know
 Lion no dey sleep, for jungle
 As the breeze blow, fowl nyash e don show
 Lion no dey sleep, for jungle
 As the breeze blow, fowl nyash e don show

Thank you my lord
 I respect you my lord
 Unreasonable tribal prejudice galore

Sèbí wón ti sanwó? E ti sáré koó
 O wá so fun p'ó ti joba tán, kón ma gbádébò
 No be say the job clean, dem no get janitor
 Evidence everywhere, everybody capture
 Wetin you come write for inside your report card ?
 You think 200million people are not smart ?

Mr Yakubu! È ma n se bi fraudster
 Mr Yakubu! È ma n se bi fraudster
 Mr Yakubu! È ma n se bi fraudster
 Mr Yakubu! È ma n se bi fraudster
 15. TELLI PERSON (Timaya featuring Phyno and Olamide)

Yaga yaga
 Yeh Soundbowy
 Baddo Iyo
 Leggo
 Phyno Fino weyu
 Leggo

Yetunde every night and day
 You like to samankwe
 Brother Nnamdi all your friends
 Dey work your own na samankwe eh
 I tell you you no gree (madam)
 I advise you you no hear(madam)
 I tell you you no gree
 Your friends dem talk put you no gree
 You say all na story
 Dem tell you you no gree(madam)
 Mother beg you you no hear eh
 When the time is right my brother eh
 Telli Person telli Person o
 Dem no dey telli person
 When your eyes go clear o
 Telli Person Dem no dey telli person

Ebele adi lo ya
 Ima kwa n'ebele adilo ya
 Egosi gi meat
 Nye gi ishi fish e

Welu maka uru adiro ya
 Ha aka'm adiro ya
 Nekwa abu mu aji adiro ya
 Ichoga yo mother ichoga your babe
 Nekwa n'anya mu afuro ha eh
 All I want is what is meant for me oh!!
 My father used to tell me PLEASE
 MY SON invest money oh!! eh
 You no get work you
 Just de show money oh
 You follow gucci oh Olu akuo
 I tell you you no gree
 Them tell you you no hear
 Your mother tell you you no gree
 I warn you you no hear
 For this street wey we
 Dey ndi ogbe no d play
 Ha ga ako kwa your way
 Nwanne le
 When the time is right my brother eh
 Telli Person telli Person o
 Dem no dey telli person
 When your eyes go clear o
 Telli Person Dem no dey telli person
 Oya Telli person

Oya samina mina eh eh waka waka eh eh
 Samina mina you travel go minna
 Dem say dem see you for Abuja
 Nwa'ne oya check eh enu
 Ti mo fi la sho le peck eh
 Tele tele oni mi'o shey spec eh
 Owo off shoulder oni crew ni neck eh
 Omo I'd be gone till November ma gor
 O fe she falafolo ko sun s'apa kan
 You say I be thug like Pe mi'o l'
 Owo mo tun ri bi eja shawa gan mo
 Gba yawa gan men mo gba yawa gan
 Aye mi ti wa da ti'eh wa sour gan
 O un fimi shako tori era faragon

Mama re tun bi'mi who is your father gan
Who's hot who not Tell me who rock
Who sell out in the stores
You tell me who flopped
Who copped the blue drop
Whose jewels got rocked
Yeh Badoo no ni o
Baby oya whine for me o
One two koma lo'mo mi o
Bend down ko ma jo for me oo
When the time is right my brother eh
Telli Person Telli Person o
Dem no dey telli person
When your eyes go clear o
Telli Person Dem no dey telli person
Eh telli person.

Aha!
The life we dey, we no fit play wayoo
Eh my people ooo
The way you lay your bed na so you go eh
Them dey wonder