

RESEARCH ARTICLE

Music-Medium as a Sensitisation Tool in the Fight Against the Covid-19 in Southwest Nigeria

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Abstract

This paper examines the contributions of the effective use of music-medium as a tool for sensitising the people of southwest Nigeria on the fast spread of the deadly Corona Virus Disease - 2019 (COVID-19) and the precautionary measures put in place. We examine two selected campaign-music by Lagos and Èkìtì States governments respectively to create awareness. The study adopted qualitative descriptive research design with the use of textual, verbal content analysis. The study is premised on Critical Theory and Cultural Studies as adequately adopted for analysis and discussion on optimising music medium as a sensitising tool against COVID-19 within the purview of this paper. Findings revealed that the campaign-music by Lagos State is affluent in nature as handled by a popular musician, Evang. Shẹyí Lewis (Alápáńlá), while that of Èkìtì State had more of pan-African campaigners, anchored by the Èkìtì State Troup of Arts and Culture, who through wordings and messages of the songs, cultures, pass information of sensitisation to the people on how to combat COVID-19. The selected songs were rendered in Yorùbá language of the southwest Nigeria.

Introduction

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The concept of medium, campaign, COVID-19 predominantly and music are all sociable subject matters in this present day public discourse. There is scarcely any society, community, state, nation or continent that these convictions are less incurious because medium and campaign are pivotal aspects of human existence from time immemorial. In communities or societies, music then becomes an apt as an ancient, pan cultural medium of communication. According to Adéògún (2012, p.85) medium is a reflection of the individuals and their cultures that serves as a set of enduring musical and social patterns passed down through generations, shaping and affirming the uniqueness of human practice (Nnanyelugo & Ukwezue, Undated, p.141). Hence, medium becomes a concept that reflects the means of doing things, ways or means of communicating information and expressing ideas. It is a channel of communication through which people send and receive messages. Copious notions have been tailored towards medium, most viewing the concept as a key element of communication. Therefore, the adoption of medium inherent in music birthed music-medium. As community, society, and the world at large transform and advance, music-medium becomes necessary element that distinguishes the culture of a particular people, society or community from another; a remarkable campaign tool "in the development and promotion of diverse cultures as well as their growth, preservation and sustainability" (Sunday, Ọlátúnjí & Aláwọdé, 2018, p.149). Music-medium by virtue of its importance becomes channel of communicating the intentions, ideas, opinions, views, fears, aspirations, feelings, facts, grievances and thoughts. Olise (2009) opines that "man ceases to exist without communication and without human existence, the society is non-existent."

Therefore, through music-medium of communication, the philosophies, beliefs, value systems, societal norms, rituals and cultures are preserved, shared and transferred from generation to generation. The attitude of human beings revolves around their exposure and experience to what communicates to them by listening to music as it instructs, educates and entertains. Music then becomes second nature to human beings in their endeavours as they hear through campaign messages, the intending awareness. It pervades through the use of drums, flutes, gongs and some other notable musical instruments.

Also, the lyrics of the music rendered become important conveyor of messages to the hearers. In this regard, music holds a high place in entertaining the listeners as they engage in dances in consonance with the musical tune and also absorb the message inherent in the lyrics of the music. Music becomes a tool used in shaping the society and the riding path that permits the individual to open up, connect and create inter-communal relationship with other people within the community. This gives room for good co-existence among the people in the society.

Hence, in this paper, we investigate the effective use of music-medium in Nigeria as a campaign tool used in the fight against Corona Virus Disease - 2019 (COVID-19), using selected campaign music in Southwest states: Lagos and Èkìtì of the Yorùbá ethnic group in Nigeria.

Medium and its Significance to Music

Quitain (2020) reiterate the position of Federman (2004) saying that medium as an essential element of communication, plays a significant role in mass media of communications that involves the use of radio, television, the press and the internet. This conventional concept is against the position of McLuhan (2003) who maintains that "the medium is the message" that signifies the content and character in the context of communication. He argues further that the content of the medium is a message that can be easily grasp and the character of the medium is another message which can be easily overlooked. Beyond these, medium becomes an important tool as an agency or means through which information is disseminated to the society. It is an intervening substance through which sensory impressions are transmitted. In music, medium becomes significant as a channel, system that conveys information in form of performance with the use of musical instruments, voices and other necessary musical items to pass messages to the listeners. Medium as significant sound to music serves as a tool, comforting medium basically utilised to occupy the silence in the surrounding background of human environment.

Music, no doubt is an important aspect of communication from the past to this contemporary period. It started in an unwritten form before the advent of being able to read and write. The messages carried by music makes it an effective channel of communication because of the power of wordings embedded in the line structures that create emotional feelings in the listeners. Seeger (1992, p.89) in Sarrazin, (2016) indicates that music is "a system of communication involving structured sounds produced by members of a community that communicate with other members." It involves the sonoric situations between silence and noise produced as sound which is 'humanly patterned or organised' (Blacking, 1973). In other words, music is a purely and specifically human product. This becomes cardinal that when an individual is contented, he sings, and when s/he is angry, such individual makes a noise. Music becomes crucial proportion of human existence because it forms part of human activity by speaking the universal language. In this case, music embraces the excitement segment of man, raises an individual's mood as it calms the unpleasant experiences and emotional trauma of an individual.

Francis (2008) identifies music as it facilitates communication asides from wording inherent in it. Hence, it enables meanings to be shared, promotes developments, and supports the individual, group, community, society and their entire identities. As observed by Odili (2008, p.1), music has become a crucial situation that is present in every human society as experienced by every individual. Music in its nature gives life and creates a specific identity to an individual and society at large. On this note, it becomes a fundamental means of cultural expression that makes, moulds, stimulates, provokes and colours the cultural community, society and human milieu. It also reflects the socio-cultural fabric, life styles and patterns of the people living in a geographical entity. In other words, it gives solace in a state of sorrow, happiness as "...a uniquely human form of communication... that speaks to us in its own way" (Omoiyola, 2001) quoted in (Nwagboniwe, 2013, p.1).

Music as a mechanism for Sensitisation

Wadsworth *et al.* quoted in Nwagboniwe (2013, p.1.) conceives that music “represents an integral part of the total cultural fabric of people, (being) a product of the human mind which cannot but reflect other aspects of human life.” This, as a mode of communication becomes a mechanism used by every individual to express thoughts, intentions, and feelings based on depictions of cultural sensitisation with symbolic meanings. It assumes global acceptance status due to its cultural aesthetical appeal; and it has also “become a prolific source of entertainment” (Adénúgbà, 2007) in Sunday *et al.* (2018, p.152). Music as a mechanism is associated with information to sensitise the public on some basic or certain occurrences in the society either negatively or positively. Linnemann, Kappert and Nater (2015) reveal that music becomes a mechanism “to alleviate pain” by listening to it. To an extent, this enables an individual to have understanding on how to stay away from certain things that could hurt mankind. This becomes pronounced when such music is convey in the language that reflects the culture of the people of a particular society along with their cultural paraphernalia and belief system as a means of educating, informing, entertaining, schooling and sensitising them. In this regard, the health-beneficial effect of listening to music as a mechanism of sensitization is mediated by a reduction in the number of recorded victims. This is why this study seeks to identify how music-medium has been used as a mechanism to sensitise the southwest (Yoruba) Nigeria in a fight against COVID-19 through their selected campaign music contents.

COVID-19 Pandemic

Hange (2020, p.1) describes Coronavirus (CoV) as a group of large viruses that belong to the order of Nidovirales, such as Arteriviridae, Roniviridae, Mesoniviridae and Coronaviridae groups. The unique nature of corona viruses “is the club-shaped spiked projections originating from the surface of the virion” (p.1). The spread of the deadly outbreak of the global pandemic as caused by a novel Corona, has turned out to severe acute respiratory syndrome-2 (SARS-CoV-2), that is, second wave of the spread disease (Cennimo, 2020). Although it was firstly reported to the World Health Organisation (WHO) in December 31st 2019 as WHO declared it a world health emergency terrorising every nation globally. As part of effort put in place, WHO and other nations’ health organisations in charge of diseases controls zoom into action to proffer solution by coming up with vaccines of various kinds to combat this disease.

In Nigeria context, the nation, on February 27, 2020, recorded and experienced the first contact of the Corona Virus Disease - 2019 (COVID-19) through an Italian, Roddy, as a courier or carrier of the disease after it broke out of respiratory illness from Wuhan, China, as “it began as a form of pneumonic cases in the province” (Oyeranti & Sokeye, 2021, p.1). Since then, the Nigerian government with the Federal and States Ministries of Health have been on their toes to proffer lasting solutions to the ravaging diseases within the nation. By way of combating the ill-health situation, the government set up a national health centre through Nigeria Centre for Diseases Control (NCDC), established in 2011, saddled with the special responsibilities of training the health workers as an aspect of manpower development on

how to implement different health programmes to curtail the deadly diseases. It also becomes pertinent on the part of the NCDC to protect the Nigerians from the communicable disease of COVID-19 by coordinating the public health preparedness, surveillance, laboratory and response functions for any infectious diseases. The agency, NCDC, therefore, puts preventive mechanisms in place, such as preparedness, detection and prompts response to health emergencies, vigorous research, training and knowledge management, health promotion as key to inform the Nigerians.

As way of decentralising the entire health promotion, states at various levels put in place communicative functions of health strategies to inform, educate entertain, and create awareness on the spread of the deadly diseases and the preventive measures to be strictly adhered to that will enable one to be free from the COVID-19. Thus, it becomes necessary as the states in the Yorùbá nationhood informed the inhabitants through the uses of local languages and music as means of communication.

Southwestern (Yorùbá) Race and Culture in Nigeria

The Southwestern Yorùbá race is a prominent cultural entity notable from the primordial past to the present. The Yorùbá speaking ethic group forms one of the prominent cultural heritage groups in the present day Nigeria. The Yoruba inhabit the South-Western part of Nigeria and located in the states such as Oyo, Òndó, Ògùn, Oṣun, Èkìtì, Lagos, Kwàrà, and Kogi States, and are also in Edo, Delta and Niger States of the country. By virtue of this spread, many Yorùbá have settled in some parts of West Africa like in Republic of Benin, Togo, Ghana, Sierra Leone, Liberia, and Ivory Coast respectively. Speakers of the language could equally be found in places like Brazil, Cuba, United Kingdom, United States of America, Jamaica, Trinidad and Tobago (Olátúnjì, 2013, p. 24); (Mákindé, 2004, p.164); (Ògúngbèmi, 2017, p.309); and (Adédínà & Táíwò, 2018, p.161); Táíwò, (2020, p.4). In this regard, the Yorùbá ethnic group has a population estimated at around forty million. This makes them one of the largest groups in Sub-Saharan Africa (Abímbojá, 2006, p.35). Nevertheless, one key feature that marks the Yorùbá people is their culture, which is exemplified through systems, such as communication, religion, worship, rituals and some other significant social obligations inherent in their daily living practice or activities. The Yorùbá people are prosperous and rich in culture created through their traditional music replete in meanings and symbols.

Music as Southwestern (Yorùbá) Identity

The Southwestern Yorùbá music is regarded as one of the most prominent components of the modern Nigerian popular music scene with salient structures that constitute the Yoruba plethora of cultures and traditions, (Oluwadamilare & Ayokunmi, 2024). Albeit, traditional Southwestern Yorùbá song was not influenced by western music, rather, the contemporary Yorùbá music has evolved and adapted itself through contact with imported instruments, talents and creativity. But the fact is that the music modernist and post-modernist still fall back completely to the Yorùbá traditional or cultural song ideology as the basis for their

musical performances. This is evident in Yorùbá musical expression using a mixture of instruments from different horizons. The Yoruba music traditionally centred on folklore and spiritual/deity worship, utilising basic and natural instruments such as clapping of the hands. Music forms part of the Southwestern Yorùbá culture through which the people are able to express their feelings. It is a means of voicing out their intentions either positive or negative. It could serve as a means of teaching other people or reflect the philosophical ideals of the Yorùbá people. The Yorùbá people reflect the importance of music in their socio-cultural engagements of their people like marriage, naming, crowning, religious ceremonies, political and war activities. Also, in the process of advertising their wares, music holds great importance in making the existing products or farm produce known to the prospective buyers as they advertise their wares. Sometimes it could be through their indigenous media. The nature of Yorùbá music could be divided into religion or social related. Such religious songs are rendered during the worship of the deities at the shrine or groove; while those associated with social activities are rendered for entertainment, ceremonies, and proverbial music. Among the Yorùbá, assemblages of musical instruments like the *dùndún* to play music genres consist of various sizes of tension drums along with special band drums (*ògìdò*). The *gangan* is another such, along with the leader of a *dùndún* ensemble known as *oníyálù* who uses the drum to "talk" by imitating the tonality of Yorùbá language, (Omojola, 2012). Much of Yorùbá music is spiritual in nature, and this form is often devoted to the religious worship of the deities. All these enhance the aesthetics of the folk music as significantly used in campaigning about a situation as a means of promoting the Yorùbá culture.

Theoretical Framework

Critical Theory is the fulcrum on which this paper is premised. It is the study of cultural heritage by way of Cultural Studies. The paper explores the expanse in which music has benefited and is still benefiting as a medium of communication in enhancing campaign awareness to mirror unadulterated classic performances, for the sake of tranquillity and the state of being free from threat or danger. Critical Theory, an inference from Kant's 18th century of "Critique of Pure Reason" along with Marx's 19th century of "Das Kapital", used the term 'criticism' like criticism of political economy, detailed neo-Marxist philosopher of Frankfurt School as was evolved in the 1930s in German. In the opinion of Frankfurt theorist, a theory is critical to the extent that it seeks "to liberate human beings from the circumstances that enslave them" (Horkheimer, 1982 p. 244).

Taking into consideration, the modern view, critical theory perceives beliefs as the major problem to human liberation through the time of evolution of capitalised system of government. Nonetheless, the modern theorists sought a new alignment with the experience and values of modern life with focus on language, symbolism and communication inherent in music.

Cultural Studies, as Toby Miller observed "have tendency across disciplines, rather than a discipline itself." Cultural studies seek to understand how meaning is generated, disseminated, contested, bound up with systems of power and control, and produced from the social,

political and economic spheres within a particular social formation or conjuncture (Cultural Studies, 2020). Cultural Studies equally pay attention to active politics in this present time and culture. It explores cultural practices and their relation to power, aimed towards understanding culture in a synthesised structure with a view to analysing the social and political context in which it appears, and takes a look at the social and political effects of how divisions of knowledge are culturally created, (Cultural Studies, 2020).

In the context of this paper, Critical and Cultural Studies theories become relevant in analysing the significance of music as a universal language, symbolism and communication around the Southwestern Yoruba cultural group as portrayed or inherent in campaign-music for sensitising their people within the society.

Methodology

The study adopted qualitative descriptive research design with the use of textual, non-visual content analysis since it is aimed at eliciting information/data from music-medium. The information meant to be gleaned from this method is the cultural music used as symbolic pointers within the selected campaign-music as a tool to sensitise the people to cautious of the corona virus deadly disease ravaging the world. The two selected music used in disseminating information are analysed and the lyrical meanings and interpretations are assessed and analysed.

Qualitative descriptive analytical method was adopted and used in analysing the music contents in consonance with the issues of COVID-19 pandemic, in relation to Yoruba use of music as a medium of communication. The use of music as communication channel codes in the selected states (Lagos and Ekiti) of Southwestern Yoruba ethnic were attempted; while the basic element of music (lyrics) were equally adopted in analysing the data in this paper. The selected campaign-music from Lagos and Ekiti states respectively constitute the data for this paper.

Results and Discussion

Music is quite significant for effective dissemination of information in communication context particularly as it is enshrined in campaigning slogans to create awareness about an existing issues or situations such as COVID-19 Pandemic. Music, thus, serves as a pointer towards every situation on Corona virus discussed in campaign-music as arranged in poetic with equal importance given to music and to the words. In Southwestern Yorùbam context, music "is noted for variety of vocal styles, ranging from speech-like declamation to instrumental and vocal melodies" (Omojola, 2017, p.410). Such declarative performances of Yorùbá cultural music genres are exemplified in campaign-music productions, which steers the interstices between song lyrics and the visual images to effectuate performances that are known for dramatic denouement. Music-medium melodies, known as '*Orin*' in Southwestern Yorùbá society is an aggregate of tones with pentatonic (relating to a scale of five notes) and hexatonic (a scale with six pitches or notes) as applied during renditions. The Southwestern Yorùbá music is didactic in nature with important functions of teaching the morals and values

inherent in Yorùbá culture. There are many Southwestern Yorùbá cultural music-medium inherent in the campaign-music, but in this paper, we pick out the ones that fit into our template. The selected Southwestern Yorùbá cultural music as campaign-music in sensitising the dwellers are analysed below.

Excerpts in Selected Campaign music-medium – Lagos State

Music

Translation

Stanza 1:

- | | |
|---|--|
| 1. Ìjọba ìpínlẹ̀. Èkó ló ní ká f'ọ̀kàn balè. | <i>Lagos state government has assured us</i> |
| 2. K'a máṣe beṛù, k'a máṣe fòyà | <i>Not to fear or panic</i> |
| 3. Kò sí wàhálà kankan ṣoṣo rárá! | <i>No course for alarm!</i> |
| 4. Níwoṇ ìgbà t'abá so wo. po. pejú àwọn ìjọba wa o | <i>All we need is to cooperate with the government</i> |
| 5. K'a máṣe beṛù, k'a máṣe fòyà | <i>Not to fear or panic</i> |
| 6. Kò sí wàhálà kankan ṣoṣo rárá | <i>No course for alarm!</i> |

Stanza 2:

- | | |
|--|---|
| 7. Àisàn tí kò gb'ógùn, tí n' yára ṣekú paní, | <i>The deadly disease that kills quickly</i> |
| 8. Kòrónà fáíróṣì, kòrónà fáíróṣì, kòrónà fáíróṣì!!! | <i>CORONA VIRUS!!!</i> |
| 9. Kò ní wọ̀lé tòwá wá! | <i>Will not visit our household</i> |
| 10. Ìjọba Èkó ti ṣ'ètò lóríṣíríṣi. | <i>Provisions have been made by Lagos State Govt.</i> |
| 11. À bá wá mo, t'abá r'ẹ̀ni tó ní, | <i>Anyone infected by the virus,</i> |
| 12. Ìtojú ofẹ̀. n' bẹ́ fún rú wọ̀n | <i>There is free medical treatments</i> |
| 13. Àní t'a bá kó fíri ẹ̀ni t'ó ti láìsàn yíi, | <i>If there is suspected victim,</i> |
| 14. Tàbí t'ó n' ṣààrẹ̀. loywo loywo, | <i>Experiencing sickness currently,</i> |
| 15. E yára ké s'áwọ̀n elétò ilera | <i>Kindly contact the ministry of health</i> |

Stanza 3:

- | | |
|---|---|
| 16. Ẹ́ máṣe sún mo. wọ̀n jù 'torí ó léwu | <i>Avoid close contact with the sick people</i> |
| 17. Ìwoṇ ẹ̀sẹ̀. bàtà márùn-ún n' k'ẹ́ fí jìnnà sí wọ̀n. | <i>Maintain '5' feet distance from them</i> |
| 18. T'ẹ́ bá r'ẹ̀ni tó n' sín, | <i>Sneezing victims,</i> |
| 19. Yálà t'ó húko, iko. léra-léra, | <i>Coughing constantly</i> |
| 20. Ení k'ó lo tísù-pépà kó fí bo ẹ̀nu | <i>Use tissue-paper when coughing/sneezing</i> |
| 21. Tàbí kó wọ́ 'face mask' s'ójú wọ̀n | <i>Or use face mask when coughing/sneezing</i> |
| 22. Ẹ̀ni t'ó n' sín, tàbí t'ó n' húko, iko. léra-léra, | <i>Anyone coughing or sneezing</i> |
| 23. Ìwoṇ ẹ̀sẹ̀. bàtà márùn-ún n' k'ẹ́ fí jìnnà sí wọ̀n. | <i>Maintain '5' feet distance from them</i> |

Stanza 4:

- | | |
|--|---|
| 24. Ìmọ́. toṣo. d'owo. èmi àti re. o! | <i>Cleanliness is everyone's responsibility</i> |
| 25. Ẹ́ yé t'owo. b'ojú, e yé t'owo. b'omú, | <i>Avoid touching your eyes and nose</i> |
| 26. Ẹ́ yé t'owo. b'enu. | <i>Avoid touching your mouth</i> |
| 27. 'Torí ó lè fa àisàn sínú ara | <i>It may cause unwanted sickness</i> |
| 28. T'ẹ́ bá r'ẹ̀ni t'ó n' ṣààrẹ̀, | <i>All sick people,</i> |
| 29. Tí ò lè mí dókè mo, tàbí k'ó mí dèlẹ̀. mo, | <i>Unable to breath normally,</i> |

30. K'írú ẹni beẹ̀, k'ó dúró sínú ilé, k'ó máse jáde

Such victim should stay indoor

31. K'áwá ránṣẹ́.p'àwọn elètò ilera.
intervention

Contact Ministry of Health for quick

Stanza 5:

32. Ẹ je'k'á f'owo'

Wash your hand!

33. Ẹ je'k'á f'owo'.wa dáadáa!

Wash your hand regularly

34. Pelú oṣẹ àti omi lóòrè-kóòrè o,
soap/water

Wash your hand regularly with

35. Ẹ je'k'á f'owo'.wa dáadáa!

Wash your hand very well

36. Páapáa jùlọ, t'a bá ẹ 'gboṣe'.tán, k'á tó f'owo'.jeun

After using the toilet before eating

37. Ẹ je'k'á f'owo'.wa dáadáa!

Wash your hand very well

38. A tun le lo 'alcohol based hand sanitizer'
sanitizer

You can also use alcohol based hand

39. Ẹ je'k'á f'owo'.wa dáadáa!

Wash your hand very well

40. T'o bá fun 'kun 'mú tàbí t'o bá ti húkò'.tàn

After blowing your nose or coughing

41. Ẹ je'k'á f'owo'.wa dáadáa!

Wash your hand very well

42. Fún ipè pàjàwìrì lóri àisàn yìi,

For emergency

43. Pe àwọn elètò ilera ti ipínle.Èkó

Call Ministry of Health Lagos State

(Source: Lagos State Government Campaign-music in creating awareness about COVID-19; Composed by Seyi Lewis (Alapanla)(2020).

Excerpts in Selected Campaign music-medium – Èkìtì State

Music

Translation

Stanza 1:

1. Àisàn kan n bẹ ará ẹ teṣi k'egbo'o!
disease

Dear folks, there exists a deadly

2. Ó n bo, ó n bo.Àwoṣe là á dẹ dẹ é

Lets keep vigilant

3. Kòróná fáíroṣi lorúkọ tó n je,

Its known as CORONA VIRUS!

4. Ẹ je'k'á ṣọṣa ẹ o, k'á má ba kúkú àitojò.

Let us be careful not to die untimely

Stanza 2:

5. Ìmoṣótó, ó borí àrùn moṣe,

Cleanliness is next to Godliness

6. Sanitáísà n bẹ tí a lè fi pa owo'.wa,
hands

Let us apply Sanitizer in cleaning our

7. K'á fi omi t'ó mo'.pelú oṣẹ f'owo'.wa
and soap

Let's wash our hands with clean water

8. T'a bá r'ẹni t'ó n sín, tàbí t'ó húkò'.gidi

Sneezing/coughing victims,

9. Ẹ je'k'á yẹ ra fun, 'torí kòkòrò àrùn yìi,
disease

Stay away from them because of the

10. Ẹ je'k'á gboṣràn s'áwọn elètò ìlera wa
officers

Lets abide by the counselling of health

Stanza 3:

11. Ìgboràn sàṣà j'ẹbọ lọ

Obedience is better than sacrifice

12. Ẹ bá je'k'á gboṣràn

Lets be obedient

13. Ẹyin Ọlọkò èrò, àti ẹyin Ọlọkadà

Commercial motorists and cyclists

14. B'áyé bá já, s'ẹ mo'pé kò sẹ so

No remedy to death!

15. Iye èrò t'ón ní ké'ma gbé, k'agbé

Adhere to directives on number of passengers

16. k'á máà kó bá ara wa

Do not jeopardise the lives of

passengers

Stanza 4:

17. Bíbọra lo'wo'lásìkò yìi o, ó léwu fún ìlera wa
season

Hand shaking is dangerous during this

18. K'á kára tán, k'á dì mo'ra, ó léwu fún ìlera wa

Hugging is dangerous!

19. Ìfẹnukonu lásìkò yìi, ó léwu fún ìlera wa

Kissing as an affections is dangerous for now

20. K'á jìnnà s'íbi tí ọpò'èniyàn wà nítorí ìlera wa

*Keep social distancing among crowd for
our health*

Stanza 5:

21. Àisàn kan n bẹ ará ẹ teṣi k'ẹgbo'ọ!

Dear folks, there exists a deadly disease

22. Ó n bo' ó n bo' Àwoṣò là dẹ dẹ é

Lets keep vigilant

23. Kòrónà fáíroṣi lorúkọ tó n jé,

Its known as CORONA VIRUS!

24. Ẹ je'k'á s'óra sẹ o, k'a má ba kúkú àitojo'

Let us be careful not to die untimely

(Source: Ekiti State Government Campaign-music in creating awareness about COVID-19; Composed by Ekiti State Troup of Arts and Culture)(2020).

The above samples with 5 stanzas (Lagos State Campaign music-medium) and 5 stanzas (Ekiti State campaign music-medium) aggregated to 10 stanzas in all as extracted from the campaign music-medium under review that made up 67 lines aggregately. The first stanza as the opening glee shows the position of the Lagos State Government concerning the assurances given to the people of the state, while the Ekiti State's first stanza focuses on the call to duty of vigilance by the state dwellers over the fear of the deadly disease. In stanza 2 of Lagos State campaign music-medium, the potency of the Corona virus, provisions for treatments of the victims and rapid response to contact the health workers are established. But stanza 2 of Ekiti State campaign music-medium emphasises on the essence of cleanliness, signs of contamination, and counselling on how to stay free from the disease. In consonance with Ekiti State's stanza 2, the Lagos State stanza 3 of the campaign music-medium harps on avoidance of close contact with the sick persons, as well as pointing to the signals of infected persons. The Ekiti State's stanza 3 equally mentions abstinence from hugging, kissing, and keeping social distancing as precautionary measures. In the same vein, Lagos State campaign music-medium stanza 4 treats the precautionary measures like cleanliness, avoidance in touching of the eyes; mouth because it may cause sickness. In 4th and 5th which is the last

stanza for Ekiti State campaign music-medium, a call for warning is mentioned that corona virus really exists, and that the state/community dwellers should keep vigilant so as not to die untimely. In stanza 5, which is the last stanza for the Lagos State campaign music-medium, the content states the expected practices of washing of hands with soap and gushing/rushing water regularly, using alcohol based hand sanitizer.

Stanza 1: Lagos State Campaign Music-medium

Line	Music-Medium Text in the Campaign-Music	Translation
1.	Ìjọba ìpínlẹ̀Èkó ló ní ká f'ọkàh balè	<i>Lagos state government has assured us</i>
2.	K'a máṣe beṛù, k'a máṣe fòyà	<i>Not to fear or panic</i>
3.	Kò sí wàhálà kankan ṣoṣo rárá!	<i>No course for alarm!</i>
4.	Níwoṇ ìgbà t'abá so wo. po. peḷú àwọn ìjọba wa o	<i>All we need is to cooperate with the government</i>
5.	K'a máṣe beṛù, k'a máṣe fòyà	<i>Not to fear or panic</i>
6.	Kò sí wàhálà kankan ṣoṣo rárá	<i>No course for alarm!</i>

(In translation some elements would be lost. In the translation of these campaign music-medium lyrics texts, a mixture of translation and transliteration will be used in order to get the closest approximate meaning.)

Stanza 1: Ekiti State Campaign Music-medium

Line	Music-Medium Text in the Campaign-Music	Translation
1.	Àisàn kan n bẹ ará ẹ teṭi k'ẹgbo. o!	<i>Dear folks, there exists a deadly disease</i>
2.	Ó n bo, ó n bo. Àwoṇ là á dẹ dè é	<i>Lets keep vigilant</i>
3.	Kòroná fáíroṣi lorúkọ tó n je,	<i>Its known as CORONA VIRUS!</i>
4.	Ẹ je. k'á ṣoṣa ẹ o, k'á má ba kúkú àitojo.	<i>Let us be careful not to die untimely</i>

(In translation some elements would be lost. In the translation of these campaign music-medium lyrics texts, a mixture of translation and transliteration will be used in order to get the closest approximate meaning.)

Fear of the unknown has been part of human nature. This is not farfetched from the case of corona virus known as COVID-19 as it spreads across from Wuhan, China to every other part of the world, including Africa, precisely, Nigeria and in various states of the nation. Hence, the damages caused, that is, death; instils high degree of fear in the minds of human beings. Therefore, it necessitates effective campaigns as channels of informing the people on the need to be cautious in all ramifications. In realising this, the government has employed music-medium as campaign strategy. The Lagos State campaign music-medium for information dissemination thus reflects the assurance given to the people of the state by the state government to alley fear of the disease with regard to the level of cooperation to enable the two parties (the state government and the state dwellers) achieve their objectives

in the fight against the deadly disease. This is exhibited in lines 1-2, saying "*Lagos state government has assured us, Not to fear or panic.*" Meanwhile, the first stanza in Ekiti State's opening euphoria is a clarion call of attentions of the people of the state/community to the existence of the deadly disease, COVID-19. The content of the music lyrics sounded note of warning to the community dwellers in the state to be vigilant so as not to die untimely. This is established lines 1-2, saying "*Dear folks, there exists a deadly disease; Lets keep vigilant.*" It also introduced the disease to the people of the land, saying in line 3 "*Its known as CORONA VIRUS!*"

Stanza 2: Lagos State Campaign Music-medium

Line	Music-Medium Text in the Campaign-Music	Translation
7.	Àisàn tí kò gb'ógùn, tí n yára şekú pani,	<i>The deadly disease that kills quickly</i>
8.	Kòrónà fáíróşì, kòrónà fáíróşì, kòrónà fáíróşì!!!	<i>CORONA VIRUS!!!</i>
9.	Kò ní wọ̀lé to`wá wá	<i>Will not visit our household</i>
10.	Ìjọba Èkó ti ş'ètò lorişirişì	<i>Provisions have been made by Lagos State Govt</i>
11.	À bá wá mo` t'abá r'eni tó ní	<i>Anyone infected by the virus,</i>
12.	Ìtojú oş'ín bẹ́ fún rú wọ̀n	<i>There is free medical treatments</i>
13.	Àní t'a bá kó firí eni t'ó ti láisàn yìi,,	<i>If there is suspected victim,</i>
14.	Tàbí t'ó n şààre`lowo`lowo`	<i>Experiencing sickness currently,</i>
15.	E yára ké s'áwọ̀n elétò ilera	<i>Kindly contact the ministry of health</i>

Stanza 2: Ekiti State Campaign Music-medium

Line	Music-Medium Text in the Campaign-Music	Translation
5.	Ìmoşótó, ó borí àrùn moşẹ,	<i>Cleanliness is next to Godliness</i>
6.	Sanitáisà n bẹ́ tí a lè fi pa ọwo`wa,	<i>Let us apply sanitizer in cleaning our hands</i>
7.	K'á fi omi t'ó mo`pełú oşẹ f'ọwo`wa	<i>Let's wash our hands with clean water and soap</i>
8.	T'a bá r'eni t'ó n sín, tàbí t'ó húko`gidi	<i>Sneezing/coughing victims,</i>
9.	Ẹ je`k'á yẹ ra fun, 'torí kòkòrò àrùn yìi,	<i>Stay away from them because of the disease</i>
10.	Ẹ je`k'á gbońràn s'áwọ̀n elétò ilera wa	<i>Lets abide by the counselling of health officers</i>

In stanza 2, lines 7-15 of the Lagos State campaign music-medium, the lyrics indicates the nature of the disease by informing the Lagos inhabitants of the danger it poses on the victims, saying: "*The deadly disease that kills quickly*" (Line 7). In calling the attention of the

people to it, the music reveals the provisions made by Lagos State government to give free treatments to the victim of the disease and promised to give them free medical treatment as stated in lines 10-12: *"Provisions have been made by Lagos State Govt; Anyone infected by the virus; There is free medical treatments"*. While stanza 2, lines 5-10 of the Ekiti State campaign music-medium shows the significance of neat environment as a step to healthy living, saying: *"Cleanliness is next to Godliness"* (Line 5). Line 6-7 counsels the dwellers to wash their hands frequently with clean water and soap: *"Let us apply sanitizer in cleaning our hands; Let's wash our hands with clean water and soap"*. It as well emphasises on some basic precautionary measures put in place by the World Health Organisation (WHO) routed through Nigeria Centre for Disease Control (NCNC).

Stanza 3: Lagos State Campaign Music-medium

Line	Music-Medium Text in the Campaign-Music	Translation
16.	Ẹ máṣe sún mó'wọn jù 'torí ó léwu	<i>Avoid close contact with the sick people</i>
17.	Ìwọ̀n ẹ̀sẹ̀ bàtà márùn-ún ní k'ẹ̀ fi jìnnà sí wọ̀n.	<i>Maintain '5' feet distance from them</i>
18.	T'ẹ̀ bá r'ẹ̀nì tó ń sín,	<i>Sneezing victims,</i>
19.	Yálà t'ó húko, iko'léra-léra,	<i>Coughing constantly</i>
20.	Ení k'ó lo tísù-pépà kó fi bo ẹnu	<i>Use tissue-paper when coughing/sneezing</i>
21.	Tàbí kó wọ 'face mask' s'ójú wọ̀n	<i>Or use face mask when coughing/sneezing</i>
22.	Ẹ̀nì t'ó ń sín, tàbí t'ó ń húko, iko'léra-léra,	<i>Anyone coughing or sneezing</i>
23.	Ìwọ̀n ẹ̀sẹ̀ bàtà márùn-ún ní k'ẹ̀ fi jìnnà sí wọ̀n.	<i>Maintain '5' feet distance from them</i>

Stanza 3: Ekiti State Campaign Music-medium

Line	Music-Medium Text in the Campaign-Music	Translation
11.	Ìgbọ̀ràn sàń j'ẹ̀bọ̀ lọ	<i>Obedience is better than sacrifice</i>
12.	È'ba jẹ'k'á gbọ̀ràn	<i>Lets be obedient</i>
13.	Ẹ̀yìn Ọ̀lọ̀kọ̀, èrò, àti èyìn Ọ̀lọ̀kadà	<i>Commercial motorists and cyclists</i>
14.	B'áyé bá já, ẹ̀ mo'pé kò ẹ̀ so	<i>No remedy to death!</i>
15.	Iye èrò t'ón ní ke'ma gbé, k'agbé	<i>Adhere to directives on number of passengers</i>
16.	k'á maa kó bá ara wa	<i>Do not jeopardise the lives on passengers</i>

In stanza 3, lines 16-26, Lagos State music-medium campaign, lyrics of the music states as directive on avoidance to closed sick individual by giving such sick person distance when coughing and sneezing *"Avoid close contact with the sick people; Maintain '5' feet distance*

from them" (Lines 16-17). It further advised as prescriptions, the uses of tissue paper and nose mask when coughing and sneezing "Use tissue-paper when coughing/sneezing; Or use face mask when coughing/sneezing" (Lines 19-20). Meanwhile, in stanza 3, lines 11-16, Ekiti State music-medium campaigns lyrics also advised the dwellers against contacting the disease, especially the motorcyclist on compliance with the directive on the number of passengers to be carried at a time "Obedience is better than sacrifice; Commercial motorists and cyclists; Adhere to directives on number of passengers" (Lines 11, 13, 15).

Stanza 4: Lagos State Campaign Music-medium

Line	Music-Medium Text in the Campaign-Music	Translation
24.	Ìmọ̀ to ń d'ọwọ̀ èmi àti rẹ́ o!	<i>Cleanliness is everyone's responsibility</i>
25.	Ẹ yé t'ọwọ̀ b'ọjú, e yé t'ọwọ̀ b'ọmú	<i>Avoid touching your eyes and nose</i>
26.	Ẹ yé t'ọwọ̀ b'ẹnu	<i>Avoid touching your mouth</i>
27.	'Torí ó lè fa àisàn sínú ara	<i>It may cause unwanted sickness</i>
28.	T'ẹ bá r'ẹni t'óń ẹààrẹ̀	<i>All sick people,</i>
29.	Tí ò lè mí dókè mo, tàbí k'ó mí dèlẹ̀ mo,	<i>Unable to breath normally,</i>
30.	K'írú ẹni be, k'ó dúró sínú ilé, k'ó máse jáde	<i>Such victim should stay indoor</i>
31.	K'áwá ránse p'àwọn elètò ìlera.	<i>Contact Ministry of Health for quick intervention</i>

Stanza 4: Èkìtì State Campaign Music-medium

Line	Music-Medium Text in the Campaign-Music	Translation
17.	Bíbọra lo ọwọ́ lásìkò yíi o, ó léwu fún ìlera wa	<i>Hand shaking is dangerous during this season</i>
18.	K'á kára tán, k'á dì mo, ó léwu fún ìlera wa	<i>Hugging is dangerous!</i>
19.	Ìfẹ̀nukonu lásìkò yíi, ó léwu fún ìlera wa	<i>Kissing as an affections is dangerous for now</i>
20.	K'á jinnà s'íbi tí o pò, ènìyàn wà nítorí ìlera wa	<i>Keep social distancing among crowd for our health</i>

In stanza 4, the lyrical campaign soundtrack of Lagos State campaign music-medium reflects the level of cleanliness as the duty of every individual to enable one being healthy. It equally advised not to touch and the nose with unwashed hands because, by doing so may cause contamination of disease "Cleanliness is everyone's responsibility; Avoid touching your eyes and nose; Avoid touching your mouth" (Lines 24, 25, 26). Similarly, it warned the state inhabitants against that any sick person should be restricted indoor till health workers are invited to come around for comprehensive treatment "All sick people; Such victim should stay

indoor; Contact Ministry of Health for quick intervention" (Lines 28, 30, 31). At the same time, stanza 4, Ekiti State campaign music-medium lyrics warned that exchanging of pleasantries via handshaking, hugging and kissing are extremely dangerous at this time *"Hand shaking is dangerous during this season; Hugging is dangerous; Kissing as an affections is dangerous for now"* (Lines 17, 18, 19). Although this is against the practice within our society, it is as a result of the new normal brought to the society due to the pandemic. Line 20 advised individuals to observe social distancing when it involves gathering of the people *"Keep social distancing among crowd for our health"*.

Conclusion

From the foregoing discussions and explanations, it is evident that the styles of campaign music-medium adopted by the two states under review are different. In Lagos State, the nature of the campaign music-medium is funkier in rendition which makes the selected campaign music-medium more fascinating, danceable and the drum beat energetic with a socialite musician. This is against the nature of Ekiti State campaign music-medium that is solemn in rendition with pan-African culture. Though it is danceable, it is not energetic like Lagos state campaign music, and the handlers are members of the Ekiti State Cultural Troup. As deduced from the analysis so far, the target audience are different.

The important observation about the states under review is the fact that both states virtually pass similar messages to their dwellers/inhabitants using music-medium and the languages they understand and familiar with in order to inform them on the need to be cautious of the deadly disease, Corona virus (COVID-19) and the precautionary measures to put in place to avoid contracting it.

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