

CODE-SWITCHING IN CONTEMPORARY NIGERIAN

HIP HOP SONGS

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DECLARATION

I, Kuponyi Aderiyike Oreoluwa, do hereby declare that apart from the acknowledged references cited, this work is the result of my own research. It has neither been partly nor wholly submitted for the award of another degree elsewhere.

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DEDICATION

This work is dedicated to my late Mother, Mrs Olajide Ilori-Kuponiyi.



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I give all the glory to God Almighty.

My sincere gratitude goes to my father, Professor F.A. Kuponiyi for his total and unwavering support. Thank you to all my siblings, for their love, support and prayers.

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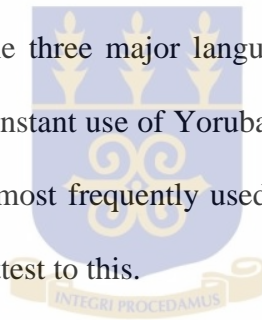


ABSTRACT

Most Nigerian hip hop artistes use a combination of English and one or more local language(s) in writing the lyrics of their songs. Over the years, this has become a common trait in the hip hop world. English is the official language in Nigeria, therefore, the base language of most Nigerian hip hop songs is English even as they introduce local expressions into the lyrics. This process can be described as code-switching in songs. It is also to be noted that pidgin is also a local language in this context.

This work examines the nature of code switching found in these songs and the possible reasons behind them. It also focuses on how the artistes code-switch.

If we look at Nigerian hip hop songs, we will notice that code-switching here involves English and one (or more) of the three major languages in Nigeria, which are Yoruba, Hausa and Igbo. However, the constant use of Yoruba by the artistes cannot go unnoticed. Thus, Yoruba appears to be the most frequently used among the Nigerian languages and indeed, the titles of some songs attest to this.



Pidgin in most Nigerian hip hop songs is also common. In Nigeria, pidgin cuts across the country making it easy for all Nigerians from different tribes and background to communicate with each other. Hence, most artistes use pidgin as well in their song lyrics.

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CHAPTER ONE

INTRODUCTION

1.1 INTRODUCTION

Hip hop music in Nigeria is a very popular brand of music which is heard practically in all parts of Nigeria and is both respected and appreciated by Nigerians, young and old. Nigerian hip hop artistes demonstrate a high level of creativity and inventiveness in the way they blend Nigerian languages with English. It is easily noticeable that one can hardly listen to any Nigerian hip hop song without noticing the artistes' creative use of one or more Nigerian language(s) or its pidgin variety.

Although most Nigerian hip hop artists write their songs in English, it is crystal clear that a lot of innovations and skill have been introduced into their music. Therefore, despite the fact that these artists write their lyrics in English, they still make it a point never to forget their root by putting their creativity into use in combining English with their indigenous languages while writing their song lyrics.

Omoniyi 2009 (in Akande 2013) observes that Nigerian hip hop artistes facilitate negotiation and construction of identity through language choice. Apart from singing in English, these set of Nigerian artistes uses Nigerian Pidgin English (NPE) and indigenous languages in their lyrics in order to set up what might be construed as a pan-Nigerian identity that is an ideological departure from the kind of establishment identity we may associate with Nigeria's 'English-as-official-language' policy.

This phenomenon in English has been described in sociolinguistics as code switching. Although this socio-linguistic concept has been widely studied, its investigation has largely been restricted to interactive, usually informal speech situations. Although music

can be regarded as a form of speech performance, it is a genre clearly different from any informal conversational exchanges.

Nigerian hip hop artists use their songs to communicate with their listeners. They use them to tell stories, explain life occurrences or even to relate their personal experiences using alternate language, thereby alternating between English and Nigerian local languages or NPE. Their choice of a local language may only be understood by those within the artist's cultural background. Listeners who are not from the same cultural background as the artiste tend to enjoy the mixture of languages in the songs all the same. Code-switching in these songs does not only make the songs easily understandable to those who speak the languages involved, but also makes it more appealing as it relates to the cultural base of listeners and put them into an identifiable network.

This work will examine the trend of code switching Nigeria's indigenous languages with English, with our focus on Nigerian hip hop music.

1.2 STATEMENT OF THE PROBLEM

It is now a well-known fact that many Nigerian hip hop artistes have made it a point to always make use of one or more Nigerian language(s) while composing their lyrics. Therefore, we can always associate skilful combinations of different languages with Nigerian hip hop. Listening to most of these Nigerian hip hop songs, one will hardly find a single song that is completely written in English without the slightest use of any Nigerian language or the use of Nigerian pidgin.

A lot of research has already been done on code-switching but only a few have been carried out on the use of code-switching in music, let alone in hip hop songs by the Nigerian artistes. It is interesting to notice the Nigerian hip hop artistes' creative use of

code-switching in their songs, therefore, it is important for us to find out why the artistes code-switch as well as check out the strategies they employ to carry this out effectively.

1.3 PURPOSE OF STUDY

This research intends to show us the relationship between the Nigerian hip hop artistes' use of code switching and society by breaking down and investigating the lyrics of the chosen artistes' works. It is also aimed at:

- Enlightening us on how Nigerian hip hop artistes code switch in their songs
- Examining the nature of the code-switching being used
- Examining the possible reasons for code switching
- Looking at its effects on Nigerian music industry

There are different artistes with different styles but their preferred styles and strategies of code switching could still be identified in the results they all aim at achieving and indeed achieve. Every artiste writes his or her own songs and presents it in a particular way that will reflect the artiste's personal style and 'trade mark' as Nigerians would call it. They do this for listeners to be able to identify their songs anywhere even by just listening to the beginning or a few lines of their songs. For instance, whenever a Nigerian hears a Nigerian hip hop song with a lot of Yoruba adage or proverb in it, there is every possibility that even before the listener confirms the artiste's voice or name, he might associate the song with 9ice, a Nigerian hip hop artiste.

Although, each artiste tries to be different in his or her own way, there is still an area where all of them connect, which is in their language use. Almost all the hip hop artistes in Nigeria do code-switch, which is the focus of this work.

1.4 HIP HOP CULTURE

According to some sources from the internet like the free online encyclopedia, Hip hop emerged during the 1970s when block parties became popular in New York City, particularly among African American youths residing in The Bronx, a county in New York City. Hip hop is the combination of two separate slang terms – ‘hip’, used in the African-American English as early as 1898 to mean current and ‘hop’, for the hopping movement.

The origin of the hip hop culture can be traced to the block parties of the Ghetto Brothers in the 1970s when they would plug the amplifiers of their instruments and speakers into the lamp posts on their street. Hip hop culture is commonly recognised by its four main elements which are Graffiti, DJ-ing, MC-ing and Break dancing.

The first practitioner of this kind of music is Kool Herc (referred to as father of hip hop) and disc jockeys creating rhythmic beats by looping (repeating small portions of the song to create a pattern) breaks on two turntables, more commonly referred to as juggling. Herc would mix samples of existing records with his own shouts to the crowd and dancers. Herc also developed break-beat DJ-ing where the breaks of funk songs- the part most suited to dance, usually percussion based- were isolated and repeated for the purpose of all-night dance parties. This style of music, using hard funk formed the basis of hip hop music. It was later accompanied by rap, a rhythmic style of chanting or poetry, hence, hip hop is sometimes used to refer to rap music.

DJ Kool Herc’s party changed venues from his house to outdoors to be better able to accommodate more people. These outdoor parties became a means of expression and an outlet for teenagers to expend their pent-up energy instead of getting into trouble on the streets.

Kevin Donovan; also known as African Bambaata, was also instrumental in the early development of hip hop. He was a gang warlord, but after a trip to Africa, he led his gang away from crime to musical innovation in his organisation called Universal Zulu Nation Movement. He transformed New York gangs into crews who would battle with words rather than guns.

Keith Wiggins known as 'Cowboy', a member of Grandmaster Flash and the Furious Five, an influential American hip hop group formed in the south Bronx of New York City in 1978 has been credited with coining the term hip hop while teasing a friend who had just joined the US Army, by scat singing the words 'hip/hop, hip/hop, in a way that mimicked the rhythmic cadence of marching soldiers. Cowboy later worked the cadence into his stage performance. The group frequently performed with disco artistes who would refer to this new type of musicians by calling them 'hip-hoppers'. The name was originally meant as a sign of disrespect but soon came to be identified as a new culture and music (source-internet).

Since its evolution throughout the south Bronx, hip hop culture has spread to both urban and suburban communities throughout the world. Hip hop can now be said to be a global phenomenon although its sound and style differs from region to region. Hip hop still continues to develop globally in a flourishing myriad of diverse styles. Hip hop is now a phenomenon that connects young people around the world, which also gives people the opportunity to infuse their own national flavour into it (Krimms 2000 in Akande 2013).

Hip hop music generally has enjoyed popularity and patronage that transcends the acceptance of most other music genres (Laidi 2012). Within the global consumption of hip hop culture, various forms of hip hop exists in different countries and local forms and content are often fused with globalised elements.

1.5 HIP HOP IN NIGERIA

There are several brands of hip hop around the world and Nigerian hip hop (NHH from now on) is certainly one of these brands (Akande 2013). A decade barely passed after the birth of hip hop in the blocks of south Bronx in New York before Nigerian artistes ‘caught the flow’. Hip hop in Nigeria is a genre of music that has come to thrive over the years. Nigerian hip hop also known as ‘Gbedu’ dates back to the late 80s and 90s when it was known as Afro hip hop.

The group ‘Sound on Sound’ (1988) was one of the first hip hop and rap group that emerged in Nigeria to receive popularity. This group which included; Mr Kool, Ebony Laoye, Monica Omorodion, Troy ‘Jedi’ Williams and Ron ‘Scratch’ McBean, was the first hip hop and rap group to release a full-fledged hip hop/rap album produced in Nigeria.

In 1991, a group named ‘Emphasis’ with the trio of Terry, Mouth MC and Junior gave birth to what could be classified as the trend of the second era of hip hop in Nigeria with the release of ‘Which one you dey?’. Unlike most of their predecessors who were ‘American wannabes’, ‘Emphasis’ gave birth to the genre ‘Nigerian hip hop’ by choosing to deliver their lyrics in pidgin which can be considered as the ‘language of everyone’ in Nigeria.

In Nigeria, between the 80s and the 90s, reggae and disco music ruled supreme and due to the success of artistes likes Majek Fashek, Kris Okotie, Edna Ogoli and some others, most producers (both local and foreign) were focused more on the reggae artistes as they were the money makers at this period. As a result of this, the hip hop genre in Nigeria suffered in terms of prominence and lucrativeness. Some artistes had to inculcate the reggae culture into their hip hop music, for instance, artistes like Daniel Wilson also known as Mr Raggamuffin and Blackky.

The 1990s saw the emergence of young hip hop artistes like the Trybesmen, Ruff, Rugged and Raw, Maintain, Plantashun Boiz among others. A three-man group called ‘The Remedies’ emerged with the smash hit ‘Shakomo’ in 1997 and re-ignited the hip hop fire in the Nigerian hip hop world.

The late 90s and the early years of the new millennium produced an outburst of artists and groups which has since then brought a whole new meaning into hip hop in Nigeria. Some of these artists include P Square, Naeto C, Eldee da Don, D’banj, Wande Coal and many others. Up till date, these hip hop artists still ‘pull a lot of crowd’ with each song they release.

The availability of cheap music editing software in the late 1990s and the 21st century enabled Nigerian musicians to achieve higher quality recordings which quickly won over the Nigerian audience. One of the prominent Nigerian based magazines which have tremendously helped fashion the orientation of hip hop culture both in Nigeria and across the continent is The Hip Hop World Magazine (source: Wikipedia).

Succinctly, hip hop in Nigeria has been made ‘Nigerian’ as most of the Nigerian hip hop artistes now code-switch with one or more Nigerian languages while writing their song lyrics. The use of Nigerian languages or the Nigerian Pidgin English (NPE from now on) in their songs makes these songs sound more Nigerian as it helps more in connecting the artistes to the audience.

1.6 CODE SWITCHING IN HIP HOP

According to Rose, T (1994), hip hop is not just about music but rather a cultural form of expression rooted in individuals singing about their lived experiences. She further defines Hip hop as ‘a cultural form that attempts to negotiate the experience of marginalization,

brutally truncated opportunity and oppression within the cultural imperatives of African-American and Caribbean history, identity and community. It is the tension between cultural fractures produced by post-industrial oppression and binding ties of black cultural expressivity that set the critical frame for the development of hip hop’.

A lot of research works have been carried out on code switching with most of it on speech alone, but it has been discovered that song writers also code-switch in the course of writing their song lyrics. Code-switching can be defined as the use of several languages or dialects in the same conversation or sentence by a bilingual person (Gardner-Chloros 2009). Research has revealed that most Nigerian hip hop artistes have turned to code-switching in their song compositions, thereby introducing a smooth and beautiful combination of more than one language in a single song. Code-switching is the alternation between two or more languages in the cause of a single conversation.

When it comes to conversations, bilinguals do code-switch naturally without having to give it any special thought, effort or consideration. This isn’t so with song writing. These hip hop artists tend to code switch while composing the lyrics of their songs, already having it in mind to do so, which means that it has been contrived. They already have in mind what they want their songs to say and how exactly they want it to be said. They take their time to plan ahead and decide what language or dialect will better suit the idea they want to pass across to the audience. Therefore, they take their time to prepare and reflect on their lyrics before putting them together as a complete song to be let out into the society.

By so doing, they tend to make their songs not just acceptable in their immediate environment but make it possible for them to cover more ground, reaching out to a wider circle of audience. Code-switching in Nigerian hip hop appears to be a marketing strategy

to either reach and unify numerous audiences who are of different ethnic extractions or to attempt to break the apparent language barriers experienced by other ethnic or regional popular genres such as those sung in only one language (Laidi 2012).

According to Davies and Benthalia (2006), code switching in song lyrics is by no means a recent phenomenon motivated by the expansion of mass media that provides unprecedented opportunities for people all over the world to be exposed to music originating from cultures other than their own.

According to the Communication Accommodation Theory (CAT) developed by professor Howard Giles, code switching occurs in speech when a person seeks to either emphasise or to minimise the social differences between himself/herself and the other person(s) in the conversation (the interlocutor). Therefore, we can say that artistes who want to identify with their cultural background code-switch with their local languages.

Giles points out that when speakers seek approval in social situations, they are likely to converge in speech with that of the other person involved. This can include the language of choice, the dialect, the accent and paralinguistic features used in the conversation, but might not necessarily be limited to these.

Nigerian hip hop artists who code switch, especially those who sing in Nigerian Pidgin English, do so in order to be able to reach out to people in a common language, which should in no way create any form of barrier between both the artist and the audience. A lot of Nigerians understand and can speak the Nigerian pidgin as the language cuts across the whole country. Even though there might be a very slight difference in the way a Yoruba will speak the Nigerian Pidgin and the way a Hausa will speak it, it is still the same Nigerian pidgin and can be both easily and properly understood by majority of Nigerians.

Therefore, writing hip hop songs in Nigerian pidgin is a way of reaching out to all Nigerians as a whole.

In Nigeria, there are three major languages namely; Yoruba, Hausa and Igbo, with over five hundred other languages that are somewhat considered to be minor, based on the population of speakers. An artist who chooses to sing all or most of his/her songs in pidgin (NP) has done so in order to be able to reach out to all these different tribes in a common language which almost all the tribes speak and can easily understand. By so doing, he/she is not only reaching out to the people in his immediate community but also expanding his coverage.

Artists also use code switching to communicate ethnicity. They work towards declaring an ethnic identity as they demonstrate acceptable ethnic group markers to the others (Joseph E. Trimble and Ryan Dickson 2005).

According to Babalola and Taiwo (2009), artistes try to relate with their roots. These artists have made it a point to make creative use of their indigenous languages in their songs though most of these songs are written in English.

Alexander V. Humboldt maintained that language is the outer appearance of the mentalities of people, that is, their language is their mentality and their mentality is their language. He believes that people who share common language develop similar subjectivity, therefore, language and one's mental image from the basis of the importance of identity. With the use of these language(s), an artist might be able to connect with people from his own background. Therefore, we can say that artists who code switch use this as a way of announcing their ethnicity and identity.

According to the African Hip Hop Review (AHHR 2005) in Laidi 2012,

‘by the innovative fusing of local languages with English [...], hip hop artistes are creating wholly new vocabularies and languages [...]. African artistes reveals not only underlying philosophy of an artist but also which audiences they want to attract and how they view themselves within the large society.

Artists sometime use code switching to pass across important messages to the audience. They sometimes write the solo of the song in a particular language and then write the chorus in another language. These sometimes occur when the chorus of the song carries the theme of the song. At times, the artists pick a particular word, phrase or sentence out of the whole lyrics to be written in a different language just to lay emphasis on the point such word or phrase carries.

1.7 LIMITATIONS

The major limitation encountered in this research work was in selecting the songs to be analysed. There are a lot of hip hop songs being released by the Nigerian music industry every year and to be able to choose just a few of them to represent the others was a little tricky but since this work is focussed on code-switching in these songs, a few of the songs were randomly selected for this research work.

CHAPTER TWO

LITERATURE REVIEW

2.1 CODE-SWITCHING

Code-switching is a phenomenon that a lot of researchers have worked on. This chapter gives brief description and definitions of code-switching as defined and explained by different scholars.

Gardner-Chloros (2009) defined code-switching as the use of several languages or dialects in the same conversation or sentence by a bilingual person. She further explains that the word 'code' adopted by linguists, originated from a term in communication technology, referring to unambiguous transduction of signals between systems, while 'switching' simplistically means changing of the position of 'the mental toggle switch' between varieties. Therefore, according to her, code-switching in this sense means switching between different language or language varieties by bilinguals in the course of a single conversation.

Among bilinguals, code-switching is a wide-spread phenomenon which tends to occur in speech. This is because when two or more languages are in contact, they tend to influence each other. Bilinguals often code-switch from one language to the other in between conversations especially while talking to another bilingual with the same language competence or when the languages involved are used in the immediate environment. Therefore, we can say that code-switching is born out of bilingualism as code-switching occurs among bilinguals, involving the speaker switching between languages in the course of conversation. These bilingual speakers alternate between languages for better communication and emphasis if necessary within speeches.

Traditionally, code-switching has been classified as a way of covering up for diminished or lack of competence and proficiency in a particular language. The idea behind this theory is that bilinguals code-switch because they do not have a full knowledge of either language or lack competence in both. The only problem with this theory is that the word proficiency in this situation is not well defined.

Code-switching occurs when parties involved in a conversation use both languages together to the extent that they change from one language to the other in the course of a single utterance (Wardhaugh 1986). In code switching, speakers sometimes choose to substitute words, phrases or even full sentences from a particular language with words, phrases or sentences from another language. For instance,

- “I really need to see you sugbon mi o mo if I will be able to come over to your house today”
- “Mo ni appointment ti mo gbodo keep laaro yii”

In the first sentence, the part written in Yoruba “sugbon mi o mo” is chosen instead of its English variety “but I do not know”.

The second sentence is based on Yoruba with some English introduced at definite points. The words “appointment” and “keep” replace their Yoruba equivalent. The whole sentence in English translates into “I have an appointment this morning which I must keep”.

We can begin by asking ourselves why these words were exchanged for other words from another language. One will expect that since we waste no time in speaking words, substituting words for each other from two different languages should be a little tasking

since it will be easier to just find a word from the same language in use than from another language.

It is not this samples some of the choices are conditioned by the structure of the chosen language. They may be simpler or easier, maybe an intrusion of one language or another when the speaker operates in one language that conceptualises in another.

Bilinguals may choose to converse in a foreign language and the local language, two or more different dialects of the same language or even in different foreign languages. They may start a conversation in a particular language and then end it with another or engage in conversation in a particular language and substitute some words from that language with the same words from another language. For instance, the following are examples of conversations that can occur between typical Yoruba/English bilinguals in Nigeria.

1. “ I promised Tony I would get him some cookies on my way back from work but by the time ti mo ma fi kuro ni ibi ise, ile ti su. (...but by the time I left the office, it was already dark)
- 2 “I called your mobile all through yesterday but could not get through to you. Se ko si wahala kankan sha? (... you. Hope no problem?)
- 3 “Awon boys yen ti ready lati lo si school o. (those boys are ready to go to school)

In sentence one above; we can see that the sentence started out in English only to be completed in Yoruba. As for example number two, the first sentence was fully said in English while the sentence after it was said in Yoruba. In example number three, the whole sentence was said in Yoruba with some words substituted for English equivalent. “Boys”, “ready” and “school” are in English and not Yoruba. ‘Boys’ here is a choice of word which best describes the concept instead of the long ‘awon okunrin yen’ which does not

capture the implication that 'boys' has. Some English words have been borrowed into Yoruba and have been assimilated, for example, the word school as used in example 3.

Different scholars use different names to differentiate types of code-switching. Firstly there is inter-sentential code-switching where a switch occurs between sentences. It is sometimes referred to as 'extra-sentential switches'. Secondly there is intra-sentential code-switching which describes switches within a single sentence. Thirdly we have tag switching which is the switching of either a tag phrase or a word or both from language B to A.

Code-switching can occur as a way of expressing solidarity (Holmes 1992). A speaker may switch to another language as a signal of group membership and shared ethnicity with an addressee. Speakers who are not very proficient in a second language may use brief phrases and words for this purpose. This type of switch is usually short and they are made primarily for social reason which is to signal the speaker's ethnic identity and solidarity with the addressee.

Holmes (1992) also described referentially oriented code-switching which she explained as when a speaker switches code to quote a person. This type of which involves just the words that the speaker is claiming the quoted person said. Here, the speaker gives the impression – which may or may not be accurate – that these are the exact words the speaker used. A related reason for switching is to quote a proverb or a well-known saying which is in a different language from that which the speaking is using.

According to Hudson, anyone who speaks more than one language chooses between them according to circumstances. The first thing to be considered will be which language will be comprehensible to the person addressed. Speakers generally choose a language which the other person can understand.

Wardhaugh (1986) suggested two kinds of code-switching; situational code-switching and metaphorical code-switching. Situational code-switching occurs when the languages used change according to the situation in which the participants find themselves, therefore, they speak one language in one situation and another in a different situation, no topic change involved. The change over from one language to the other may be instantaneous in this situation. Others may be more subtly determined. This kind of code-switching is different from what is called diglossia. Although in diglossia, situations also control the choice of language variety, the choice here is much more rigidly defined by the particular activity that is involved and by the relationship between the participants. In situational code-switching, often people may not be aware they have switched or be able to report following a conversation which code they used for a particular topic.

Metaphorical code-switching (still according to Wardhaugh) on the other hand occurs when a change of topic requires a change in the languages used. Some topics may be discussed in either codes but the choice of code adds a distinct flavour to what is said about the topic as the choice of language to be used may encode certain social values. This kind of code-switching has an affective dimension to it as people can change code as they redefine the situation; formal to informal, official to personal, serious to humorous and politeness to solidarity.

Hudson (2001) describes situational code-switching as switches that occur between languages, coinciding with changes from one external situation to another, like from talking to a family member to talking to a neighbour. According to him, it is expected that bilingual speakers will use their choice of language to define the situation, rather than letting the situation define the choice of language. He stated that those cases where choice of language determines the situation are referred to as metaphorical code-switching.

Some sociolinguists differentiate between code-switching and code-mixing while others simply refer to them both as code-switching. Hudson (2001) separates code-switching from code-mixing. He defines code-mixing as alternations that happen when a fluent bilingual talking to another fluent bilingual change codes without any change at all in the situation.

There are still some other features of bilingual talk which are usually not included under the heading code-switching and code-mixing such as interference (Auer 2011). For instance, a phonetic or a prosodic feature of language B may be used in a word from language A or in a sequence of words from language A.

According to Berthold, Mangubhai and Batorowicz (cited in Skiba 1997), Interference may be viewed as the transference of elements of one language to another at various levels including phonological, grammatical, lexical and orthographical. They also defined phonological interference as items including foreign accent such as stress, rhyme, intonation and speech sounds from the first language influencing the second. Grammatical interference is then the first language influencing the second in terms of word order, use of pronouns and determinants, tense and mood. Interference at a lexical level provides for the borrowing of words from one language and converting them to sound more natural in another. Orthographic interference includes the spelling of one language altering another.

Skiba (1997) then concluded that code-switching is not language interference on the basis that it supplements speech. That is, Code-switching provides continuity in speech rather than presenting interference in language. He further stated that code-switching allows a speaker to convey attitudes and other emotive using a method available to those who are bilinguals. It allows speaker to increase the impact of their speech and use it in an effective manner. This exactly is the case in NHH songs. These NHH artistes do code-switch for

continuity in their songs. They use these switches for emotive purposes as using some Nigerian languages may help them convey better the idea or message they want to pass across.

According to R. R. Heredia and J. M. Brown, ‘one of the current views of psycholinguistic research suggests that language dominance (i.e., which language is used more frequently) plays an important role in code switching’. They gave an example which says that Spanish-English bilinguals report more code-switching when they communicate in Spanish their first language, and little or no code switching when they communicate in English, their second language. Therefore, these Spanish-English bilinguals code switch more when they converse in Spanish than when they communicate in English. I believe this can also be noticed among Nigerians, for example the Yoruba-English bilinguals in Nigeria. As a Nigerian and a Yoruba-English bilingual, I can say that this same view applies to us even though I am yet to come across any research that has been carried out in this line. When Yoruba speakers communicate in Yoruba which happens to be their mother tongue, they tend to code switch more with English but when they communicate in English which is their second language, they hardly code-switch.

Still according to Heredia and Brown, ‘the general idea behind this view is that after a certain level of fluency and frequent use of the second language, a language shift occurs in which the second language behaves as if it were the bilingual’s first language’. As the English language is the official language in Nigeria, bilinguals in Nigeria tend to use it more on a daily basis, thereby relying on it more than they do their first language.

2.2 BORROWING

Borrowing can also be seen as another way of mixing up different languages (Hudson 2001). According to him, code-switching and code-mixing involve mixing languages in speech but borrowing involves mixing the systems themselves because here, an item is borrowed from one language to replace another. English for instance has borrowed greatly from Latin, Greek and French. Words like money, car, church and letter can all be traced back to borrowing from these languages, but we just use them today like any other English words without any trace of foreign association. At the time of the borrowing, Latin was the language of scholarship, the law and some others and in fact, it was the high language in a diglossic situation with English as low as and French in between as the language of the court.

Auer (2011) referred to borrowing as the ‘ubiquitous instance of convergence which is particularly hard to distinguish from both code-switching and code-mixing’. Already established words do not constitute code-switching/mixing. Borrowings (loan words) may become established in the long run if they are used repeatedly and eventually passed on from the bilinguals to A- monolinguals.

CHAPTER THREE

THEORETICAL FRAMEWORK AND METHODOLOGY

3.1 THEORETICAL FRAMEWORK

In order to explain the choices that bilinguals make in conversations, Myers-Scotton mentioned three different models. She explains them as the models that emphasises the role of individuals in negotiating their way through everyday interactions by selecting among the linguistic varieties they know. She also explains that they help us understand the language choices bilinguals make in interactions with each other. These models are;

- **THE COMMUNICATION ACCOMMODATION THEORY:** This was formerly called the speech accommodation theory and it was developed by the social psychologist Howard Giles and his associates. The basic idea of this theory is that speakers tend to accommodate their speech to persons whom they like or whom they wish to be liked by and tend to diverge from the person they do not like.
- **THE MARKEDNESS MODEL:** This model was developed by Myers-Scotton (1993) and it attempts to explain language choices as negotiations of self-identity and desired relationships with others.
- **CONVERSATIONAL ANALYSIS:** This model views social meanings as a product of the conversation itself as they are co-constructed by participants. This model is mostly associated with Peter Auer, stemming from the work of John Gumperz. This model has to do with the social meaning a speaker can convey through various aspects of pronunciation, sentence phrasing and word choice of the speaker's preference.

Out of these three models, the theoretical frame work to be used for this research work is Myers-Scotton's Markedness Model as it helps explain better the reason for code switching in the collected data.

3.2 THE MARKEDNESS MODEL

The Communication Accommodation Theory as earlier discussed is centralized on convergence or divergence from the listener or audience while Markedness Model on the other hand is centralised on the theory that speakers make language choices because of their own goals. The listeners are also put into consideration as they are also part of the conversation and cannot be side-lined or ignored. Myers-Scotton introduced this model into the discussion of language in 1993 with its initial focus on the social motivations for code-switching. She further explained the term 'Markedness' as the model that 'tries to establish a principled procedure that both speakers and listeners use to judge any linguistic choice that they might make or hear as more or less marked, given the interactions in which it occurs. Therefore, this model proposes that speakers have a sense of markedness regarding the linguistic codes available to them for any interaction. They then choose their codes based on the other participant(s) and/or their relationship with others which they wish to have in place'.

Myers-Scotton explains that human beings tend to develop a sense that there is a continuum of choices for a particular interaction type that are considered unmarked. This according is the communicative competence everyone has as well as their experiences in their communities. The unmarked choices are those ones that are more or less expected, given the ingredients of the interaction. These ingredients may include the topic of discussion, the participants, setting and some others. Therefore, in any interaction speakers can choose between a marked and an unmarked code. This is because the unmarked code

is safer as it conveys no surprises just because it indexes an expected interpersonal relationship, speakers generally often (but not always) make this choice. Speakers tend to unconsciously assess the potential costs and rewards of all alternative choices and make their decisions.

Myers-Scotton refers to a Right and Obligation set (RO set) as 'part of the normative expectations for each interaction type'. The unmarked choice in regards to language is the linguistic reflection of any specific RO set, only in a specific interaction type. The unmarked RO set is derived from whatever situational features are salient for the community for that interaction type. Myers-Scotton did not state specifically what those situational features are because relevant situational features vary from community and even from interaction type even within the same community. For instance, in a bank in England, the unmarked language will be English. Also in Nigeria, as Nigeria's official language is English, the unmarked code in the corporate world and offices such as banks will be English. What will be considered as unmarked will be for the General Manager or a supervisor in a bank to call an official meeting and then address his staff in Yoruba.

Similarly in the Nigerian hip hop world, there is an unmarked RO set which most hip hop artistes adhere to, either consciously or unconsciously. Although English language in Nigeria has prestige, its usage is not considered as very important to the Nigerian hip hop artistes. It might be considered as a marked code if a full-blooded Nigerian hip hop artiste chooses to write all his songs in Standard English. The expected code will be a less official and less formal code which will be more accommodating like using NPE which is more commonly used by these artistes. This is not to say that English cannot be used while writing their song lyrics but they usually spice it up with either NPE or any of the other Nigerian languages. Therefore, the unmarked code for official businesses and formal or the

cooperate world in Nigeria will be considered marked when it comes to writing song lyrics in the Nigerian hip hop world.

Nevertheless, one of the main features of the Markedness model is not what it has to say about unmarked choices but what it says about marked choices. The marked choices refer to those choices that are not predicted, given the RO set that is in effect. 'Choose the form of your conversation contribution such that it indexes the set of rights and obligations which you wish to be in force between speakers and addressee for the current exchange.(Myers-Scotton 1993)'. Therefore, making a marked choice is a negotiation for an RO set other than the one that is unmarked for the current exchange as the speaker making the marked choice calls for a new situation, for a new RO set to be in effect. Succinctly, a marked choice is a concession about the speaker's identity and his/her relation to other participants. Therefore, we can say that making a marked choice is a negotiation about either the solidarity or the power dimension (or both).

Speakers do not only make choices just with the sense of which choices are more unmarked and which are more marked, they also make choices with the sense of which choice will bring them the best outcome. In order to achieve this, they weigh in their minds, the relative costs and rewards of speaking one language rather than another. Therefore, speakers make mental assessment in order to make a rational code choice.

3.3 METHODOLOGY

3.3.1 Selecting the sample

To carry out this research work, a few of the Nigerian hip hop artists were selected. These selected artists are a few of the NHH artists that have been known not to write their songs in just a single language. Although their language of composition may be English,

they are known to either combine it with one or more local language(s) or with Nigerian pidgin.

A lot of NHH artistes code-switch in their song lyrics, leaving the researcher with too many options to choose from. There is no specific procedure to be followed in selecting the songs to be used for this research work because any Nigerian hip hop song with code switching in it is all the research work needs. Therefore, five of them were randomly chosen, both male and female. This research work is focused on the code-switching in these songs, therefore, any recent NHH song with code-switching in, which is currently popular would do. This will help reflect the latest situation of code-switching in this medium.

The name of the artistes that have been selected for this work are; P Square, D'banj, 9ice, Wande Coal and Tiwa Savage.

3.3.2 Transcription

After the selection process, the five selected songs were transcribed using Pratt (a transcription software). The outcome of these transcriptions can be found on the appendix pages. The software was used for this transcription because it helps separates the songs into sentences, which makes it easy to identify the type of code-switching in each song. It helps in identifying if the switches are inter-sentential or intra-sentential.

3.3.3 Justification of the selected model

Thus, this model has been selected for the analysis of this research work because it posits that speakers consider all their options when trying to make a code choice so as to make the rational choice. Speakers code-switch to further their goals in a communicative task (Gorichanaz). The artistes put the audience in mind while writing the lyrics of their songs,

therefore, they also weigh all the options available to them in their minds before finally deciding on their code choice that can give them the best outcome and will enhance their communication with the audience.

3.4 BACKGROUND INFORMATION ON THE SELECTED ARTIST

The motive here is to give a little insight into the background of the selected artistes. These selected artistes are not all from the same part of Nigeria, although, most of them built their musical career in Lagos. Lagos is a part of Nigeria where almost all the Nigerian hip hop artistes goes to in search of limelight. A lot of information about these artistes are public and can be assessed by almost anyone with an internet connection. Therefore, the information given about these selected artistes in this research work was gathered from the internet, mostly from Wikipedia.

3.4.1 D'banj

Dapo Daniel Oyebanjo, popularly known as D'banj is a Nigerian singer/song writer and a harmonica player. He adopted his stage name D'banj from the combination of both his first name, Dapo and his surname, Oyebanjo. Even though he was born in the northern part of Nigeria, he has Yoruba parents automatically making him a Yoruba. The genres of music he performs are Afro beats, reggae fusion, R&B, and Hip-Hop. He has been active in the music industry since the year 2004. He has won several music awards including the award for the best African Act at the MTV Europe Music Awards in 2007, artist of the year at the MTV Africa music awards 2009 and BET Award 2011 for best international act in Africa. D'banj is currently best known internationally for his 2012 hit, Oliver Twist, a beautiful up-tempo fusion of Afro beat and electronic dance music that topped the African charts

2011 and was part of the top ten hit in the UK singles chart in 2012 reaching number two on the UK R&B chart.

As a tribute to his mentor Fela, D'banj brings Afro beat to life and into the 21st century with much enthusiasm and humour. His songs are based on his life, often hilarious but with deeper meaning which documents the struggle of a young Nigerian trying to achieve his dreams. He performs in Yoruba, English and NP.

3.4.2 9ice

9ice, whose real name is Alexander Abolore Adegbola Alapomeji Ajifolajifaola was born on the 17th of April, 1980. He is from Ogbomosho, Oyo state but grew up in Bariga, Lagos. 9ice has been active in the music industry since the year 2000 up till date. He is a singer and a song writer as well as the founder of Alapomeji Records. One thing that make all his songs unique is his creative use of Yoruba proverbs and adages in his songs. He has won different awards amongst which he won the Revelation of the Year award as well as the best male Vocal Performer. A month later at th first SoundCity Music Video Awards, 9ice was nominated in the category of best new artist. 9ice has also won other awards such as; Nigerian Entertainment Awards Most Indegenous Act 2007 and Nigerian Music Awards Best Act 2008.

3.4.3 P Square

P square, is a duo composed of identical twin brothers Peter and Paul Okoye. They were born on the 18th of November, 1981. They have been active in the music industry since the year 2000 and are still shaking the hip hop world till date. Within these years, they have won so many awards as well as released about five albums and a few singles. In 2006 Hip Hop World Awards, they won the best song of the year with their song Bizzy Body. They

won the Best Video of the year in 2008 Channel O Music Video Awards and also won the Kora Awards artist of the year in 2010.

3.4.4 Wande Coal

Oluwatobi Wande Ojoshipe also known as Wande Coal was born on the 18th of October, 1985 in Lagos, Nigeria. He is a singer and a song writer. He got signed to Mo'Hits records in 2006 and released his first song in 2007. He has also recorded some tracks with other Nigerian artists including Ikechukwu, Naeto C, Wizkid and many more. In 2009, he won the song of the year in the Dynamix Youth Awards. In 2010, he won the African Artist of the Year in the Ghana Music Awards. He also won Hip Hop Revelation of the Year 2010 in Hip Hop World Awards. These are only a few of the awards he has won.

3.4.5 Tiwa Savage

Tiwatope Savage with the stage name Tiwa Savage is a Nigerian singer who was born and bred in Lagos, Nigeria. She is not only a singer but also a song writer. She graduated from Berkley College of Music in 2007. Tiwa began her music in the UK as a background singer for artists such as Kelly Clarkson, Mary J. Blige and some others. She owns her own record label named 323 Music Entertainment with her partner, T.J. She was later nominated for Grammy awards in 2011.

CHAPTER FOUR

DATA ANALYSIS

Five different songs by five different hip hop artistes are to be analysed in this chapter.

Each song has switches between two or more different languages and the switches are either inter-sentential or intra-sentential.

4.1 BACKGROUND INFORMATION ON THE DATA

The table below shows the names of the selected artistes, their selected songs and the code-switched languages that can be found in each song.

NAME OF ARTIST	TITTLE OF SONG	ALBUM TITTLE	YEAR OF RELEASE	CODE-SWITCHING LANGUAGE
P SQUARE	IFUNNAYA	GAME OVER	2007	ENGLISH/IGBO/NPE
9ICE	WEDDING DAY	GONGO A SO	2008	ENGLISH/YORUBA/NPE
WANDE COAL	SE NA LIKE DIS	MUSHIN 2 MO'HITS	2009	ENGLISH/YORUBA/NPE
D'BANJ	SCAPEGOAT	MR ENDOWED	2010	ENGLISH/YORUBA/NPE
TIWA SAVAGE	LOVE ME (3X)	TIWA O NI BAJE	2011	ENGLISH/YORUBA

These listed artists are some of the most respected Nigerian hip hop artists. They are popular artists and each chosen song from the various artists is recognised by almost all Nigerians. Above, we have five songs; 'Ifunnaya' by PSquare, 'Wedding day' by 9ice, 'Se na like dis' by Wande Coal and 'Love me' by Tiwa Savage. We can notice that four out of the five selected songs have Yoruba as part of the languages used in its composition.

Although Yoruba is just one of the three major languages in Nigeria, it is the most used by the Nigerian hip hop artists amongst them all. When we listen to Nigerian hip hop songs, we will discover that a lot of the artists use Yoruba as part of their language(s) of composition. Not all these artists are Yoruba by origin; most of them acquired the language while growing up. This is because most of these artists reside in the western part of Nigeria. This is where most of them start their career as hip hop artists and as well as pursue it. You either find these artists in Lagos or in Ibadan with the majority of them in Lagos. Lagos is a Yoruba speaking state and in order to develop a closer relationship and better communication with the people around, the non-Yoruba speakers in this part of Nigeria tend to learn the language in addition to their mother tongue. For instance, P Square, whose birth names are Peter and Paul Okoye are from Anambra state in Nigeria but they still speak Yoruba and even use bits of the language in their song compositions. Obviously, these artists do not have to belong to the Yoruba tribe for them to speak or use the language. Some of their songs even have their titles in Yoruba. 9ice on the other hand is a typical Yoruba boy who does not only write parts of his songs in Yoruba but also uses some Yoruba proverbs to drive home his point.

Despite the fact that hip hop fans in Nigeria are not just the Yoruba speakers alone, the use of Yoruba by the Nigerian hip hop artists seem to be widely embraced all over the country.

Another noticeable point in the table above is that almost all of these songs are done in three languages; English, Yoruba and Pidgin (the Nigerian Pidgin English). Generally, English has been the language on which most NHH artistes base their compositions. As English is known to be the language in which Nigerians carry out all official and formal duties and communication, it has automatically won the place of a second language in the lives of Nigerians. It is the major language used for education and socialisation. Therefore, artists make use of English in their songs in order to be able to reach out to all parts of Nigeria.

Nigerian Pidgin English (NPE) on the other hand, is an English based language spoken all over the country. Beyond the important role it plays as an inter-ethnic lingua franca, it is also used by the Nigerian youth of the same tribe for communication. NPE is much more common among Nigerians in the coastal regions. In fact, we can say that NPE is gradually becoming a creole in some parts of Nigeria such as Delta State and Rivers State. As Pidgin is widely accepted and spoken in Nigeria, most Nigerian hip hop artists do not just see it as a form of communication among peers but also as a way for them to reach out to the whole of Nigeria and outside Nigeria with their songs.

4.2 SONG 1

‘WEDDING DAY’ BY 9ice

VERSE 1

She can't stop calling
Her phone ringtone is in my memory
cos the first time we met,
she has been like this
that's why I treat her like a queen
She called me again
like I do realise

we can't but raise a family
I can't deny
that I love her die
She be de woman of my life, woman of my life
Bros, no be lie
I feel alright whenever she's by my side
I'm proud to be her Mr. Right
cos I know she's gonna be my bride
I lay low so I can watch her take the lead
You know

CHORUS

On our wedding day
ma gbe'su le'na
ma f'ona ro'ka
Gbogbo awon e still dey dey
This time around, omo se gobe
na you I go marry [aya wa ni]
To God be the glory [iyawo wa ni]
na you I go marry [aya wa, aya wa]

VERSE 2

Ah I know, she's the right woman for me
I believe she'll be there when I'm in need
It is necessary to help her achieve her dream
She's my angel
Let me be the fool
As a princess, she's ready to be my boo
Love wan tintin
Me and my chikala na wan tintin
Love wan tintin
Everything skele we go gbele, na bintin
Love wan tintin

That thing called love, omo no be film trick
E dey do me anywhere wey I dey like
make she dey there, together
We are meant to be, forever
Ekuro l'alabaku ewa

In this song 9ice tries to tell us about how strong his love for the 'woman of his life' is. He talks about how it feels to have her in his life and what he would do on their wedding day. A major part of Verse One is written in English, with a few lines in NPE. Almost half of the second verse is written in English with the other part in NPE and the chorus is a cocktail of English, Nigerian Pidgin English, Hausa and Yoruba.

In the first verse, the artiste started out by using English to tell us how the lady treats him and how he treats her in return, but when he wanted to talk about his feelings for her he switches to pidgin. This part carries more emotion and has to be expressed in a more sensational way.

- (1) I can't deny
- (2) That I love her die
- (3) She be the woman of my life (echo- woman of my life)
- (4) Bros no be lie
- (5) I feel alright, whenever she is by my side

Line (2) tells how much he loves her even unto death and it is the beginning of the switch from English to NPE. Like such situations, it is a literal translation from Yoruba to NPE which strikes at the root of the intensity of the emotions expressed. Line (2) is a continuation of line (1), making it an intra-sentential switch. In line (2), 'That I love her' can be seen as standard English when isolated but the addition of the word 'die' changes the whole clause to pidgin even if 'die' is an English word. He uses NPE to talk about that

fact that he cannot deny. The artiste could have expressed himself here in Standard English but the choice of NPE is significant as noted above.

In line (4) he uses the word ‘Bros’ which stands for ‘brother’ in NPE. This reflects the artiste’s closeness to his audience as he uses the vocative in conversation with them and draws them closer to him. They feel what he feels. The relationship is definitely not consanguineous but it emphasises the sense of brotherhood that pidgin enhances. This can also be seen as the artiste talking directly to his audience thereby drawing them closer to himself with his use of NPE.

Most of this Nigerian Hip hop artistes who code-switch in their song lyrics use these different codes to help each other in the explanation of a point they are trying to make. From line (5) example to the end of verse one, he switches back to English to further hammer home the point he has already made from line (2) to line (4).

(6) On our wedding day

(7) Ma gbesu lena

(I will put yam on fire)

(8) Ma fona r’oka

(I will fill everywhere with ‘oka’)

(9) Gbogbo awon e still dey dey

(all the other girls)

(10) This time around omo sai gobe

(this time around it is good bye)

(11) Na you I go marry, aya wa ni

(you are the one I will marry- she is our

wife)

(12) To God be the glory, iyawo wa ni

(...she is our wife)

(13) Na you I go marry, aya wa, aya wa

(you are the one I will marry – she is our

、

wife, she is our wife.

This chorus alone has four different languages in it. It starts out in English in line (6). The rest of the chorus further explains what is being said in line (6). It explains what will happen on that wedding day and the artiste chooses to explain the event in a way that reflects aesthetic considerations. The mixture of languages here brings beauty into the song and also shows the artiste's effort at fostering solidarity with his listeners. Lines (7) and (8) actually inform a saying in Yoruba that indicates celebration.

‘‘Ma gbesu lena, ma fona r’oka’’ –‘oka’ also known as ‘amala’ in Yoruba is a type of meal that is served at almost all Yoruba celebrations or parties. This saying simply means ‘I will prepare different delicacies for the event’. To the Yoruba speakers, this saying alone explains how much the person wants to celebrate his wedding and this brings about a kind of mutual understanding and bonding between the artiste and his Yoruba listeners. Line (9) refers to all the other girls that might also want to be with him. Line (10) alone has three different languages embedded in it.

‘This time around’-English,

‘omo’- Yoruba and

‘sai gobe’- Hausa.

The whole sentence simply means ‘this time around, it’s good bye’. Sai gobe means till tomorrow or see you tomorrow, but Yoruba people use it to simply mean ‘good bye’ and the use of the word ‘omo’ before it shows that the artiste borrowed the expression ‘sai gobe’ from Hausa, using it as a Yoruba expression in that context. In this respect, there is code-switching between Yoruba and Hausa ‘Omo’ in Yoruba means ‘child’ but it is mostly used in conversation by friends to refer to each other.

The same can be said of people of the same age range, or by someone older to a younger person.

Lines (11) and (12) are in NPE with the responses in Yoruba. The first part of line (12) is written in English to give more effect to what is being said. ‘To God be the glory’, this is something that is usually said in churches or in religious contexts, which should be formal. In many cases it is used exactly the way the artiste said it (in English). Changing the code of that statement to either NPE or Yoruba will definitely erase the effect of the utterance, its importance and its representation of the church.

The second verse of this song also started out in English as the artiste expresses his convictions that he is on the right track. Again when he starts to explain the kind of love he shares with his lover, he switches to NPE which he has found to be more passionate.

- | | |
|---|---------------------------------------|
| (14) Love wantin-tin | (intoxicating love) |
| (15) Me and my chikala na wantin-tin | (my girlfriend and I are intoxicated) |
| (16) Love wantin-tin | (intoxicating love) |
| (17) Everything skele we go pele, na bintin | |
| (18) Love wantin-tin | |
| (19) This thing called love, omo no be film trick | (love is not a film trick) |
| (20) E dey do me, anywhere I dey like | (anywhere I am, I always feel like) |
| (21) make we dey there together | (we should be there together) |
| (22) We are meant to be forever | |
| (23) Ekuro, la la baku ewa | |

Chikala in line (15) is a slang word used in Nigerian pidgin to refer to girlfriend. Line (23) is a Yoruba adage that echoes what has already been said in line (22). Therefore,

both lines mean the same thing but the artiste chooses to express himself both in English and Yoruba, thereby flaunting his bilingual identity to his listeners and emphasising the intense feeling cemented by love.

Again, from line (18) to line (23), the artiste tries to describe the love he shares with his lover using Nigerian pidgin. The essence of this has already been identified particularly, the feeling of solidarity with his audience supported by the informal attitude.

4.3 SONG 2

'IFUNNANYA' by P'SQUARE

Girl I know say you dey wonder why
Why do people fall in love
It could be for the game of pleasure
I don't know
But when it comes to lust
Girl that's for sure
If you and I can turn these things around

Girl na you
Be the one that makes me smile
And it's true (Nne Nne)
Na only you
Fit give this love a chance to reign
Baby don't go

All because of Ifunanya (Ifunanya)
Ifunanya (Ifunanya)
Because of ifunanya
Onye m'bu n'obi
Na because of Ifunanya (Ifunanya)

Ifunanya (Ifunanya)
Because of ifunanya
Onye m'bu n'obi
Nne biko biko don't go (oh oh)
Because of ifunanya

Onye m'bu n'obi
Baby biko biko don't go (oh oh)
Because of Ifunanya (Ifunanya)
Ifunanya (Ifunanya eh eh)
Onye m'bu n'obi

Now I know say
I done realize
There is something within us
Na those things wey dey make me sometimes
Dey lose my trust (echo- my love)
Is knocking on your door
And na so
E go dey pursue you dey go go go

Girl na you
Be de one that makes me smile
And it's true (Nne Nne)
Na only you
Fit give this love a chance to reign
Baby don't go

Ifunnaya by P'Square is a song that talks about love. The whole song is written in NPE, Igbo and English. The verses of this song have a smooth and constant switch between English and NPE. The chorus has English, NPE and more of Igbo.

(24) Girl I know say, you dey wonder why (girl I know that you are wondering why)

(25) Why do people fall in love

Line (24) is in NPE while the rest of the verse is written purely in English. The whole song is in form of a one sided conversation where the singer pours out his heart to the one he loves. The artistes introduced the first verse using NPE. The use of NPE in line (24), which happens to be the first line of the song, tends to soften the formality of the song. The English language in Nigeria is used mainly on formal occasions, and as the first verse of the song is written in English, the effect of the use of NPE in the first line is to make it less formal. The transition from NPE to Standard English in lines (24) and (25) can be seen as intra-sentential as both lines are parts of a single sentence. The use of English from line (25) till the end of the first verse reflects the seriousness and importance attached to what is being said.

Right after the verse is the refrain that has more of NPE than Standard English. The singer explains in this refrain what the girl means to him, making what he has to say a little more emotional. In order to express this sensitive aspect of the song better, the singer switches from what he considers as the language of seriousness and importance to a more emotive one which is closer to home and expresses his feelings more naturally to his addressee.

(26) Girl na you (girl it is you)

(27) Be the one that makes me smile (are the one that makes me smile)

(28) and it's true (Nne Nne)

(29) Na only you (you are the only one)

(30) Fit give this love a chance to rain (that can give this love a chance to reign)

(31) Baby don't go.

Lines (26) and (27) are both written in NPE which is a more common, more Nigerian and less formal language in Nigeria that binds both the addressee and the addresser together. It puts more emotion into the fact that the artiste is trying to explain to the girl how much she means to him. Line (28) which is written in English lays emphasis on what has already been said in lines (26) and (27). Both lines (27) and (28) can be seen as parts of a single sentence, therefore making the switch there intra-sentential. The use of English in line (28) puts more seriousness into the emotional explanation already given in NPE. Line (28) echoes the word 'Nne' which is an Igbo word that can be used to refer to a mother and at the same time as a first name for a female. It is generally used to address a female (young female) in an endearing manner. Even though this line is in English, the echo 'Nne' softens it and enables it to achieve the effect of capturing the lady's heart the more. In line (29) the singer goes back to NPE, his main language of expression followed by another emphasis in line (30) which is purely in English.

In the chorus, there is repetition of a particular word in Igbo, 'Ifunnaya'. This word can be used as an ordinary word or can also stand for a person's name, especially female. Ifunnaya means 'love' in English and is often used as a name. This same word is the title of the song and is also repeated several times in the chorus to give weight to the word and its meaning as it carries the main theme of the song. To achieve this better, the artistes present it in a marked code.

(31) All because of Ifunnaya, Ifunnaya (repeat) (all because of love)

The artistes could have easily replaced the word Ifunnaya with its English version, 'love', but the choice of code here puts some aesthetic effect into the song and at the same time gives the artistes the chance to express their feelings in a more personal way. The artistes (

a set of twins) are Igbo . Although they speak Yoruba (which is the commonly used indigenous language in NHH) almost as fluently as an L₁ speaker, they decided to send this message in their own mother tongue. This helps them connect with their own root.

(32) Because of ifunnaya (because of love)

(33) Onye m'bu n'obi (the one on my mind)

Both lines (32) and (33) can be seen and understood from two different angles. As Ifunnaya means love and line (33) means 'the one on my mind', the artistes could either be trying to explain that love is what is on their mind or that the lady named Love, is the one on their minds. With line (32) ending with an Igbo word, it makes it easier, better and more interesting to automatically write the next line in the same code to further accentuate his feelings.

Line (31) can be seen as a case of borrowing as the sentence itself is in English with the word 'Ifunnaya' borrowed from Igbo to replace its English version.

(34) Na because of Ifunnaya (it is because of love)

Line (34) above is a reformulation of what we have in line (31) in NPE, still with Ifunnaya as a borrowed word.

(35) Nne biko biko don't go (girl please , please don't go)

Line (35) above has an intra-sentential switch from Igbo to English. The use of Igbo in the first part of the sentence connects the artistes with their root and the concluding part which is in English reaches out to accommodate listeners who are not from the same ethnic background with the artistes. The Igbo words 'Nne' and 'biko' are simple Igbo words that

are commonly used even by people who are not Igbos in Nigeria and also easy to pick up by people from outside the country.

The use of Igbo in this song by the artistes is a form of identity creation which brings about solidarity between the artistes and the listeners from their own cultural background. In order to widen their impact and reach, they chose to use both English and NPE as well which both stand as lingua franca in their own way. NPE identifies with Nigeria as a whole and can be understood by a very high percentage of Nigerians irrespective of their tribe or background while English does not just stand as the official language in Nigeria (and lingua franca) but also helps in reaching out to people from other parts of the world.

4.4 SONG 3

'SCAPEGOAT' by D'BANJ

REFRAIN

Take my heart

Take my love

Take my body

Come build my home

Stay with me, di iyawo mi

cos you love me

CHORUS:

I will be your scape goat honey

cos you came through for me

You gave me break through baby

oh ahhh... (2x)

VERSE 1

Baby Boo

I can see your eyes
say you don't jam many fools for your life
Dem go come as lovers as dem disguise
but as time goes by, na your body be the price.
The biceps...wey you carry na die
that's why sometimes I no dey surprise
Dem go say dem love you
but that na lie.
Chop and clean mouth
tell you bye bye
Me sef i no tell you say na me holy pass
Some people dey talk say i dey use jazz
Them say I bush
Some say I razz
Them say I be nobody
I no get class
Well
I've been bad and I know it
and I'm sorry - wanna show it
but no one would give me a chance to prove myself.
Despite what you've heard of me
You still went ahead to be with me
You have chosen to be there for me
To you, I make this vow (I say)

D'banj is known for the beautiful way he weaves both NPE and Yoruba (which happens to be his mother tongue) into English in his songs. He refers to this particular song as his vow to his love. In the song he talks about how other men would have cheated the lady but he is ready to be the scapegoat for he himself is not holier than the others. The song itself starts with the refrain which is written in English with only a clause written in Yoruba. A major part of the first verse is written in NPE with a switch to English towards the end of the

verse. This leads into the refrain and straight into the chorus which is also written in English.

The whole of the refrain shows the artiste's plea for acceptance. Inviting the lady to take her place in his life but he said the most important part of his proposal which crowns it all in Yoruba while every other part of the refrain is in English.

(36) Stay with me, di iyawo mi (stay with me, become my bride)

Line (36) shows an intra-sentential switch from English to Yoruba. The whole statement could have been written in English and it still would have meant the same thing but the artiste's use of Yoruba here lays more importance on it. He has already asked her to take his heart, his love, his body as well as build his home but, above all, she should be his wife. He tries explaining what he wants the girl to do in his life but he realises that the only way she can be all that in his life is for her to be his wife. If she can be his wife, all other things will fall into place. So, after trying to explain his needs in English, he summarises it all into asking her to be his bride. This is an important part which needs to be differentiated from all he has been saying from the beginning of the song. In a way, the use of Yoruba in this particular request made by the artiste attaches more emotion and sincerity to the request.

(37) Baby boo, I can see your eyes

There is no exact translation that can represent 'baby boo' in either Yoruba or NPE to make it sound exactly the way it does in English. For it to mean exactly what the artiste had in mind, he had to use it as it is. His only option is to use what can capture properly his thoughts. The other part of the sentence is also written in English to complete the first part. The first line says he can see her eyes and the eyes tell him a lot about the lady. He further explains in the rest of the verse what exactly it is that he sees in her eyes, but as this part is more emotional, he needs to choose his words carefully. He talks about the lady's

experiences with men and love which has not been too pleasant; therefore, he switches his code to soften the effect of what he has to say. The use of NPE for this part makes it less formal and reflects empathy as the artiste tries to let her know he understands what she has been through. He goes on to tell her what people say about him as well, still in NPE, but when it comes to him expressing his feelings and vowing to the lady, he switches back to English. This switch here has nothing to do with empathy but basically to show his seriousness, sincerity and how much importance he attached to what he has to say.

4.5 SONG 4

‘NA LIKE THIS’ by WANDE COAL

Ah se na like dis e go de dey
Na like dis e go de dey

CHORUS

Se na like dis we go de dey?
Res- Ah na like dis e go de dey (4ce) oh no
I no fit wait oh, make things for change oh,
now make we join hands make am beta beta eh (2ce)

once upon a time, dem tell us say 1 dollar is equals to 1naira,
once upon a time, u go travel 4rm Lagos 2 London and you no need visa,
once upon a time, u go graduate 4rm schoolu and the government go dash u car,
once upon a time u take train 4rm Oshodi down 2 Ojuelegba, once upon a time

REFRAIN

now everything don dabaru, corruption seems unstoppable,
d hardship is unbearable is unbearable eh,
wetin we go do eh, Lord i cannot take dis pain no more

VAMP

You see the situation, e don reach make i cry, ai, ai, ai, ai

e don reach make i scream, yeh yeh yeh yeh

e don reach make i sing oh no no no e gba mi oh oh oh oh

In this song, Wande Coal reflects his concerns towards the fallen state of the economy in the country. He talks about the drastic changes that have occurred in the country over the years which have gone from good to bad. The chorus is written completely in NPE while the verse has the switch between Standard English and NPE in each sentence.

The chorus expresses the artiste's concern about the state of the country, with him asking if things will ever change for the better. This is a situation that exempts no one in the country and the song is directed mainly at Nigerians who can feel what the artiste feels as they are in the same situation together. Therefore, the artiste decides to write it in a more conversational language that will reach out to all Nigerians more emotively.

In the verse, the artiste switches the code from Standard English to NPE in each line. The switch is to accentuate the discourse marker 'once upon a time' which is at the beginning of each line. 'Once upon a time' is usually said when a story or tale is about to be told. This gets the attention of those listening letting them know the tale is about to begin. Again, it signifies that the story is something that happened way back in the past. The discourse marker is in English while the artiste explains further in NPE. This explanation is meant for the audience and the use of NPE by the artiste stands for his effort at connecting with his audience since NPE is a general conversational language in the country (as we already know).

(38) Now everything don dabaru. (now everything is dis organised)

(39) corruption is unstoppable

(40) The hardship is unbearable is unbearable, eh

(41) Wetin we go do eh? (what are we going to do)

(42) Lord I cannot take this pain no more

The switch in the examples above is between NPE and English. Lines (39) and (40) further explain what has already been said in line (38). The switch here will help the artiste select new audience, especially those that are not from his country where pidgin is a general language. He explains in English what he has already said in NPE. In line (41), he switches back to pidgin. This line carries a question directed at Nigerians and the artiste therefore goes back to NPE which is the unmarked code in this situation and the 'eh' at the end is an exclamation which shows how deeply the pain penetrates. Line (42) expresses the artiste's personal feelings not to the audience but to sovereignty.

The vamp has three different languages- English, NPE and Yoruba.

(43) You see this situation, e don reach make I cry, ai ai aia ai

You see this situation, is enough to make me cry

(44) E don reach make I scream, ye ye ye ye

It is enough to make me scream, ye ye ye

(45) E don reach make I sing oh no no no e gba mi o o o o

It is enough to make me sing oh no no no, somebody help me

Line (43) started out in English but ends in NPE. Line (44) continues in NPE but the exclamation 'ye' in front of it comes from Yoruba. Line (45) has three different languages in in use. 'e don reach make I scream' is pidgin, 'oh no no no' is purely an English expression and 'e gba mi o' is a Yoruba way of calling out for help.

This artiste uses some Yoruba expressions in this song to show his identity to his audience. His choice of code is also meant for the audience. The message proclaimed is not lost on Nigerians whatever his tribe because there is a judicious mixture of Yoruba and pidgin which complement and reinforce the ideas expressed in the song.

4.6 SONG 5

‘LOVE ME’ (4x) BY TIWA SAVAGE

Sometimes I’m up, sometimes I’m down
But ara mi ba le, when you’re around
You make me frown, then you turn it upside down
So ma fi mi si le, oh I like it here

Eh, baby Baby mi, Olo lu fe mi
To ju, to ju mi, to ju mi, Iwo ni kon lo le

Love me, love me, love me, love me
Ala la lae lae lae lae lae 2x
Love me, love me, love me, love me
Ala la lae lae lae lae lae 2x

I throw a fit, and I call you names
To get your attention
But you know my games, oh you know my games
You leave for work, I try to make you stay
You kiss me better
And then I ask you to do it again

(Refrain and chorus)

I don’t believe in juju powers
But you’ve put a spell on me

So call your Baba la wo, cause you won't be needing him
You've got the magic touch, yeah
The way you love me

Although, Tiwa Savage had her university education in the UK and has since then worked with a lot of producers and musicians in the UK and in other countries outside Nigeria, most of her songs reflect her roots and identity as a Nigerian. Her song 'Love me' is written in beautifully woven combination of Standard English and Yoruba.

(46) Sometimes I'm up, sometimes I'm down

(47) But, ara mi bale, when you're around (**but, I am relieved when you are around**)

Lines (46) and (47) can be seen as parts of a single sentence joined together by the conjunction 'but'. Line (46) tells how she feels when her lover is not around but when she tells how she feels when he is around in line (47), she tells it in her own language (Yoruba) which strikes a chord and its effect is more penetrating. The switch here is intra-sentential.

(48) You make me frown, then you turn it upside down

(49) So, ma fi mi sile, oh I like it here (**so don't ever leave me, oh...**)

Firstly, lines (48) and (49) have the same pattern as lines (46) and (47). The two lines are joined by conjunctions which, in both cases, are followed by a switch to Yoruba from English and another switch back to English. Secondly, 'ma fi mi sile' in line (49) is a personal plea from the writer to her lover and the use of her local language seems to help the writer put more weight on what she has to say.

(50) Eh, baby baby mi, lolufe mi (**eh, baby, my baby my lover**)

(51) olutoju mi, iwo nikan lo le (**The one who takes care of me, you are the only one who can**)

The entire refrain of the song is in Yoruba. This makes it clear that the artiste's use of Yoruba in this song was not a coincidence but a deliberate act. The word 'baby' in line (50) can be seen as a borrowing which has been integrated into Yoruba and is often used to either refer to an infant, or a lover. It can therefore be identified as a Yoruba word.

The second verse of the song is completely in English, with no instance of code-switching. The bridge is also written in English.

(52) I don't believe in juju powers (I don't believe in occultic powers)

(53) So call your babalawo (so call your native doctor or witch doctor)

Although the bridge is written in English, lines (52) and (53) have words that are not English words. 'Juju' as used in line (52) means an object used in West African magic (Oxford dictionary). Both 'juju' and 'babalawo' better portrays the picture the artiste has in mind while writing her lyrics than trying to translate them into English.

It is possible that the artiste has used code-switching in this song to show her identity as a Nigerian and a Yoruba as well as connect better with her Nigerian audience. Yoruba in this song seems to be solidarity between the artiste and Nigeria, especially Yoruba speakers, while English helps her connect to listeners from other parts of the country and world as well. It also reflects the years she spent outside Africa and years spent working with foreign producers and artistes.

CHAPTER FIVE

CONCLUSION

This chapter gives a short overall description of the findings in the data collected. It also gives a few recommendations for further studies.

5.1 SUMMARY OF MAJOR FINDINGS

The data collected in this work shows a lot of code-switching done by the NHH artistes in their song lyrics. It shows how they use their indigenous languages as well as NPE in the composition of their lyrics. Almost all these artistes use both NPE and English in their lyrics. They also use their indigenous languages to demonstrate their bilingualism. They switch between codes either inter-sentential or intra-sentential.

Some of the artistes who wrote about love in their songs write the most sensitive and emotional parts of the song in their own indigenous languages. To them, their indigenous languages can express their feelings better than any other language. This is because the love they talk about happened within a particular societal norm and concept. Such feelings are better expressed in their local languages which can be used to better capture and describe properly how they feel.

The use of pidgin by these artistes helps them cut across to all their audience from different background, leaving no room for anyone to feel left out. NPE is a language that unifies all Nigerians and the use of it helps facilitate closer rapport between users. Therefore, the use of NPE by the NHH artistes creates a form of connection between the artistes and the audience.

Succinctly, the data also shows that out of all the Nigerian languages, Yoruba is being used more by these artistes. The whole data shows the use of English, Yoruba, Nigerian pidgin English, Igbo and a little bit of Hausa. This shows the use of the three major languages in Nigeria.

5.2 RECOMMENDATIONS

Further studies can be carried out to see if NHH artistes use other Nigerian indigenous languages apart from the three major Nigerian languages we know. Further research can also be carried out in the future on the use of American English and slangs by the Nigerian hip hop artistes.

5.3 CONCLUSION

Conclusively, the data collected has helped to identify one of the goals of the NHH artistes who code-switch in their song lyrics may be to create identity for themselves as well as flaunt their bilingualism. Either to establish solidarity or to call attention to a cultural nuanced. Their switches also show how codes can be switched in real life. They also use it to make emphasis where they think it important.

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APPENDICES

ANALYSIS OF THE SELECTED SONGS ON PRAT

SE NA LIKE DIS? By WANDE COAL

File type = "ooTextFile"

Object class = "TextGrid"

Xmin = 0

Xmax = 253.00786848072562

Tiers? <exists>

Size = 3

Item []:

Item [1]:

class = "IntervalTier"

xmin = 0

xmax = 253.00786848072562

intervals: size = 42

INTRO

Intervals [1]:

xmin = 0

xmax = 29.458684807256237

Text = "Intro"

CHORUS

Intervals [2]:

xmin = 29.458684807256237

xmax = 34.23699621570483

Text = "Se na like dis e go de dey? (Res- Ah na like dis e go de dey) "

intervals [3]:

xmin = 34.23699621570483

xmax = 38.54485260770975

Text = "Se na like dis e go de dey? (Res- Ah na like dis e go de dey)

"

intervals [4]:

xmin = 38.54485260770975

xmax = 43.32759224219489

Text = "Se na like dis e go de dey? (Res- Ah ah na like dis e go de dey)

"

intervals [5]:

xmin = 43.32759224219489

xmax = 47.84378684807256

Text = "Se na like dis e go de dey? (Res- Ah na like dis e go de dey)

"

intervals [6]:

xmin = 47.84378684807256

xmax = 51.151972789115646

Text = "Oh no, i no fit wait oh,

"

Intervals [7]:

xmin = 51.151972789115646

xmax = 53.588027210884356

Text = " Make things for change oh,"

Intervals [8]:

xmin = 53.588027210884356

xmax = 58.19721002838222

Text = "Now make we join hands make am beta beta (i)say"

Intervals [9]:

xmin = 58.19721002838222

xmax = 60.534791863765385

Text = "i no fit wait oh"

Intervals [10]:

xmin = 60.534791863765385

xmax = 62.63249433106576

Text = " Make things for change oh,"

Intervals [11]:

xmin = 62.63249433106576

xmax = 67.71774560964425

Text = "Now make we join hands make am beta beta beta"

VERSE ONE

Intervals [12]:

xmin = 67.71774560964425

xmax = 72.06824513660736

Text = "Once upon a time, dem tell us say 1 dollar is equals to 1naira,"

Intervals [13]:

xmin = 72.06824513660736

xmax = 76.67847597861304

**Text = "Once upon a time, u go travel 4rm Lagos 2 London and you no need
visa"**

Intervals [14]:

xmin = 76.67847597861304

xmax = 81.18746031746032

**Text = "Once upon a time, u go graduate 4rm schoolu and the government go
dash u car"**

Intervals [15]:

xmin = 81.18746031746032

xmax = 85.96387049138504

Text = "Once upon a time u take train 4rm Oshodi down 2 Ojuelegba, "

Intervals [16]:

xmin = 85.96387049138504

xmax = 87.83272108843538

Text = "Once upon a time"

Intervals [17]:

xmin = 87.83272108843538

xmax = 89.86138832656492

REFRAIN

Text = "Now everything don dabaru"

Intervals [18]:

xmin = 89.86138832656492

xmax = 91.91222222222223

Text = "Corruption seems unstoppable"

Intervals [19]:

xmin = 91.91222222222223

xmax = 96.35467120262926

Text = "The hardship is unbearable is unbearable eh,"

Intervals [20]:

xmin = 96.35467120262926

xmax = 99.60131264066142

Text = "Wetin we go do eh? "

Intervals [21]:

xmin = 99.60131264066142

xmax = 102.84795407869359

Text = "Lord i cannot take dis pain no more"

CHORUS

Intervals [22]:

xmin = 102.84795407869359

xmax = 107.26338643441734

Text = "Se na like dis we go de dey? (Res- Ah na like dis e go de dey)"

Intervals [23]:

xmin = 107.26338643441734

xmax = 111.8095839214375

Text = "Se na like dis we go de dey? (Res- Ah na like dis e go de dey)"

Intervals [24]:

xmin = 111.8095839214375

xmax = 116.31573696145125

Text = "Se na like dis we go de dey? (Res- Ah ah, na like dis e go de dey)"

Intervals [25]:

xmin = 116.31573696145125

xmax = 122.05600907029479

Text = "Se na like dis we go de dey? (Res- Ah na like dis e go de dey)oh noo"

Intervals [26]:

xmin = 122.05600907029479

xmax = 124.34766439909298

Text = "I no fit wait oh"

Intervals [27]:

xmin = 124.34766439909298

xmax = 126.6746485260771

Text = "Make things for change oh"

Intervals [28]:

xmin = 126.6746485260771

xmax = 131.21544217687074

Text = "Now make we join hands make am beta beta i say "

Intervals [29]:

xmin = 131.21544217687074

xmax = 133.4881179138322

Text = "I no fit wait oh"

Intervals [30]:

xmin = 133.4881179138322

xmax = 135.81043083900227

Text = "Make things for change oh"

Intervals [31]:

xmin = 135.81043083900227

xmax = 142.23253968253968

Text = "Now make we join hands make am beta beta eh"

BRIDGE

Intervals [32]:

xmin = 142.23253968253968

xmax = 143.7579365079365

Text = "You see the situation"

Intervals [33]:

xmin = 143.7579365079365

xmax = 148.9414739229025

Text = "Eh, e don reach make i cry, ai, ai, ai, ai"

Intervals [34]:

xmin = 148.9414739229025

xmax = 153.4779365079365

Text = "E don reach make i scream, yeh yeh yeh yeh"

Intervals [35]:

xmin = 153.4779365079365

xmax = 159.99537414965988

Text = "E don reach make i sing oh no no no ebga mi oh oh oh oh"

REFRAIN

Intervals [36]:

xmin = 159.99537414965988

xmax = 162.8980045351474

Text = "Because now everything don dabaru,"

Intervals [37]:

xmin = 162.8980045351474

xmax = 165.08027210884353

Text = "Corruption seems unstoppable,"

Intervals [38]:

xmin = 165.08027210884353

xmax = 169.3707709750567

Text = "The hardship is unbearable is unbearable eh,"

Intervals [39]:

xmin = 169.3707709750567

xmax = 172.4495238095238

Text = "Wetin we go do eh"

Intervals [40]:

xmin = 172.4495238095238

xmax = 176.26653088485665

Text = "Lord i cannot take dis pain no more"

Intervals [41]:

xmin = 176.26653088485665

xmax = 246.81009070294786

Text = "Chorus till fade"

IFUNNAYA by P SQUARE

File type = "ooTextFile"

Object class = "TextGrid"

xmin = 0

xmax = 266.5392970521542

tiers? <exists>

size = 3

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item [1]:

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intervals: size = 45

Intervals [1]:

xmin = 0

xmax = 18.612347050584724

Text = "INTRO"

VERSE ONE

Intervals [2]:

xmin = 18.612347050584724

xmax = 19.95774234260135

Text = "Girl i know say"

Intervals [3]:

xmin = 19.95774234260135

xmax = 23.576145124716554

Text = "You dey wonder why, why do people fall in love"

Intervals [4]:

xmin = 23.576145124716554

xmax = 26.641470124896873

Text = "Hmnn, it could be for the game of pleasure"

Intervals [5]:

xmin = 26.641470124896873

xmax = 28.26373414972588

Text = "I don't know"

Intervals [6]:

xmin = 28.26373414972588

xmax = 30.306985144402102

Text = "But when it comes to lust,"

Intervals [7]:

xmin = 30.306985144402102

xmax = 33.13084458493272

Text = "Girl, thats for sure, hmnn"

Intervals [8]:

xmin = 33.13084458493272

xmax = 36.3907029478458

Text = "You and i can turn these things around"

Intervals [9]:

xmin = 36.3907029478458

xmax = 38.85986394557823

Text = "Girl na you, you huu"

Intervals [10]:

xmin = 38.85986394557823

xmax = 45.01064083232159

Text = "Be the one that makes me smile and it's true, Nne (echo- Nne)"

Intervals [11]:

xmin = 45.01064083232159

xmax = 45.043086112818166

Text = ""

Intervals [12]:

xmin = 45.043086112818166

xmax = 47.69861327620248

Text = "Na only you, you huu"

Intervals [13]:

xmin = 47.69861327620248

xmax = 51.04546300468551

Text = "Fit give this love a chance to reign"

Intervals [14]:

xmin = 51.04546300468551

xmax = 52.95530612244898

Text = "Baby don't go"

Intervals [15]:

xmin = 52.95530612244898

xmax = 56.3015984451315

Text = "All because of ifunanya (echo- ifunanya)"

Intervals [16]:

xmin = 56.3015984451315

xmax = 59.68349787504346

Text = "Ifunanya (Ifunanya)Because of ifunanya"

Intervals [17]:

xmin = 59.68349787504346

xmax = 61.6624716553288

Text = "Onye m'bu n'obi"

Intervals [18]:

xmin = 61.6624716553288

xmax = 64.93963331548945

Text = "Na because of Ifunanya (Ifunanya)"

Intervals [19]:

xmin = 64.93963331548945

xmax = 68.57350473110644

Text = "Ifunanya (Ifunanya)Because of ifunanya"

Intervals [20]:

xmin = 68.57350473110644

xmax = 70.29310657596372

Text = "Onye m'bu n'obi"

Intervals [21]:

xmin = 70.29310657596372

xmax = 74.43725405817165

Text = "Nne biko biko don't go (oh oh)"

Intervals [22]:

xmin = 74.43725405817165

xmax = 74.4867120181406

Text = ""

Intervals [23]:

xmin = 74.4867120181406

xmax = 77.05680272108843

Text = "Because of Ifunanya"

Intervals [24]:

xmin = 77.05680272108843

xmax = 79.18204081632653

Text = "Onye m'bu n'obi"

Intervals [25]:

xmin = 79.18204081632653

xmax = 83.279570926744

Text = "Baby biko biko don't go (oh oh hei)"

Intervals [26]:

xmin = 83.279570926744

xmax = 89.77107770654503

Text = "Because of Ifunanya (Ifunanya)Ifunanya (Ifunanya eh eh)"

Intervals [27]:

xmin = 89.77107770654503

xmax = 97.20046576542663

Text = "oh oh...Onye m'bu n'obi"

Intervals [28]:

xmin = 97.20046576542663

xmax = 98.36477284928121

Text = "Now I know say"

Intervals [29]:

xmin = 98.36477284928121

xmax = 99.94278911564626

Text = "I done realise"

Intervals [30]:

xmin = 99.94278911564626

xmax = 102.73485260770975

Text = "There is something within us"

Intervals [31]:

xmin = 102.73485260770975

xmax = 106.64278854658124

Text = "Na those things wey dey make me sometimes, Dey lose my trust "

Intervals [32]:

xmin = 106.64278854658124

xmax = 107.57040816326531

Text = "(my love)"

Intervals [33]:

xmin = 107.57040816326531

xmax = 110.69014174283764

Text = "Eh, Is knocking on your door door door"

Intervals [34]:

xmin = 110.69014174283764

xmax = 115.21113378684808

Text = "And na so e go dey pursue you dey go go go"

Intervals [35]:

xmin = 115.21113378684808

xmax = 131.42662251753032

Text = ""

Intervals [36]:

xmin = 131.42662251753032

xmax = 168.96235479303203

Text = "CHORUS"

Intervals [37]:

xmin = 168.96235479303203

xmax = 173.45325354504254

Text = "Hei, o o o o o "

Intervals [38]:

xmin = 173.45325354504254

xmax = 175.8780468323959

Text = "Onye m'bu n'obi"

Intervals [39]:

xmin = 175.8780468323959

xmax = 178.53555555555556

Text = "My love is knocking on your door"

Intervals [40]:

xmin = 178.53555555555556

xmax = 182.47278911564626

Text = "Am standing all alone on my own"

Intervals [41]:

xmin = 182.47278911564626

xmax = 184.91528753088625

Text = "Nne (response- Nne)"

Intervals [42]:

xmin = 184.91528753088625

xmax = 187.52111767094172

Text = "waiting for so long"

Intervals [43]:

xmin = 187.52111767094172

xmax = 189.54902494331066

Text = "Don't let this love to fall"

Intervals [44]:

xmin = 189.54902494331066

xmax = 193.5644258680917

Text = "Don't keep me waiting under the rain, biko"

Intervals [45]:

xmin = 193.5644258680917

xmax = 266.5392970521542

Text = "CHORUS"

SCAPEGOAT By D'BANJ

File type = "ooTextFile"

Object class = "TextGrid"

xmin = 0

xmax = 230.54256235827665

tiers? <exists>

size = 3

item []:

item [1]:

class = "IntervalTier"

name =

xmin = 0

xmax = 230.54256235827665

intervals: size = 54

Intervals [1]:

xmin = 0

xmax = 24.66810170293283

Text = "INTRO"

Intervals [2]:

xmin = 24.66810170293283

xmax = 27.06823129251701

Text = "Take my heart, take my love"

Intervals [3]:

xmin = 27.06823129251701

xmax = 29.09877551020408

Text = "Take my body come build my home"

Intervals [4]:

xmin = 29.09877551020408

xmax = 31.23952380952381

Text = "Stay with me, di iyawo mi"

Intervals [5]:

xmin = 31.23952380952381

xmax = 34.90845329022836

Text = "Because you love me i will be your scape goat honey"

Intervals [6]:

xmin = 34.90845329022836

xmax = 36.962968575233084

Text = "Because you came through for me"

Intervals [7]:

xmin = 36.962968575233084

xmax = 40.88548856720765

Text = "You gave me breakthrough baby ohhh aaahh"

Intervals [8]:

xmin = 40.88548856720765

xmax = 43.13886621315193

Text = "I will be your scape goat honey"

Intervals [9]:

xmin = 43.13886621315193

xmax = 45.2175283446712

Text = "Because you came through for me"

Intervals [10]:

xmin = 45.2175283446712

xmax = 49.486697621607654

Text = "You gave me breakthrough baby, ohh ahh"

Intervals [11]:

xmin = 49.486697621607654

xmax = 51.64810493428429

Text = "Baby boo i can see your eyes"

Intervals [12]:

xmin = 51.64810493428429

xmax = 53.547319845062766

Text = "Say you don jam many fools for your life"

Intervals [13]:

xmin = 53.547319845062766

xmax = 55.73938494971332

Text = "Dem go come as lovers as dem disguise"

Intervals [14]:

xmin = 55.73938494971332

xmax = 57.978985407976666

Text = "But as time goes by na your body be the price"

Intervals [15]:

xmin = 57.978985407976666

xmax = 59.93566893424036

text = "Biceps sef wey you carry na die"

intervals [16]:

xmin = 59.93566893424036

xmax = 61.996704187541475

Text = "That's why sometimes i no dey suprise"

Intervals [17]:

xmin = 61.996704187541475

xmax = 64.23526992577179

Text = "Dem go say dem love you but that na line"

Intervals [18]:

xmin = 64.23526992577179

xmax = 66.06877551020408

Text = "Chop and clean mouth tell you bye bye"

Intervals [19]:

xmin = 66.06877551020408

xmax = 68.20428908376611

Text = "Me sef i no tell you say na me holy pass"

Intervals [20]:

xmin = 68.20428908376611

xmax = 70.33489752747471

text = "Some people dey talk say i dey use jazz"

intervals [21]:

xmin = 70.33489752747471

xmax = 71.29918367346939

Text = "Dem say i bush"

Intervals [22]:

xmin = 71.29918367346939

xmax = 72.31940710647187

Text = "Some say i razz"

Intervals [23]:

xmin = 72.31940710647187

xmax = 74.51030259795456

Text = "And dem say i be nobody i no get class"

Intervals [24]:

xmin = 74.51030259795456

xmax = 77.54185404071708

Text = "Well, i've been bad and i know it"

Intervals [25]:

xmin = 77.54185404071708

xmax = 79.58723814667735

Text = "And i'm sorry wanna show it"

Intervals [26]:

xmin = 79.58723814667735

xmax = 83.52727001366442

Text = "But no one would give me a chance to prove myself."

Intervals [27]:

xmin = 83.52727001366442

xmax = 85.29367346938776

Text = "Despite what you've heard of me"

Intervals [28]:

xmin = 85.29367346938776

xmax = 87.3829931972789

Text = "You still went ahead to be with me"

Intervals [29]:

xmin = 87.3829931972789

xmax = 89.3525850340136

Text = "You have chosen to be there for me"

Intervals [30]:

xmin = 89.3525850340136

xmax = 91.83283865284356

Text = "To you, I make this vow (I say)"

Intervals [31]:

xmin = 91.83283865284356

xmax = 99.15244897959184

Text = "REFRAIN"

Intervals [32]:

xmin = 99.15244897959184

xmax = 116.03222222222223

Text = "CHORUS"

Intervals [33]:

xmin = 116.03222222222223

xmax = 118.3389608143713

Text = "For all those guys that caused you pains"

Intervals [34]:

xmin = 118.3389608143713

xmax = 120.32224489795918

Text = "They broke your heart and brought you shame"

Intervals [35]:

xmin = 120.32224489795918

xmax = 122.58591836734693

Text = "If you need someone to blame,"

Intervals [36]:

xmin = 122.58591836734693

xmax = 124.49272108843537

Text = "You can put that blame on me."

Intervals [37]:

xmin = 124.49272108843537

xmax = 126.71916149978749

Text = "For all those guys wey spoil your name"

Intervals [38]:

xmin = 126.71916149978749

xmax = 128.69950113378684

Text = "Those guys that drove you insane"

Intervals [39]:

xmin = 128.69950113378684

xmax = 130.70757369614512

Text = "Let me the one to pay"

Intervals [40]:

xmin = 130.70757369614512

xmax = 132.80693877551022

Text = "At your beck and call with no delay"

Intervals [41]:

xmin = 132.80693877551022

xmax = 135.44802721088436

Text = "I'll stay committed to you girl"

Intervals [42]:

xmin = 135.44802721088436

xmax = 136.95614512471656

Text = "I'll never fall your hand"

Intervals [43]:

xmin = 136.95614512471656

xmax = 139.48344157249198

Text = "Then let them call me a fool girl"

Intervals [44]:

xmin = 139.48344157249198

xmax = 142.20278819667686

Text = "Omo na them get their mouth o"

Intervals [45]:

xmin = 142.20278819667686

xmax = 144.15013605442178

Text = "I've been bad and I know it"

Intervals [46]:

xmin = 144.15013605442178

xmax = 146.3962358276644

Text = "And I'm sorry - wanna show it"

Intervals [47]:

xmin = 146.3962358276644

xmax = 150.05850340136055

Text = "But no one would give me a chance to prove myself."

Intervals [48]:

xmin = 150.05850340136055

xmax = 152.07766439909298

Text = "Despite what you've heard of me"

Intervals [49]:

xmin = 152.07766439909298

xmax = 154.20297052154194

Text = "You still went ahead to be with me"

Intervals [50]:

xmin = 154.20297052154194

xmax = 156.23925170068028

Text = "You have chosen to be there for me"

Intervals [51]:

xmin = 156.23925170068028

xmax = 158.26455782312925

Text = "To you, I make this vow "

Intervals [52]:

xmin = 158.26455782312925

xmax = 165.76054421768708

Text = "REFRAIN"

Intervals [53]:

xmin = 165.76054421768708

xmax = 182.95396825396827

Text = "CHORUS"

Intervals [54]:

xmin = 182.95396825396827

xmax = 230.54256235827665

text = ""

WEDDING DAY by 9ICE

File type = "ooTextFile"

Object class = "TextGrid"

xmin = 0

xmax = 289.9308390022676

xmax = 289.9308390022676

intervals: size = 75

Intervals [1]:

xmin = 0

xmax = 23.37715627047092

Text = "INTRO"

Intervals [2]:

xmin = 23.37715627047092

xmax = 26.352491083776112

Text = "She can't stop calling her phone ringtone

"

Intervals [3]:

xmin = 26.352491083776112

xmax = 28.914421768707484

Text = "Is in my memory"

Intervals [4]:

xmin = 28.914421768707484

xmax = 30.609403484719177

Text = "Cos the first time we met,"

Intervals [5]:

xmin = 30.609403484719177

xmax = 32.039297399851286

Text = "She has been like this"

Intervals [6]:

xmin = 32.039297399851286

xmax = 34.19673469387755

Text = "That's why I treat her like a queen"

Intervals [7]:

xmin = 34.19673469387755

xmax = 37.672212823098974

Text = "She called me again like I do realise"

Intervals [8]:

xmin = 37.672212823098974

xmax = 40.44534041608245

Text = "We can't but raise a family"

Intervals [9]:

xmin = 40.44534041608245

xmax = 42.351865636258594

Text = "I can't deny"

Intervals [10]:

xmin = 42.351865636258594

xmax = 43.43511860226777

Text = "Yeahh"

Intervals [11]:

xmin = 43.43511860226777

xmax = 45.298313703803544

Text = "That I love her die"

Intervals [12]:

xmin = 45.298313703803544

xmax = 49.06803402551546

Text = "She be the woman of my life, woman of my life"

Intervals [13]:

xmin = 49.06803402551546

xmax = 51.754501381218205

Text = "Bros, no be lie"

Intervals [14]:

xmin = 51.754501381218205

xmax = 54.05099766915765

Text = "I feel alright "

Intervals [15]:

xmin = 54.05099766915765

xmax = 56.7374650248604

Text = "Whenever she's by my side"

Intervals [16]:

xmin = 56.7374650248604

xmax = 59.56464459296605

Text = "I'm proud to be her Mr. Right"

Intervals [17]:

xmin = 59.56464459296605

xmax = 62.13600907029478

Text = "Cos I know she's gonna be my bride"

Intervals [18]:

xmin = 62.13600907029478

xmax = 64.50427811796787

Text = "I lay low so I can watch her "

Intervals [19]:

xmin = 64.50427811796787

xmax = 66.90824978787495

Text = "take the lead role oh oh "

Intervals [20]:

xmin = 66.90824978787495

xmax = 68.61744851668914

Text = "You know eh"

Intervals [21]:

xmin = 68.61744851668914

xmax = 70.57081849247679

Text = "On our wedding day"

Intervals [22]:

xmin = 70.57081849247679

xmax = 72.1823487225016

Text = "Ma gbe'su le'na"

Intervals [23]:

xmin = 72.1823487225016

xmax = 74.05868480725624

Text = "Ma f'ona ro'ka"

Intervals [24]:

xmin = 74.05868480725624

xmax = 76.13792292347158

Text = "Gbogbo awon e still dey dey"

Intervals [25]:

xmin = 76.13792292347158

xmax = 78.09129289925922

Text = "This time around,"

Intervals [26]:

xmin = 78.09129289925922

xmax = 80.72834236657255

Text = "Omo se gobe (see girl)"

Intervals [27]:

xmin = 80.72834236657255

xmax = 82.19336984841327

Text = "Na you I go marry "

Intervals [28]:

xmin = 82.19336984841327

xmax = 83.60956308085932

Text = "Aya wa ni"

Intervals [29]:

xmin = 83.60956308085932

xmax = 85.02575631330537

Text = "To God be the glory "

Intervals [30]:

xmin = 85.02575631330537

xmax = 86.29544679756732

Text = "Iyawo wa ni"

Intervals [31]:

xmin = 86.29544679756732

xmax = 87.8728798185941

Text = "Na you I go marry "

Intervals [32]:

xmin = 87.8728798185941

xmax = 91.80475966662144

Text = "Aya mi ni, aya wa"

Intervals [33]:

xmin = 91.80475966662144

xmax = 93.09995464852608

Text = "Ah I know,"

Intervals [34]:

xmin = 93.09995464852608

xmax = 97.07885860124807

Text = "She's the right woman for me"

Intervals [35]:

xmin = 97.07885860124807

xmax = 98.83689157945696

Text = "I believe "

Intervals [36]:

xmin = 98.83689157945696

xmax = 102.64596303224286

Text = "She'll be there when I'm in need"

Intervals [37]:

xmin = 102.64596303224286

xmax = 108.31073596202704

Text = "It is necessary to help her achieve her dream"

Intervals [38]:

xmin = 108.31073596202704

xmax = 110.73786613892902

Text = "She's my angel"

Intervals [39]:

xmin = 110.73786613892902

xmax = 114.1562635965574

Text = "Let me be the fool"

Intervals [40]:

xmin = 114.1562635965574

xmax = 116.25613632052911

Text = "As a princess, "

Intervals [41]:

xmin = 116.25613632052911

xmax = 119.86987077573625

Text = "She's ready to be my boo"

Intervals [42]:

xmin = 119.86987077573625

xmax = 121.87207500091858

Text = "Love wan tintin"

Intervals [43]:

xmin = 121.87207500091858

xmax = 125.53464370552041

Text = "Me and my chikala na wan tintin"

Intervals [44]:

xmin = 125.53464370552041

xmax = 127.56253968253968

Text = "Love wan tintin"

Intervals [45]:

xmin = 127.56253968253968

xmax = 129.73437641723356

Text = "Everything skele we go gbele,"

Intervals [46]:

xmin = 129.73437641723356

xmax = 131.49995464852609

Text = "Na bintin"

Intervals [47]:

xmin = 131.49995464852609

xmax = 133.3596371882086

Text = "Love wan tintin"

Intervals [48]:

xmin = 133.3596371882086

xmax = 134.73460317460317

Text = "That thing called love, "

Intervals [49]:

xmin = 134.73460317460317

xmax = 136.81535531569403

Text = "Omo no be film trick"

Intervals [50]:

xmin = 136.81535531569403

xmax = 137.922358276644

Text = "E dey do me "

Intervals [51]:

xmin = 137.922358276644

xmax = 139.59527460432133

Text = "Anywhere wey I dey like"

Intervals [52]:

xmin = 139.59527460432133

xmax = 141.15797058495144

Text = "Make she dey there, "

Intervals [53]:

xmin = 141.15797058495144

xmax = 142.57416381739748

Text = "Together"

Intervals [54]:

xmin = 142.57416381739748

xmax = 145.60188727986827

Text = "We are meant to be, forever"

intervals [55]:

xmin = 145.60188727986827

xmax = 148.33660524597096

Text = "Ekuro l'alabaku ewa"

Intervals [56]:

xmin = 148.33660524597096

xmax = 171.55618890914562

Text = "CHORUS"