

Analysis of Lagbaja's music "200 million Mumu": Corruption in Nigeria, Historical Perspective

Olufunmilola Temitayo OLADIPO

Department of Music

Olabisi Onabanjo University, Ago-Iwoye,

Ogun state, Nigeria.

oladipofunmilola@yahoo.com, oladipoolufunmi@gmail.com

&

Sunday Olufemi Akande

olufemi.akande@oouagoiwoye.edu.ng

Department of Music

Olabisi Onabanjo University, Ago-Iwoye,

Ogun state, Nigeria.

ABSTRACT

Lagbaja is a popular Nigerian musician who wears mask during musical performances. In his musical composition titled 'two hundred million Mumu', Lagbaja paints a picture of corruption in every sector in Nigeria. 'Mumu' is a Yoruba word that can be interpreted as fool. The Nigerian population has been estimated to be around 200 million. Lagbaja discloses that Nigerians (the whole population) have been fooled by corrupt leaders who promise heaven and earth to make life comfortable for them, but when they are elected into offices, the reverse is usually the case. Through the medium of music, he reveals that Nigerians have been fooled, Nigerian leaders and their followers are corrupt. He reveals that the concept of his usual costume of wearing mask during musical performances represents the faceless, voiceless and disenfranchised common man. His mask is a cultural representation of the common man's sufferings and agonies. The paper is an analysis of 'two hundred million mumu', *pari passu* the forthcoming general election and it traces the history of past governance in relation to Nigerian corrupt practices. It concludes that the reproach of Nigeria can only be removed by electing the right people into offices, Nigerians need to go out en masse to vote. The paper analyzes and notates the song texts.

Keywords: Analysis, Lagbaja's music, 200 million Mumu, Corruption, Historical

Introduction

Corruption endures as one of Nigeria's most enduring challenges, permeating nearly all sectors of national life. It has eroded governance, weakened public institutions, impeded economic development, and diminished public trust in leadership. Scholars contend that the roots of corruption in many African societies are linked to historical processes such as colonialism, exploitative trade relationships, and progressively weakened institutional structures (Achebe, 1983; Falola & Heaton, 2008; Smith, 2010).

The transatlantic slave trade represents a pivotal historical experience shaping Africa's socio-economic relations. During this era, certain local rulers and intermediaries collaborated with European merchants in exchanging enslaved people for economic gain. While attributing contemporary corruption solely to the slave trade would be an oversimplification, scholars argue that the period contributed to the institutionalization of exploitative practices, material accumulation, and the erosion of indigenous accountability mechanisms (Nunn, 2008; Rodney, 1972). According to Oladipo (2017), the legacy of exploitation and excessive materialism associated with this era continues to influence particular socio-economic practices in present-day Nigeria.

Nigeria achieved independence on 1 October 1960, with high hopes for political stability, economic growth, and social development. Yet, decades later, the nation remains beset by corruption, poor governance, and mismanagement of public resources. Reports of illicit financial flows, embezzlement of public funds, and the transfer of national wealth to foreign accounts have become recurring themes in public discourse (Transparency International, 2019; Ogbeidi, 2012). Consequently, corruption has emerged as a major impediment to national development and democratic consolidation.

Nigerian musicians have long used music as a vehicle for social commentary and political critique. Among them is Lagbaja, whose work consistently tackles governance, social justice, and accountability. In his track 200 Million Mumu, Lagbaja offers a critical meditation on the state of corruption in Nigeria. The title metaphorically characterizes Nigerians as a populace repeatedly deceived by political leaders who issue grand promises during electoral campaigns

but fail to deliver once in office. Through satire and social critique, the artist suggests that corruption is deeply embedded within leadership structures and broader society.

This study analyzes 200 Million Mumu as a musical commentary on Nigeria's corruption. It investigates the historical progression of corruption from the pre-colonial era to the present and examines how Lagbaja uses music as a vehicle for political awareness, civic engagement, and social transformation.

Historical Background of Corruption in Government

Corruption is broadly defined as the abuse of entrusted authority for private gain (Transparency International, 2019). It includes acts such as bribery, embezzlement, fraud, nepotism, and the misuse of public resources. Despite extensive institutional reforms aimed at curbing the phenomenon, corruption continues to pose a major challenge within Nigeria's political and administrative structures.

The origins of modern governance in Nigeria can be traced to the colonial era. After British colonization, Nigerian administration largely operated under indirect rule, as popularized by Lord Frederick Lugard in the early twentieth century. Under this framework, traditional rulers were integrated into the colonial administrative system to facilitate governance (Falola & Heaton, 2008). While indirect rule offered administrative convenience for the colonial authorities, scholars contend that it disrupted traditional accountability mechanisms and centralized power in the hands of selected traditional authorities (Afigbo, 1972).

Today, Nigeria still grapples with significant challenges stemming from corrupt practices across political, social, religious, and economic institutions. To address corruption, the government established agencies such as the Economic and Financial Crimes Commission (EFCC) in 2003 and the Independent Corrupt Practices and Other Related Offences Commission (ICPC) in 2000. Nevertheless, corruption remains a major concern due to weak institutional enforcement, political interference, and insufficient accountability mechanisms (Agbibo, 2012; Transparency International, 2019).

Political leaders frequently campaign on commitments to development, improved welfare, and efficient service delivery. Yet, a sizable portion of citizens perceives a gap between campaign

pledges and actual governance outcomes. This perception has contributed to rising public distrust of political institutions and has spurred various forms of civic protests and social movements across the country (Lewis, 2007; Ogbeidi, 2012). Consequently, corruption has emerged as both a governance issue and a social problem that undermines citizens' confidence in democratic processes.

Historically, manifestations of corruption can be detected across different eras of Nigerian history. In pre-colonial societies, political authority was often concentrated in kings and traditional rulers who held substantial control over communal resources. While traditional institutions possessed mechanisms for maintaining order and enforcing norms, accountability was frequently limited by the sacred status accorded to rulers (Falola & Heaton, 2008). Habib (2010) notes that several pre-colonial communities developed cultural sanctions and symbolic mechanisms to deter dishonest conduct and preserve communal integrity.

During the colonial and early post-colonial periods, allegations of corruption arose among both colonial administrators and indigenous political elites. Political controversies involving financial impropriety, electoral manipulation, and abuse of office became increasingly prominent in the First Republic (Dudley, 1982). After independence, successive military and civilian administrations faced corruption accusations ranging from misappropriation of public funds to the abuse of political power.

The military era witnessed numerous corruption scandals that eroded public trust in governance. Scholars particularly highlight the administrations of Generals Ibrahim Babangida and Sani Abacha as periods marked by extensive corruption and weak accountability (Ogbeidi, 2012; Smith, 2010). Since Nigeria's return to democratic governance in 1999, corruption has remained a persistent challenge despite institutional reforms and anti-corruption campaigns.

Corruption in Educational Institutions and the Relevance of Music in Mitigating the Menace

Educational institutions are expected to serve as centers for character formation, intellectual development, and the cultivation of future leaders. Ideally, schools should promote values such as honesty, integrity, accountability, discipline, and social responsibility. However, the reality in many Nigerian educational institutions reveals a growing prevalence of corrupt practices and

moral decadence that undermine the attainment of these objectives. Adu (2012) observes that rather than functioning solely as environments for nurturing responsible citizens, some educational institutions have become breeding grounds for various forms of misconduct and unethical behavior. Similarly, Fafunwa (1974) emphasizes that education should foster moral development and prepare individuals for responsible participation in society. The erosion of these values within educational institutions therefore poses a serious challenge to national development.

Corruption within the educational sector manifests in different forms, including examination malpractice, bribery, admission racketeering, certificate forgery, sexual harassment, favoritism, embezzlement of institutional funds, and electoral malpractice in student union elections (Akaranga & Ongong, 2013; Omonijo & Fadugba, 2011). Examination malpractice has become particularly alarming, with some students, parents, and school officials collaborating to manipulate examination results through bribery and other unethical means. In some cases, parents provide financial inducements to invigilators and examination officers to secure unfair advantages for their children. Such practices erode academic standards, compromise the credibility of educational qualifications, and weaken public confidence in educational institutions (Nwana, 2000; Adu, 2012).

Similarly, student politics in many tertiary institutions has increasingly mirrored the wider political culture of the nation. Incidents of vote-buying, intimidation, rigging, and manipulation during student union elections have been reported in several institutions (Jega, 2007; Ogbeidi, 2012). These practices expose students to corrupt political behaviours at an early stage and contribute to the normalization of unethical conduct. Consequently, educational institutions, which ought to produce ethical leaders, sometimes inadvertently reproduce the very societal problems they are expected to address.

The persistence of corruption in educational institutions reflects broader challenges within Nigerian society. Fraud, dishonesty, abuse of authority, and misappropriation of resources are not confined to the political sphere; they have permeated various sectors, including education (Achebe, 1983; Smith, 2010). As future leaders are trained within these institutions, there is an urgent need for innovative approaches that can promote ethical values and discourage corrupt practices.

One such approach is the effective integration of African music into educational curricula and co-curricular activities. African music has traditionally functioned not merely as entertainment but also as a medium for moral instruction, social control, cultural transmission, and community education. Through songs, proverbs, chants, and performance practices, African societies have historically communicated societal values, condemned antisocial behaviour, and celebrated virtues such as honesty, diligence, integrity, and communal responsibility (Nketia, 1974; Vidal, 2012). Music therefore possesses significant potential as a tool for combating corruption and promoting ethical consciousness among students.

Music can contribute to anti-corruption education in several ways. First, it serves as an effective medium for transmitting moral values. Songs that emphasize honesty, accountability, hard work, patriotism, and respect for societal norms can shape students' attitudes and reinforce positive behaviour. Through repeated exposure to value-laden musical texts, learners internalize ethical principles that guide their conduct both within and outside the school environment (Campbell, 2002; Oehrle, 1991). African indigenous music, in particular, has historically been used to praise virtuous individuals and criticize deviant behaviour, thereby functioning as an informal mechanism of social regulation (Nketia, 1974).

Second, music functions as a powerful instrument of social criticism and public enlightenment. Throughout Nigerian history, musicians such as Fela Anikulapo-Kuti, Sonny Okosun, Bongos Ikwue, and Lagbaja have employed music to expose corruption, challenge bad governance, and advocate for social justice (Oikelome, 2008; Olaniyan, 2004). Their works demonstrate how music can create awareness about the consequences of corruption and inspire citizens to demand accountability from leaders. In educational settings, the study and performance of such socially conscious music can encourage critical thinking, civic responsibility, and political awareness among students.

Third, participation in musical activities promotes discipline, teamwork, respect for rules, and collective responsibility. Ensemble performances require cooperation, commitment, punctuality, and adherence to established standards. These values are directly opposed to the selfishness, dishonesty, and individualism that often characterize corrupt behaviour. Consequently, music education contributes not only to artistic development but also to character formation and citizenship education (Reimer, 2003; Elliott, 1995).

Furthermore, African musical performances often incorporate narratives that celebrate individuals who uphold communal values while criticizing those who engage in antisocial acts. Through dramatic representation, storytelling, and musical performance, students can learn the societal consequences of corruption and the benefits of ethical conduct. Such experiences make moral lessons more memorable and impactful than conventional classroom instruction alone (Nzewi, 1997; Yina, 2014).

Music can also serve as a platform for anti-corruption campaigns within schools. Competitions, concerts, festivals, debates, and creative projects focusing on themes of transparency, accountability, and integrity can engage students actively in discussions about corruption. By composing and performing songs that address societal challenges, students become participants in the process of social transformation rather than passive observers. This aligns with the broader role of the arts as agents of social change and civic engagement (Boal, 1979; Yina, 2014).

In the context of this study, Lagbaja's 200 Million Mumu exemplifies how music can function as a vehicle for social awareness and political education. The song criticizes both corrupt leaders and the complacency of citizens, thereby encouraging active participation in governance and accountability processes. Such musical works can be utilized in educational settings to stimulate dialogue on ethics, citizenship, leadership, and nation-building. Through its satirical and didactic content, the song provides an opportunity for students to critically examine the causes and consequences of corruption within society.

Therefore, the inclusion of African music in Nigerian educational institutions extends beyond artistic appreciation. It represents a strategic tool for moral education, civic engagement, value re-orientation, and the promotion of integrity. By incorporating socially relevant musical content into teaching and learning processes, educational institutions can contribute significantly to the fight against corruption and the development of responsible future leaders who are committed to transparency, accountability, and national development.

The democratic administrations of Olusegun Obasanjo, Umaru Musa Yar'Adua, Goodluck Jonathan, and Muhammadu Buhari each implemented anti-corruption measures while simultaneously confronting allegations of corruption involving public officials and government institutions. High-profile cases involving public office holders, state governors, and government

agencies underscored the complexity of addressing corruption in Nigeria's political system (Agbibo, 2012; Transparency International, 2019).

The persistence of corruption across different political eras demonstrates that the problem is deeply rooted in structural, institutional, and socio-cultural factors. Consequently, effective anti-corruption efforts require not only legal enforcement but also greater transparency, civic participation, institutional accountability, and ethical leadership.

African Music and Moral Education

Corruption in Nigeria is an issue that has been historically prevalent, with roots going back to the glory days of the slave trade several centuries ago and the colonial era before independence on 1 October 1960. Even till this day when the country appears to be on the right path with the recent global recognition of some advanced steps it is taking to curb corruption, the scourge is still very much deeply rooted in the system. The country has a lot of challenges in the areas of poor governance as well as embezzlement, money laundering and illicit financial flows which are some of the major challenges the citizens have been facing ever since the country gained independence from its colonial master. Glitz, glamour and affluence are some of the things synonymous with individual Nigerians especially those in government. When most Nigerian movies are produced these days, they tend to center around love and the rich living large, which has unduly romanticized the unholy and unethical acquisition of wealth by deceit and trickery.

Admittedly, an increased awareness to correct the anomaly of endless embezzlement of public funds and uselessly wasting them on extravagant lifestyles such that the money would have better been spent to develop Nigeria as a country is desirable. Hence, prominent and popular Nigerian musicians including Lagbaja, have resorted to addressing some leadership and governance issues in their songs. There is no denying the fact that the singer's music is more about seeding the consciousness drive and voicing out the age-long cry for a better society rather than commercializing it. By singing out with a mask to hide his identity, he elucidates how corruption has masked the true identity of public officeholders and political leaders in Nigeria. His latest release, "200 Million Mumu" is a straightforward expression of a populace continually deceived by the political class. The song captures the ongoing political deception that has

become the identity of all political leaders in Nigeria, as well as the cowardice and ignorance of the citizenry no matter what the politicians do.

The artistic and scholarly landscape across the globe including Nigeria is fraught with corruption. Young and subsistent Nigerians are caught in this art of zealousness and argumentative disdain for their political leaders. Lagbaja uses satirical musical commentary on corruption in Nigeria and other societal issues such as the interrelationship between religion and government to create socio-political awareness and consciousness among the people. 200-Million Mumu is an artistic and direct historical development of one of his usual techniques. Because the music expresses his opinion on the apparent and unbridled corruption in Nigeria, dealing with the financial emphasis of the citizenry such that it begs the question of financial dominance. It took him a lot of effort to demystify the thought that music serves only for entertainment; hence, music must be adequately empowered as a tool for engendering political consciousness among the citizenry. Ultimately, Lagbaja employed the use of music as a veritable tool for driving civic engagement for social transformation.

Protest Music and Political Consciousness in Nigeria

Protest music is the epitome of artistic expression in response to serious societal challenges. It has been a veritable tool for shaping consciousness, deepening civil engagement, and resisting oppression all over the world. Protest music has also played an important role in Nigeria's socio-political landscape. Nigeria has had its fair share of oppressive regimes, bad governance, and noteworthy socio-political development. Nigeria's protest music is a response to these issues. The music of the people is laced with themes of corruption, torture, oppression, poverty, bad governance, and the failures of leadership. Such music has been made by various artists in Nigeria and outside her shores. The first music to openly address the issues in Nigeria's socio-political scene was the music of Fela Anikulapo-Kuti, a legendary musician and composer who was influential in protest music. As an artist, he used what he loved best to convey a message that would propel Nigerians to take ownership of their destinies.

Fela's albums and concerts were a potpourri of protest songs against the Nigerian government of the time, which were made more impactful by the unique Afrobeat genre he created. Some of the most popular songs he's known for in protest music include "Zombie," "Authority Stealing," and

"I.T.T." (Inter-Continental Television). His songs addressed issues confronting Nigeria at the time, especially those considered taboo to speak about, regardless of the medium. Nigeria has out-grown the impact of Fela's protest music, but his influence remains, and the role of protest music in Nigeria's socio-political landscape is still paramount. This had encouraged other musicians to address issues affecting Nigerians through their songs. Popular musicians like Sonny Okosun, Bongos Ikwue, and Lagbaja have perfectly blended the art of making music with addressing socio-political issues, using the nostalgia from Fela's sovereign artistry. Although many of Nigeria's contemporary musicians are considered a deviation from Fela's protest music antisintaxis, the impact of music on the political faces of the country cannot be over-emphasized. Today, protest music transcends a genre, and is a tool all musicians can use on the canvas they desire.

Music as a Vehicle for Value Re-Orientation

The Nigerian society has witnessed what can be described as a general decline in moral values, which has led to social disintegration and corruption. In order to achieve sustainable development, this decline should be reversed through value re-orientation. Music has been identified as a veritable means of communicating social messages across worlds. Generally, music is the art of combining sounds in an orderly manner to create a sufficient rhythm and excitement. It is the art of communicating feelings and emotions through melodies of voice or instruments. Music is a medium through which ideas, cultures, thoughts, and values can be expressed. It can also be used to bring about stimulation and motivation on certain issues of interest. The words of songs and the melody convey a social message; hence, it can be said that music is communication.

Music reflects the cultural norms of an age and offers an insight into societal expectations. African musicians are often referred to as moral commentators because they sing about contextual issues. They often discuss themes that refer to societal morals such as honesty, justice, communal harmony, patriotism, and accountability. Contemporary issues such as bad leadership, corruption, drug abuse, violence, electoral malpractice, and social inequality have been tackled by musicians in their songs. Development efforts in Nigeria have suffered a great blow due to the inability of leaders to enforce the rule of law and deliver the dividends of democracy to the people. Musicians have been able to awaken the consciousness of leaders through their lyrics.

Because many citizens do not have the heart to confront their leaders with issues affecting them, they often convey their grievances through songs. Songs about the need for just and equal representation in political offices and a just society have been documented in the musical discography of some musicians. For instance, the song "Say no to Corruption" by DJ Switch exposes the effects of corruption in Nigeria, while other songs by popular musicians like 2Baba and Timaya champion the causes of different forms of marginalization and injustices perpetrated against the people in Nigeria.

The relevance of music as a vehicle for value re-orientation is particularly significant in Nigeria, where corruption has become deeply embedded in various sectors of society. Songs such as Lagbaja's 200 Million Mumu challenge citizens to reject complacency, demand accountability from leaders, and embrace values that promote national development. Through its capacity to educate, inspire, and mobilize, music remains a potent instrument for fostering ethical consciousness and social transformation.

Textual Analysis and Discussions of the Lyrics of 200 Million Mumu

Lagbaja's 200 Million Mumu is a socially conscious musical composition that employs satire, metaphor, repetition, and direct political commentary to interrogate corruption, poor governance, and civic complacency in Nigeria. Through the song, Lagbaja constructs a powerful critique not only of political leaders but also of ordinary citizens who continually tolerate and enable corrupt practices. The song reflects the long-standing tradition of African music as a medium of social criticism, public enlightenment, and political engagement (Nketia, 1974; Olaniyan, 2004).

Analysis of the Lyrics

Song Texts	Translation
<i>Mumu mumu mumu</i>	Fool fool fool
<i>Big man is wicked</i>	Big man is wicked
<i>common man is wickedder</i>	and common man is more wicked
<i>Mumu mumu mumu</i>	Fool fool fool
<i>Babangida Abacha Obasanjo</i>	Babangida Abacha Obasanjo

<i>Eyin mererin okonko o</i>	The four of you are birds of the same feathers
<i>You no different from them At all</i>	You are not different from them
<i>Ole ajibole barawoo, oyoshi</i>	Thief, thief, robber
<i>Majority na corruption</i>	Majority are corrupt
<i>Minority na exception</i>	Only a few are exceptions

The Metaphor of “Mumu” and Civic Negligence

The dominant metaphor in the song is the repeated use of the word *mumu*, a term commonly used in Nigerian Pidgin English to refer to a fool or a person who allows himself to be deceived repeatedly. In Lagbaja's usage, however, the term transcends its literal meaning and becomes a symbolic representation of collective political complacency and social negligence. The musician employs the term as a rhetorical device to challenge Nigerians who continuously elect leaders with questionable credentials and then remain passive when such leaders fail to deliver on their promises.

The repeated chanting of “Mumu, mumu, mumu” serves as both a condemnation and a wake-up call. It suggests that citizens who repeatedly fall victim to political manipulation without demanding accountability are complicit in sustaining corrupt systems. In this context, the metaphor functions as a form of social discourse intended to provoke critical reflection on the responsibilities of citizenship. As Street (2012) argues, politically conscious music often seeks not merely to entertain but also to stimulate public debate and encourage active participation in civic affairs.

Lagbaja's characterization of Nigerians as *mumu* therefore reflects his dissatisfaction with public apathy toward corruption and poor governance. The song challenges citizens to move beyond passive observation and become active participants in the democratic process by holding leaders accountable for their actions.

Critique of Leadership and Followership

One of the central themes in the song is the interconnectedness of leadership and followership in the perpetuation of corruption. The lines:

Big man is wicked

Common man is wickeder

represent a departure from the conventional tendency to blame corruption solely on political leaders. While the "big man" symbolizes politicians, government officials, and members of the elite class who abuse public trust, the "common man" represents ordinary citizens who engage in everyday acts of corruption or support corrupt practices for personal gain.

Through this contrast, Lagbaja argues that corruption is not restricted to those in positions of authority but has become deeply embedded within the wider society. This perspective aligns with Smith's (2010) observation that corruption in Nigeria often operates through networks of social relationships involving both elites and ordinary citizens. By declaring that the common man is "wickeder," Lagbaja suggests that citizens who tolerate, justify, or participate in corruption contribute significantly to its persistence.

The song therefore rejects the notion that corruption is solely a governmental problem. Rather, it presents corruption as a societal phenomenon requiring collective responsibility and action.

Historical References and Political Criticism

Another notable feature of the song is Lagbaja's direct reference to former Nigerian leaders such as Ibrahim Babangida, Sani Abacha, and Olusegun Obasanjo. By mentioning these prominent political figures, the musician situates his critique within Nigeria's historical experience of governance and corruption. The phrase:

Eyin mererin okonko o (You are birds of the same feather)

suggests that despite differences in political ideology or regime type, many Nigerian leaders have exhibited similar patterns of corruption, mismanagement, and unfulfilled promises.

The use of historical references strengthens the song's political message by reminding listeners of recurring governance challenges across different administrations. According to Olaniyan (2004), protest musicians often draw upon historical memory to expose patterns of political failure and

encourage citizens to critically evaluate those in positions of power. Through this strategy, Lagbaja challenges the tendency of Nigerians to repeatedly place their hopes in political actors who ultimately fail to address systemic problems.

Satire, Repetition, and Social Criticism

Satire is one of the most prominent literary devices employed in 200 Million Mumu. Rather than directly attacking specific individuals, Lagbaja uses irony, ridicule, and humour to expose societal contradictions. The repeated use of the term mumu creates a satirical atmosphere that simultaneously entertains and educates listeners. Satire has historically been a significant feature of African oral traditions, where performers employ humour and ridicule to criticize social misconduct and political excesses (Nketia, 1974).

Similarly, repetition serves as a powerful communicative strategy in the song. The repeated chanting of key phrases reinforces the central themes of deception, corruption, and civic irresponsibility. In African musical traditions, repetition facilitates audience participation, enhances memorability, and strengthens the transmission of social messages (Nzewi, 1997). Through repetition, Lagbaja ensures that his critique remains firmly embedded in the consciousness of his listeners.

Conclusion

The study concludes that the reproach of Nigeria can only be removed by electing the right people into offices. It is highly imperative that Nigerians understand that they have a significant role to play in reducing corruption in Nigeria. Nigerians need to go out en masse to vote. The vote of each Nigerian counts in determining the right leaders in right places. Nigerians should avoid sentiments and vote without bias. They should note that leaders determine the fate of a nation and if corrupt leaders are the one in position of authority, corruption will continue to affect all sectors. The voice of Nigerians is also needed in the government policies. Pressure groups, activists and opposition parties should rise up to the challenge of acting as check and balance to the activities of government. There is a need for more mobilization such as that of Lagabaja's music (Two Hundred Mumu) among Nigerian musicians to stir up or propel Nigerians through their music to rise to the nagging issue of corruption. Media houses should allow such music to aired for sensitization.

References

- Afigbo, A. E. (1972). *The warrant chiefs: Indirect rule in southeastern Nigeria, 1891–1929*. London: Longman.
- Achebe, C. (1983). *The trouble with Nigeria*. Enugu: Fourth Dimension Publishing.
- Adu, E. O. (2012). Academic integrity in Nigerian educational institutions: Challenges and prospects. *International Journal of Educational Development*, 4(2), 55–68.
- Agbibo, D. E. (2012). Between corruption and development: The political economy of governance in Nigeria. *Journal of Developing Societies*, 28(2), 171–198.
- Akaranga, S. I., & Ongong, J. J. (2013). The phenomenon of examination malpractice: An example of Nairobi and Kenyatta universities. *Journal of Education and Practice*, 4(18), 87–96.
- Boal, A. (1979). *Theatre of the oppressed*. London: Pluto Press.
- Campbell, P. S. (2002). *Music education in a time of cultural change*. New York: Routledge.
- Dudley, B. J. (1982). *An introduction to Nigerian government and politics*. London: Macmillan.
- Elliott, D. J. (1995). *Music matters: A new philosophy of music education*. New York: Oxford University Press.
- Fafunwa, A. B. (1974). *History of education in Nigeria*. London: George Allen & Unwin.
- Falola, T., & Heaton, M. M. (2008). *A history of Nigeria*. Cambridge: Cambridge University Press.
- Habib, M. A. R. (2010). *A dictionary of cultural and critical theory* (2nd ed.). Oxford: Blackwell.
- Jega, A. M. (2007). Democracy, good governance and development in Nigeria. *The Nigerian Journal of Democracy*, 1(1), 1–15.
- Lewis, P. M. (2007). *Growing apart: Oil, politics, and economic change in Indonesia and Nigeria*. Ann Arbor: University of Michigan Press.

- Nketia, J. H. K. (1974). *The music of Africa*. New York: W. W. Norton.
- Nwana, O. C. (2000). *Examination malpractice in Nigerian schools*. Lagos: University of Lagos Press.
- Nzewi, M. (1997). *African music: Theoretical content and creative continuum*. Oldershausen: Institut für Didaktik populärer Musik.
- Ogbeidi, M. M. (2012). Political leadership and corruption in Nigeria since 1960. *Journal of Nigeria Studies*, 1(2), 1–25.
- Oikelome, A. O. (2008). *Nigerian music: A historical and socio-cultural analysis*. Ibadan: Kraft Books.
- Oladipo, F. T. (2017). Historical dimensions of corruption in Nigeria: Slave trade legacy and contemporary realities. *African Journal of Social Sciences*, 5(3), 33–47.
- Olaniyan, T. (2004). *Arrest the music!: Fela and his rebel art and politics*. Bloomington: Indiana University Press.
- Omonijo, D. O., & Fadugba, O. A. (2011). Examination malpractice in Nigeria: Causes and effects. *International Journal of Social Sciences and Humanities Review*, 2(1), 66–74.
- Oehrle, E. (1991). Music education in African societies. *International Journal of Music Education*, 18(1), 3–12.
- Reimer, B. (2003). *A philosophy of music education*. Englewood Cliffs: Prentice Hall.
- Rodney, W. (1972). *How Europe underdeveloped Africa*. London: Bogle-L'Ouverture.
- Smith, D. J. (2010). *A culture of corruption: Everyday deception and popular discontent in Nigeria*. Princeton: Princeton University Press.
- Street, J. (2012). *Music and politics*. Cambridge: Polity Press.
- Transparency International. (2019). *Corruption perceptions index 2019*. Berlin: Transparency International.

- Vidal, T. (2012). African music and cultural identity. *Journal of African Cultural Studies*, 24(2), 121–135.
- Yina, G. (2014). Theatre as social discourse: Alach's The dilemma of Oko. In S. E. Ododo & J. D. Mbachaga (Eds.), *Theatre and sociocriticism*. Makurdi: SONTA.