

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Music is undoubtedly part of human existence and its potency in both cultural implications, artistic significance and value is as old as the human race itself. As a powerful medium, music can make or break a youth, and while it can have a positive effect, it can also have a harmful effect. Popular music is accepted by society as a part of the adolescent experience.

The genre of music called Afrobeat has been popular ever since its inception. Most especially, to the Nigerian society. According to Merriam-Webster, the first known use of Afrobeat was in 1969 and has since then been a delight to many generations regardless of the dispensation. The originator of the genre as stated by Definitions (2022) is Fela Kuti, who revolutionized both musical structure and Nigerian politics with it. It was Fela Kuti who gave it its name which has stood through times to become the favorite genre in the Nigerian music community and industry. Despite its origin and how reflective afro beats songs are, mostly in view of the fact of its lyrical combination made up of the creative mixture of jazz, funk, and hip-hop elements, and the unabashed traditional chants, Mary (2017) argued that the genre has become the most famous in Nigeria and even influencing the western music culture. Irrespective of the revolutionary inclination of afrobeats to the structure of the society, its influence emotionally, psychologically and mentally is

dependent on the transmission of lyrics. Hence, what it speaks, how it is said, understood, geared on by listeners.

Generation Z (Gen Z) refers to the generation born between 1997 and 2012, following the Millennial Generation, and has been raised on the internet and social media. It is named Generation Z due to the fact that it is the second generation after Generation X, following Generation Y (Millennials). In colloquial terms, Generation Z is known as Zoomers. According to the Pew Research Center survey conducted in 2018, nine out of ten teens say they are online more than once per day, which is 45% of teens saying they are online "almost constantly." In addition to spending eleven hours per week on mobile devices, Gen Z watch twenty-three hours of video content per week on streaming sites. While it is clear that streaming has become the main thoroughfare for music consumption, it also is changing the way artists release music. As reported by Mulligan (2017), among sixteen to nineteen-year-olds, 74% prefer streaming singles over albums, and 85% say music is an important part of their lives. Young listeners have a great deal of influence over contemporary music models, and music marketers can reach the youngest audience through this influence. It is important to understand how popular music has influenced Gen Z and how it is easily available via radio, various recordings, the internet, and new technologies. There is a great deal of concern regarding how popular music affects Gen Z's behaviors, attitude, social character and emotions. Popular music offers entertainment and distraction from problems, enabling Gen Z's to escape tension and boredom, however there are negative aspects to this.

The lyrical composition of most contemporary afrobeat songs may affects the orientation of most Gen Z either postively or negatively. Consequentially, this may be emotional, psychological, physical and mental influences which in the development of their perspective of the social concepts. This study will thusly look into various influences of some selected popular contemporary afrobeat songs to the social orientations of Gen Z in Bariga, Lagos State.

1.2 Statement of the Problem

Regardless of how unique, creative and rhythmic the melodies of afrobeat songs are to the hearing, most especially to the Gen Z, the lyrical combination of contemporary afrobeat songs which has graced and stood high in the music industry is something to be much concerned about. First, to the development of the younger generations and secondly, the setting and grooming of morality in the society. Most famous and well known contemporary afrobeats are undisputably played on all information sources accessible by Gen Z despite the lyrics inciting negative awareness and immorality. This study is set to examine and discover the threats posed by the lyrical composition of the selected afrobeat songs on the social orientation of Gen Z, specifically in Bariga, Lagos state.

1.3 Objective of the Study

This research is aimed at investigating the influence of selected afrobeat songs on Gen Z social behaviour in Bariga. The basic aim is to establish the different effect of afrobeat lyrical composition and how it causes a behavioural change among the Gen Z in Bariga. Specific to this purpose then are:

1. To examine the influence of afrobeat lyrical composition to the increase of violence and crime among Gen Z in Bariga.
2. To ascertain the impact of the lyrical composition of afrobeats on the socio-cultural behavior of Gen Z in Bariga.
3. To ascertain Gen Z's knowledge of social issues in selected afrobeat songs and accordingly, examine how their knowledge of social issues influence their social orientation.

1.4 Research Questions

1. To what extent is the influence of afrobeat lyrics to increase of violence and crime amongst Gen Z in Bariga?
2. To what extent does the lyrical composition of afrobeat songs impacts the social-cultural behavior of Gen Z in Bariga?
3. What knowledge do Gen Z in Bariga have on social issues and how does it influence their social orientation?

1.5 Significance of the Study

This study will enable the guardians of Gen Z living in Bariga, Lagos state, to determine the influence of some contemporary afrobeat songs on the psychological, mental, social and physical development of their Gen Z wards. This study will also be of great enlightenment to the government of Nigeria as well as independent organizations upholding societal values on the negative influence of some lyrical compositions of the selected afrobeat songs on Gen Z, and how best to curb the menace. Above all, this study will further engage Gen Z in Bariga, Lagos state, to the discovery of the effect of the selected afrobeat songs in building their social values and becoming better citizens in the society.

1.6 Scope of the Study

This study will focus on the impacts of the lyrical composition of selected afrobeat songs on the social orientation of Gen Z in Bariga, Lagos state. It will focus on examining the influence of contemporary afrobeat lyrics to the increase in crime, violence, and its impact on the social-cultural behaviors of Gen Z in Bariga. Furthermore it will look at the knowledge of Gen Z in Bariga on social issues and how it affects their social orientation.

1.7 Operational Definition of Terms

Lyrical Composition A lyrical composition is a collection of verses and choruses that form a complete song. Lyrical composition in afrobeat music

defines the words of a song which have been adapted and designed by the songwriter and sang by an artiste or singer to express their feelings.

Afrobeat: Afrobeat is a kind of music genre featuring percussion rhythms and rap lyrics originating in Nigeria during the late 1960s which combines jazz, funk, and hip-hop elements. In the 1960s, Nigerian multi-instrumentalist and bandleader Fela Kuti popularized the style both within and outside the country. Fela Kuti has been credited with popularizing the style worldwide as the style was developed by him.

Social Orientation: As a theory, social orientation describes why people behave in particular ways, have certain relationships, and adapt to society as a whole. Social orientation is a theory of behavior which predicts behaviors, particularly with inter-group attitudes and behaviors, which is known as social dominance orientation in some disciplines. Social orientation explains why people behave in certain ways. An individual's social orientation describes how they relate to other people, align with them and adapt to them, it further stresses to how they perceive, manage, and approach their society and its values.

Contemporary Music: Contemporary refers to living, belonging to, or occurring now. It indicates that something is in the present, belongs to the present, or is a part of it. Contemporary music are popular songs in recent time played and sang presently.

CHAPTER TWO

REVIEW OF RELEVANT LITERATURE

2.0 Introduction

The literature review can be defined as the section of the dissertation that contains substantial reference to related research and theory in the area under study (Ridley, 2013). Therefore, in order to undertake this section, the working title of this dissertation is broken down into meaningful component keywords that represent the ideas that make up the study.

2.1 Review of Concepts

2.1.1 Afrobeat: Origin of the Genre

Afrobeat is a kind of music genre featuring percussion rhythms and rap lyrics originating in Nigeria during the late 1960s which combines jazz, funk, and hip-hop elements. In the 1960s, Nigerian multi-instrumentalist and bandleader Fela Kuti popularized the style both within and outside the country. Fela Kuti has been credited with popularizing the style worldwide as the style was developed by him.

The term "afrobeat" was coined by Fela Kuti after returning from a U.S. tour with his Nigeria '70 group. Afrobeat is characterized by chants, call-and-response vocals, and complex rhythms. After moving to Nigeria, Kuti changed the name of

his group to Africa '70. This new sound stemmed from a club that he established called the Afro-Shrine. As afrobeat flourished among Nigerian youth, the band maintained a five-year residency at the Afro-Shrine from 1970 to 1975.

Fela Kuti enacted his ideological dictum: “Music is the Weapon of the Future,” which encapsulated his view of music as an oppositional tool and resulted in violent confrontations with Nigerian authorities. The stylistic and ideological direction of afrobeat was dominated by Fela throughout his lifetime. In the decades following his death, the genre has seen an upsurge globally with proteges emerging in New York City, San Francisco, Paris, London, and other great cities of the world.

In the dark era of military dictatorship, Nigerians were encouraged by afrobeat soundtracks as it became a form of resistance, hope and consolation. Afrobeat is now a widely recognized music genre that has influenced both Western and African musicians with its exuberant style and polyrhythms. In Nigerian music, afrobeat combines styles from West Africa (such as traditional Yoruba music and highlife) and American jazz, funk, and soul, with complex rhythms, chanted vocals, and percussion. It has now become an urban popular music that emphasizes percussion rhythms and incorporates elements of jazz and funk with often political lyrics.

Fela Kuti’s music was inspired by the Black Panther movement, with lyrics that were infused with social and political critique, as well as Nigerian proverbs. These he employed to mock and criticize the military dictatorship in Nigeria of the time.

In line with the newly gained independence from colonial rule which was happening across Africa, Fela encouraged his people to regain their self-reliance and self-pride. Another significant attribute of his music is the length of his skilfully crafted and ecstatic songs, some of which last up to 30 minutes on the albums, or even 45 minutes when performed live (Mary, 2017).

Afrobeats is so popular and important because of its globally palatable sound and aesthetic which represent the Spirit of Modern Africa. Afrobeats popularity is also due to the fact that its a new Universal world sound that blends all the past sounds like Dancehall and Hip Hop fusing them with infectious African rhythms embedded with hints of Afropop, Afro Jazz, Highlife, Latin Jazz, Dub, Reggae and Electronica to create a familiar yet distinguishable modern African sound. For these reasons, Afrobeats is so popular because it represents Africa now taking its rightful place on the World stage as the effects of the Cultural diffusion that has occurred over the past 20 years first through TV Channels like MTV and then the Internet have reached full circle.

The Afrobeats music Artists like Burna Boy and Wizkid remains popular because it shows the world that Africans in general have been influenced by the same Pop Culture trends in Music and Film as everyone else around the during the last 20 years. Judging from the YouTube comments on Afrobeats videos, one of the reasons Afrobeats is so popular across the world is because Afrobeats speaks to and ignites people's passion.

One important thing should not be lost in the popularity of Afrobeats is that Afrobeats is a term that should be used with hesitation because in reality Afrobeats is best understood as contemporary Afrofusion that traces its origins to Africa's extensive catalogue of music from yesteryear such as Highlife and the original Afrobeat made famous by innovative pioneering African jazz and funk artists like Nigeria's Fela Kuti.

In addition to these African influences, Afrobeats has become popular by fusing classic African rhythm with the sounds of global urban music from Jamaican dancehall to Hip Hop which has resulted in an intoxicating popular blend of Afrobeats music that is uniquely African but also has global sonic appeal.

2.1.2 The Concept of Gen Z

Gen Z is a short or an abbreviation for the term Generation Z. According to the publication by Signal Vine (2021), Generation Z members are children of Generation X, the generation that succeeded Millennials and preceded Generation Alpha. It is the demographic cohort following Millennials. Researchers and the media assign it a starting birth year in the mid-to-late 1990s and an ending birth year in the early 2010s. Similarly, Turner (2015) tagged them the digital natives, although digital natives have been dubbed Generation Z, they aren't necessarily digitally literate, since they are the first generation to have grown up with access to the internet and portable digital technology.

2.1.3 Inter-Relationship Between Lyrical Compositions and Afrobeat Songs.

The relationship between melody and lyrics is very strong. They each have an important purpose. A melody is what catches your ear first, and that is what the lyrics tell. People hum the melody without knowing the lyrics. The feeling of being happy or sad can be conveyed with the words, "melody". The song's tone is set by this. Adding lyrics with conviction from the artist completes the song. There is a correlation between the musical elements. The lyrics need to convey a lot of emotion. The lyrics are needed to tell the story. Simple and strong lyrics are important components of popular writing. In addition to these explorations into the fundamental properties of speech and lyrics, preliminary applications of the statistics of lyrics have begun to emerge for both creativity support tools and problems in music information retrieval and analysis. There's no doubt that the melody of afrobeat is dependent on its lyrics.

2.2 Theoretical Framework

The Social Learning Theory suggests that much learning takes place through observing the behaviour of others (Anaeto, et al, 2008). Bandura (1986) states that "people learn behaviours, emotional reactions, and attitudes from role models whom they wish to emulate." The social learning theory has a general application to socialising effects of media and the adoption of various models of action as they apply to many everyday matters such as clothing, appearance, style, eating and drinking, modes of interaction, social perception and personal consumption.

From the discussion, it can be reliably argued that this theory appropriately addresses how music lyrics which accords both the music videos help in shaping the social behaviour of young people. Hence, as they are exposed to the some words, statements and visual entertainment, they tend to engage in a form of social learning process through some of the attributes as portrayed on music lyrics.

The Cultivation Theory was chosen to give backing to the social learning theory in this study. In examining the relevance of this theory to the context of the study, our concern is with the level of Gen Z exposure to music videos which postulates the music lyrics and their perception of what constitutes reality and the acceptable forms of social behaviour. Cultivation theory in its basic form, suggests that this exposure over time, subtly "cultivates" viewers' perceptions of reality.

2.3 Review of Related Empirical Studies

The empirical review of this study is categorised into; Gen Z and Afrobeats, and the Relationship between lyrical compositions and social orientation.

2.3.1 Gen Z and Afrobeats: The Common Bond

As noted by Hassan (2022), on a global outlook, Gen Z make up one-quarter of the world's population, and more than 50 million of the Nigeria's 200 million population are Gen Z. There is no doubt that this set of generation has enormous influence in all aspect of change, thus, knowing what they are listening to is incredibly valuable to ensuring development of proper societal values and curbing social menace and vices.

While afrobeat music has been generally viewed as a source of entertainment and means of livelihood, over the years, contemporary afrobeat songs has shown a direct reflection of the society it represents. As a result of the increasing and commercialization of music in our society today, immorality has increased.

Gen Z tend to use music to uplift their mood, evoke emotions, and relax their minds, from the moment they wake up in the morning until they get ready for bed at night. An analysis from Spotify, a music streaming platform accessible to Nigerian Gen Z proves that in Nigeria, Gen Z are highly inclined to local artists. Burna Boy leads the list of top ten overall artists among Gen Z, followed by Asake and Davido, which this three happens to be top makers of afrobeat songs.

The hunger for local content (afrobeat) extends to playlists too, with Spotify-curated Hot Hits Naija topping the list with the most listeners among Gen Z. There have been more than 1 million user-generated playlists created by Nigerian Gen Z. The top four playlists are African Heat, Gbedu, Bubblin and Traffic Jams Naija. Local content is preferred by Nigerian Gen Z, even with podcasts. And these local contents mainly consumed by this age group are afrobeat songs.

In 2019, Zlatan and Naira Marley, two Nigerian Afrobeat singers, made headlines all across Nigeria. With Zlatan's Zanku still making waves around the country, and Naira Marley trying to get in our faces at all times, these two up-and-coming artistes were having a great year due to the huge patronization rendered by their fanbase, particularly, the Gen Z. However, in the month of May of the same year,

both artists were arrested by the Economic and Financial Crimes Commission (EFCC) the body functioning against illegal and financial crimes in Nigeria for alleged involvement in cybercrime. "Am I A Yahoo Boy?", a controversial song born out of an even more controversial Instagram live video, had been released by the two as a duo performance before their arrest.

There has been an enormous change in popular music, artists, and genres since COVID-19. Genres have branched out from the common pop music you hear on the radio, and the music preferences of teens are much more varied today. Afrobeat had undergone a colossal metamorphosis. A wealth of Nigerian-British and Nigerian musicians (many of whom grew up listening to Kuti in their households) had taken the same Nigerian Naja beats, added a healthy dose of autotune and a sprinkling of British house and hip-hop to create Afrobeats. A younger, more tech-savvy generation of musicians was collectively pushing the genre forward. Borrowing from Kuti's polyrhythmic, staccato funk sound, the genre went from strength to strength: circa 2008 Wizkid, Akon and Sarkodie were dominating the charts; in 2011, Kanye West signed D'banj; in 2012 Fuse ODG released Antenna which went on to become a milestone in his career; 2013 saw Fela Kuti's son Femi Kuti release "Jaiye Jaiye" with Wizkid. Its success was something that not even Kuti could have foreseen (Alice, 2018).

Alice (2018) further explained that the new wave of Afrobeat allowed for a much more positive, realistic representation of Africa to be portrayed. Drawing on different cultural experiences and sounds, musicians operating in the Afrobeat

sphere were able to appeal to the Gen Z. It became a genre that spoke to the previously dispossessed; those who had been chided at school for their African heritage, those whose identity was lost somewhere between two “homes” and who were growing up trying to navigate a complex sense of self (Alice, 2018).

2.3.2 Lyrical Compositions: Implication of Songs on Social Orientation of Gen Z

The art of music involves combining instrumental or vocal tones in a structured and continuous way to produce a pleasing (harmonious) sound. Similarly, the vocal tones in music are made of lyrical compositions which is been sang alongside instrumental tones and sounds.

There are many independent learners among the Gen Z generation who turn to the Internet for information. As such, their Internet accessibility as well as information sources is high. This symbolizes the cause and effect of large music streaming and consumption by Gen Z. Nowadays, many lyrics are focused on sex and rape, doom and gloom, suicide, blood and violence. These lyrics often contain explicit oaths. Many others contain strongly implied messages that promote immorality, promote masochism, murder, suicide, sexual deviance, hate, bigotry, violence, and occult practices. Many songs promote drug and alcohol abuse, prostitution, profanity, homosexuality, promiscuity, rebellion, and other immoral behaviours expressed through music throughout history.

In the study of Adeola (2001), a look at some popular music in Nigeria today reveals a lot of vulgarity, leading to moral decadence, especially among the youth.

In many cases, artists believe that if they don't become vulgar, they won't appeal to a large audience. Therefore, many of them become carefree in their renditions, which in turn is imbibed by Nigerians who listen to the music, thus loose and indecent language becomes a negative influence on Nigerian society as a result of popular music.

According to La Voie & Collins (1975), there has been research into the effects of popular music on schoolwork, social interactions, mood and affect, as well as behavior of young people. Several theories have been developed to explain the relationship between music and behavior and as noted by Hakanen (1995) a number of studies have demonstrated that there is a relationship between music and emotions, regardless of age or the Generation dispensation the listener belongs to.

In addition to the way that music is presented, Hakanen (1995) explained that the emotional response to music is also closely related to the age of the listener and the preconceived ideas or experiences they bring to it. Thus, explaining the essence of uncovering the underlying impacts of contemporary afrobeat songs on the social orientation of Gen Z, specifically, to their mental, psychological, social and emotional state. The impact of popular music on children's and adolescents' behavior and emotions is of paramount concern, particularly the lyrics of some genres of music. As presented by Knobloch-Westerwick et al (2003) in a speech at the International Communication Association Conference, lyrics have become more explicit in their references to drugs, sex, and violence over the years.

National Institute on Media's 1999 analysis of the top 10 CDs revealed that each of

these CDs contained at least one song containing sexual content. Forty-two percent of these songs were extremely explicit. It further defined that it has been found that lyrics of certain music genres, including rock, heavy metal, rap, and new emerging genres, such as reggaeton, revolve around topics like sexual promiscuity, death, homicide, suicide, and drug abuse. The research showed that, in addition to explicit sexual language, some rap songs also contain messages of violence, racism, homophobia, and hatred of women. Drug, tobacco, and alcohol use also tend to be glorified in these songs.

Sousou (1997) highlighted on the number of critics which argued that music is used merely for entertainment among children and adolescents, that little or no attention is paid to its lyrics, and if attention is paid, understanding tends to be limited and related to the listener's experiences. However, other studies have demonstrated a contradiction to that. In the study by Roberts (2001), in a survey of adolescents, approximately 17% of males and 25% of females said they enjoyed their favorite songs specifically because they could relate to the lyrics. Moreso, adolescents are more likely to pay attention to lyrics if they give more importance to a particular type of music.

Furthermore, Knobloch-Westerwick et al have stated that although young listeners might not understand all the details in lyrics, they recognize enough to obtain a general idea of the message they bring. Studies have demonstrated that some types of music are more likely to correlate with certain behaviors than others.

Researchers Roberts et al. (1997) found that adolescents' self-reports of negative

feelings or emotions when listening to any type of music was probably the best predictor of risk related to music. In the study, the authors concluded that negatively emotional responses to music are associated with risk-taking behaviors, and even suggested that the negative emotional response is what triggers risky behavior in some adolescents. In other words, those authors described a correlation between negative emotional responses to music and risk-taking behavior and even suggested that negative emotional reactions rather than types of music trigger risky behavior in some adolescents. Scheel and Westefeld (1999) supported this suggestion. There have been studies that link heavy metal and certain rock music to an increased risk of suicide. Roberts and Christensen (2001) noted that there is evidence in the literature that students who listen to heavy metal music have more problems with school authorities and teachers than students who don't listen to heavy metal music. A high rate of depression, delinquency risk behavior, smoking, and conduct problems have likewise been associated with heavy metal listening.

People who listen to heavy metal and rap music are more likely to behave recklessly than their peers who do not listen to those genres of music. In a study conducted to examine the possible effects of heavy metal music containing either sexually violent or nonviolent lyrics on male attitudes toward women, it was found that people exposed to heavy metal music, whether it contained sexually violent or nonviolent lyrics, had significantly more negatively stereotyped attitudes toward women than individuals exposed to classical music. Fischer and Greitemeyer (2006) performed a study which indicated that misogynistic lyrics increased aggressive responses toward women and negatively influenced perceptions of them

in men. In other words, when men listened to misogynistic lyrics, they responded gruffly and abusively toward women and perceived them negatively.

Since music videos are created and directed in accordance to the music lyrics, analysis of the content in music videos is important, because research has reported that exposure to violence, sexual messages, sexual stereotypes, and use of substances of abuse in music videos might produce significant changes in behaviors and attitudes of young viewers. In a study by Borzekowski, Robinson and Killen (2000), frequency with which girls watch music videos is associated with an increased risk of developing wrong stereotypes and an increased perception of appearance and weight. Simply put in another way, adolescent (Gen Z) girls who regularly watch music videos are more likely to believe false stereotypes and place greater importance on appearance and body weight. In the studies performed by Ward, Hansbrough, and Walker (2005) when young males were exposed to violent rap music videos or sexist videos, they reported that they were more likely to engage in violence, accepted violence more easily, and accepted violence against women more readily than those who had not been exposed to these videos.

A study conducted by Kalof (1999) found that college students exposed to videos with stereotyped sexual images were more accepting of adversarial relationships than those not exposed. A 2007 study by Kaestle et al found that watching music videos and professional wrestling was associated with a greater acceptance of dating rape among seventh- and eighth-grade boys.

Since all actions begin as ideas, music can influence teen behavior. But it is rare for someone to listen to a song about snorting cocaine and then immediately use it. A person who consumes media that constantly portrays drug use as normal may become more accepting of drug use even if they don't do drugs. Music influences Gen Z slowly, gradually shaping their thoughts and feelings. It is more likely that music that is angry or depressing will cause Gen Z to become angrier or more depressed. On this account, many Gen Z will insist that they don't pay attention to the lyrics of their music, but just enjoy the sound of it. Even if they don't get every word, they'll probably get at least some, especially if they listen to a particular song repeatedly. For instance, a friend discovered heavy metal music was having a negative effect on his thoughts, so he decided to stop listening to them.

2.4 Summary

The extent to which contemporary afrobeat songs promotes social vices amongst Gen Z and influences their behavior remains the major focus of this study.

Afrobeat is a popular genre amongst the Gen Z for exploring emotions and blowing off steam. Times have changed, and the way music and lyrics are perceived has developed in a violent and negative aspect. Research studies has shown that violent music lyrics increase aggressive thoughts and feelings which is pertinent to this study.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

This chapter details the various methods, techniques and the procedures adopted by the researcher in the process of carrying out the study. It entails the research design, population of the study, sampling technique, description of research instrument, validity and reliability of research instrument, method of data analysis.

3.1 Research Design

The research design suitable for this study is survey. In the process of this study, the mixed survey method was adopted, with questionnaire as research instrument. The survey method i.e. Questionnaire is the most appropriate for a research work that will sample the opinion of the people in a specified problem. According to Udeagha (2013), in a survey research design the scientific sample is studied to

gather demographic information or sociological facts as well as psychological information, opinion and attitude.

What informs the researcher's use of the survey method was that it gathers both factual information and the opinion of respondents, hence the relationships among given variables will be determined. Therefore, the results were best organized from a survey research because it gave the researchers the chance to study human beings in their natural surroundings and what they want. With the sample properly done, it will produce a result which could be generalized on the larger population.

3.2 Population of the study

The research population of this study comprises of Gen Z in Bariga, Lagos state which is estimated to be 70,000. This figure is obtained in accordance to the population census as conducted by the Lagos state Government, documented, analyzed and recorded by Lagos bureau of statistics, ministry of economic planning and budget.

3.3 Sample size

A sample size is a subset or fraction of the population that is selected to participate in the research project.

This calculation uses the following formula as suggested by Daniel (1999) to determining the sample size.

For the sample size n:

$$n = N * X / (X + N - 1),$$

where,

$$X = Z_{\alpha/2} * p * (1-p) / MOE^2,$$

and $Z_{\alpha/2}$ is the critical value of the Normal distribution at $\alpha/2$ (e.g. for a confidence level of 95%, α is 0.05 and the critical value is 1.96), MOE is the margin of error, p is the sample proportion, and N is the population size.

Note: Finite Population Correction has been applied to the sample size formula.

With a Confidence Level of 95%

$$MOE = 5\%$$

$$P = 50\%$$

$$N = 70,000$$

The sample size is 383

This is the minimum sample size needed to estimate the true population proportion with the required margin of error and confidence level.

The researcher estimated the proportion of Gen Z in Bariga who must have listened to an afrobeat song as 95% confidence level and a 5% margin of error.

Given that the average population of Gen Z in Bariga Lagos state is 70,000 then they would need to sample 383 Gen Z.

3.4 Sampling technique

In selecting the respondents for this study, purposive sampling technique will be adopted to gather the findings of the study as this method of sampling will be used by the researcher to gather relevant data and information from the respondents as the researcher will need Gen Z who live in Bariga, Lagos State. This will be

predetermined by the inclusion and exclusion requirement as it was set to determine who can or cannot participate in the study.

The inclusion criteria include: (a) must be a Gen Z (b) must live in Bariga, Lagos State. The exclusion criteria include: (a) not a Gen Z (b) not living in Bariga, Lagos State.

3.5 Research Instrument

The research instrument to be used for the purpose of data collection and to ensure that adequate, appropriate and valid information are gathered is Questionnaire. The research questionnaire will consist of questions earlier stated in the research questions. The questionnaire will be divided into 2 sections; section A will consist of the personal data/demographics of the respondents such as; name, age, gender, course, etc. while section B will consist of questions to examine the influence of afrobeat lyrical composition to the increase of violence and crime among Gen Z in Bariga. Section C will consist of questions to ascertain the impact of the lyrical composition of afrobeats on the socio-cultural behavior of Gen Z in Bariga.

Section D seeks to ascertain Gen Z's knowledge of social issues in selected afrobeat songs and accordingly, examine how their knowledge of social issues influence their social orientation.

3.6 Validity of Research Instrument

The questionnaire for this study was validated by the project supervisor who went through it and made some corrections before it was administered.

3.7 Reliability of Research Instrument

Reliability is the ability of a particular measuring instrument to yield similar result when applied to the same situation at different time (Smart, 2008). The researcher administered some copies of questionnaires to sample/respondents. The respondents answered the questionnaires to the best of their knowledge without being bias. The respondents used for the pretest were Gen Z in Bariga and the pretest was carried out twice with the same number of persons at the different time and locations and the same result was obtained, thus justified the reliability of the instrument.

3.8 Adminstration of Research Instrument

The primary source of data for the research study will be gotten from the views and opinions of the respondents who have been exposed to adverts of mobile phones online through a well-constructed questionnaire administered by the researcher.

The data collection instruments or research instrument used in this study was questionnaire (Survey Research). In designing the questionnaire, conscientious efforts were made to structure the series of questions in dichotomous multiple choice questions which give the respondents the chance to choose from a range of possible answers or alternatives. It was administered to Gen Z in Bariga, Lagos state.

3.9 Method of Data Analysis

The data collected will be analyzed using thematic analysis.

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