MPRI-JHLAR | INTERNATIONAL JOURNAL OF HUMANITIES, LITERATURE AND ART RESEARCH
VOL. 02 NO. 1 OCT-2023 ISSN: 1116 - 2619

INFLUENCE OF GLOBAL MUSIC ON MORAL AND CULTURAL BEHAVIOURS AMONG NIGERIAN YOUTHS

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Abstract

This study examined the influence of global music on moral and cultural orientation among Nigerian youths. The study did an in-depth research study on the extent of popularity of global music and its attendant implications- immoralities and criminalities- among Nigerian youths. Despite its overwhelming demerits as corroborated with the test of hypothesis result (0.734) which indicates that there is a significant relationship between the global music and the cultural and moral behaviours of Nigerian youths. It succeeded also in undermining the significant values of the Nigerian indigenous music. The study utilized descriptive survey and in-depth interview methods. Under the sampling technique, it adopted Simple random sampling method and was anchored on the Cultural Imperialism Theory and Cultivation Theory respectively. This study found out that the global music is more popular among the Nigerian youths and this has hampered their interests in promoting the indigenous Nigerian music. It also revealed various negative implications of global music among Nigerian youths such as cultism, drug addiction, prostitution, lesbianism, gangsterism, uncultural dressing habits, homosexualism and other acts of immorality and criminality. This study concluded that the global music has negatively influenced both moral and cultural orientation of Nigerian society which specifically has ugly implications on Nigerian adolescents. This study, however, recommended that government regulatory agencies should step up actions in reducing the in-flow of global entertainment products and should be conscious of 70%-30% local/foreign contents as stipulated by the National Broadcasting Commission (NBC), Parents/Guardians should take cognizance of the negative implications and be watchful of the kinds of western programmes that their children view. Finally, singers and producers of Nigerian indigenous music should improve and be more sophisticated in their contents, pattern and lyrics.

Keywords: Influence, Moral and cultural values, Global music, Nigerian youths, Implications, Indigenous music

Introduction

Broadcast media- Television and Radio- seems to be the most important medium for carrying messages from sender to mass receiver. This means that television and radio are central and most pervasive media in the developed and developing countries that play a historic, distinctive and unprecedented roles of socializing homes. Of course, they tend to dominate the symbolic environment of modern life, make specific and measurable contributions to viewer conceptions of reality. An integral component of the mass media is music which serves multiple functions including education, information, mobilization, entertainment and the integration of societal values. This major tool of the broadcast media is also useful in passing down the values and norms of a society from generation to generation. Indeed, the dynamism of human existence manifests in the divers nature of music as a reflector or mirror of the society. Euba (1998) observes that music accounts for the variation in its styles and contents as situation changes.

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Music according to Okafor (2005), is a system of expression which uses sound, rhythm and time, and the effects of music is perhaps the most significant of its features and the vital reason for its creation. Ogunrinade (2016) establishes that music serves many purposes such as orientation, appeal, education and entertainment. Also, because of its high degree of penetrative power, music remains a weapon that plays significant roles in human social development. Despite the African contemporary music moral lessons including the way it is creatively moulded in traditional elements with no relationship in contents with the western music, it is today getting swallowed by the inflow of modern music. These African music have unequivocally played major roles in shaping and rebuilding various listeners or viewers by condemning societal vices and encouraging moral virtues.

Today, the introduction of modern music such as Hip-pop in the 80s, have aten deep into the moral dignity of Nigerian society. These music genres are criticized for insensitivity, sexual and violent lyrics especially those that demean Nigerian youths. They promote values that are antithetical to the society, seems to have the tendency to promote social vices such as misplaced identity, promiscuity, lack of respect for elders and constituted authorities, hooliganism, cultism, prostitution, gangsterism, armed robbery, erosion of moral and cultural norms amongst others. Thus, the contemporary African cultural values tend to be under threat due to the waves of modern music that has made incursion into Nigerian society and Africa by extension. The ugly scenario has created inquiries and worries from governments, parents, guardians, organizations, traditionalists and custodians of cultures about the negative effects that these modern music have on Nigerian youths. The overall statement of the problem is that the influence of this global music is dangerous to the Nigerian youth's cultural and moral orientation. The in-flow of foreign cultures through global music transmitted to Nigeria is backing down Nigerian youth cultural education. Today, they dance western, sing western, talk western, dress western and also behaving in western cultural ways.

The disheartening situation is worrisome since the indigenous ways of life is long discarded and underrated by Nigerian youth while elevating foreign cultural norms on daily basis. The invitation of global music has gone a long way in bringing about different forms of crime and violence that now rears its gory head around Nigerian society. In the light of the aforementioned, this study investigates influence of global music on moral and cultural behaviour among Nigerian youths.

The study employed descriptive survey and in-depth interview methods as research design. According to Popoola (2011), descriptive survey is the design that needs systematic and scientific ways of data collection through scale of opinion questionnaire. Ifidon (2007) describes in-depth interview method as a face-to-face administration of structured questions prepared to answer the study research questions. Under the sampling technique, simple random sampling technique was adopted in selecting the samples. Johnson (2012), states that simple random method indicates similar characteristics among samples and it is also give every unit of a population equal chance of being selected. This method was used to select the sample size of 250 from the population of the undergraduates from the selected universities in Oyo State which includes University of Ibadan (Public) and KolaDaisi University Ibadan (private) respectively.

The main objective is to investigate the influence of global music on moral and cultural behaviours among Nigerian youths. This broad objectives cannot be achieved without the pursuance of the following specific objectives;

1. To determine the extent of global music influence among Nigerian youths.
2. To investigate the implications of global music on the moral and cultural orientation among Nigerian youths.
3. To ascertain why the indigenous musicare no more in vogue like the global music among Nigerian youths.

Research hypothesis

Ho: There is no significant relationship between the global music and the cultural and moral behaviours among Nigerian youths.

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Theoretical framework

This study is anchored on the cultural Imperialism and Cultivation theories.

Cultural Imperialism

Theory

The theory was propounded in 1973 by Herb Schiler and the assumption of the theory is that, the western countries domination of the media around the world which in turn has a powerful effect on third world cultures by imposing on them western values and thereby destroying their native cultures. The theory stated that it does not matter what beliefs the people of the third world may already hold, the television programmes from the western world affect them on different ways. Cultural Imperialism is, therefore, the process by which the importation of news and entertainment from the developed industrial world overwhelms the cultures of developing countries. This theory argument seems to assume that people in other cultures are weak, simply absorbs and accept cultural messages to the detriment of their cultural norms and values. In order words, audiences in other cultures pin their own meanings and interpretations on media contents.

Schiler argues that, huge United States based transnational corporations in pursuit of commercial interests often in league with western states socio-political interests, were undermining the cultural autonomy of the countries of the South and creating a dependency on both the hardware and software of communication and media in the developing countries (Alao, 2000). Martin and Nakaya (2013), established that western cultures now dominate developing world local cultures because they are consuming their mass media messages. The results according to them was an electronic invasion especially in the global south which threatened to undermine traditional cultures and emphasize consumerism at the expense of community values.

Cultivation Theory

This theory was postulated by Geoge Gerbner in 1976. Cultivation analysis basically means that heavy television viewers will cultivate the perception of reality portrayed by the television programmes. People seem to predicate their judgments or actions in world on cultivated reality provided by television programmes. Heavy television viewing, no doubt distorts our perception of the world we live in, making theory concentrate on the long term effects of exposure on both adults and children rather than on the short term impact on attitudes and opinions. Above all, Cultivation analysis theory suggests that mass media especially television cultivates certain cultures and beliefs on programme consumers that are antithetical to their cultural and moral orientation. Gerbner (1990) states that, cultivation is a cultural process relating to coherent framework or knowledge and underline general concepts cultivated by exposure to the total and originally related world of television rather than exposure to individual.The scholar further assumes that heavy viewers of television programmes were more likely to be victims of violence crime and also contribute to the overall increase of crime in the society. The process, however, also identifies factors such as gender, socio-economic status and age as not matter since all people who are heavy viewers would share the same perception. Griffin (2012) avers that, most people who discouraged viewers from watching violence on television are worried that it affects receptive young viewers by encouraging aggressive behaviour.

Literature Review

Music as the Basic Symbol of Human Existence

Music represents a basic part of human existence arising from the physiological, psychological and sociological needs of human kind. The value of musical pursuit is derived not only from the endeavor to achieve the highest forms of the musical art according to socially accepted norms, but also from every day musical encounters of every person. To this end, music is a necessity, life enhancing experience which should be nurtured by all individuals not only by those gifted with exceptional musical aptitudes (Liske,2001). The scholar posited that music integrates the mind, body and spirit as well as provides opportunities for self-expression, bringing the inner world into the outer world of concrete reality which in turn offers avenue to

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flow or speak experiences. It creates a seamless connection between motivation, instruction, assessment and practical application leading to deep understanding.

Nothing is inspirational like music and music is invariant because it is present in all cultures at all times and throughout the known historical development of the human species.It facilitates emotional, physical and social expression. It also satisfies human need for authentic enjoyment and provides for communication of cultural ideals and integration. According to Omojola (2006), Music serves as both a reflection, catalyst for sociological and technological growth. He further explains the spectacular and splendid roles of music to man which has to do with feelings and emotions which positively affects the communicative role of cultural ideas and social expressions of life. He stresses that music makes it possible to experience life processes, provide immediate feedback and opportunities for reflection. It merges the learning process and content, thus, improving academic achievements which results enhanced test scores, attitudes, social skills, critical and creative thinking.

Adesokan (2002), says that the functions of music include the perpetuation of the societal group and its solidarity to meet the need and satisfaction of individuals, social responsibility, moral values and skills. As an instrument of unity in binding members of the society together, music is used in the community as a way of mobilizing people for communal labour, as a means of communicating to people during political transition on radio, television and as effective means of communication in the educational systems. Music has turn to be a vibrant tool for bringing positive change in the moral activities of children in schools and colleges.

Ogunrinde (2012), states that music exercises and develops higher order thinking skills including analysis, synthesis, synthesis, evaluation and problem findings. It is an essential component of any alternative assessment programmes which provides the means for every student to learn. According to him, music serves as a weapon for corrective measure which informs the people of the habits that are uncultured so that such behaviours can be corrected. Moreover, in African setting, people do not only listen to music, they actively take part in making it communicative. In addition, it serves as a source of income to humans, in African context, music serves as a message or symbol that indicates happenings (Forchu, 2009).

Popular Contemporary Nigerian Music

Music that is popular generally enjoys the favour and acceptability by the people for which it is made. This can be within given cultural or geographical location or sometimes beyond border barriers (Adeola, 2001).As a result of its simplicity and appeal, people can easily understand and participate without prior training which goes beyond ethnicity, religion and socio-economic considerations. Contemporary popular music in Nigeria is prevalent music genres that have being distributed to large audiences through the Nigerian music industry. They can be described as modern commercially successful music available to the public through commercial record company (Forchu, 2009).

In Nigeria, especially in the Southwest, the traditional music genres include but not limited to Apala, Sakara, Waka, Fuji and Juju (Aning,1973). Apala is a Yoruba music that came up in the late 1930s and later made popular by the exploits of Chief Haruna Ishola and late Ayinla Omowura (Broughton, 1999). Sakara is another genre which originated from Lagos in the 1930s and made known by late Abibu Oluwa and Salami Alabi Balogun popularly known lefty Salami, after the demise of the duo, Yusuf Olatunji also contributed to the growth of this genre. Waka is an integral part of Apala and Juju music which started by Batili Alake, Salawa Abeni and Kuburat Alaraigbo. Though is a moslem fusion music that is commonly sung by women. Fuji music developed from its traditional Islamic orientation to become the most competed with mass audiences which cut across religion and ethnic divides. Stars in this genre are Sakariyau Olayigbade, Sikiru Ayinde Barrister, Kolawole Ayinla kollington, Dauda Epoakara, Wasiu Ayinde amongst others contributed to the fast growth of Fuji music (Okafor, 2005). According to Ogunriade (2016), Fuji music is a vital and indispensable element in Yoruba social events having developed from its traditional religion status into what could be called the dissemination of a hegemonic Yoruba identity. The name Juju was derived from Tambourine which forms part of the musical instruments developed by king Sunny Ade, Ebenezer obey, I.K Dairo and others (Ojumade,2016).

However, the patterns, structure, contents, themes and general concepts of the music have been transformed to reflect the realities of Nigerian society.Okafor (1989), argues that these are musical forms based on the up-to-date idioms which have socio-political implications on black solidarity. Their strongest characteristics are their rhythms, freedom and protest. These music are appealing to the masses because of the agitating influence against negative social order- immorality such as cultism, kidnapping, prostitution, gangsterism, thuggery, and armed robberye.t.c- in the Nigerian society that hinders social integration and peace process. They are deeply rooted in proverbs, thus, enhancing societal order and social integration (Vidal,2012). These are the strongest agents of education, mobilization, enlightenment, praising God, promotion of spirit of love, development of cultural and moral values (Ridgeway and Robert, 2003).

Music and its negative influences among Nigerian Youths

Music has been generally viewed as a source of entertainment and means of livelihood over the years. Popular music has indicated a direct reflection of the picture of the society. Indeed, the increase and commercialization of music in our society today has contributed to the rate of immorality and cultural decadence in our society. Immorality of any kind relate to behaviours which transgress a given norms or systems of morals such as prostitution, irreverence, violence actions, cultism, drug addiction and other criminalities. Global music is a source of bad inspiration to Nigerian youths because of its promotion of foreign virtues and also stand the ground of forming unacceptable character in their lives (Vidal, 2011).Global music lyrics nowadays focus on romance, sex,suicide and other acts of immorality. Its messages also imply promotion of immorality, masochism, murder, homosexuality, alcoholic abuse, profanity and rebellion expressed through music for decades (Slater, el ta, 2003)

Probing the lyrics of the global musical culture can be highly detrimental to the development of Nigerian youths and the nation at large. In public schools in Nigeria, the impact of global music is instantly visible, from young men dressing to emulate their favorite rap star artist to young women dressing to match the women and dancers featured in music videos. Music has certainly had negative impact on the fashion of many young people in Nigeria, the influence does not stop with clothing alone, and some males now put on earrings like their female counterparts in order to attract females. Moreover, young people look for role models to pattern their lives after but incidentally, the ones they got in the global music do not always serve to the tune of contemporary cultural standards (Dosumu, 2005). Broughton (1999), contends that glob al music focus on wealth, larceny, gangsterism and drug dealing. The scholar explains that the use of drugs and narcotics is a big global music habits which many of the Nigerian youths learned from popular foreign artists. Many global artists believed that the use of drugs enhances their performances, they use it and many of their fans who often want to be like them do it also (Price, 2007). Adeola (2001) points at the Late Fela Anikulapo Kuti's shrine which presents an example of how foreign popular artists can be negatively influenced their fans. Indian hemp and other drugs are freely used in such places.

Global Music, News flow and the Internet age

Internet is universally characterized as a revolutionary medium because it has opened up a new world of information and communication. At the beginning of 21st century, global music and news flow was on the high side in terms of demand. Aside from utilizing the internet as a speedy channels of communication for personal and professional reasons, users are turning to this multimedia interactive medium to obtain the information, news and entertainment needed from across the globe. This entertainment and information need facilitated by the internet is radically different from the conventional model in which the consumers are at the receiving end of news, entertainment and information disseminated by conventional media gatekeepers.

Internet had gone a long way before it became a medium of interestfor people across the world. Records indicate that 12.7 percent of the world population was using the internet by September, 2004 (Internet World Stats, 2004). According to the data, thousands of new subscribers are logging in everyday and only about 1.5 billion people out of the estimated 6.8 billion people on the planet in 2010 are projected to be using the

internet. Today, people are adopting the internet at a rate unmatched by many other innovations in history. However, the coming together of the internet and mobile communications have provided a major future driver for information development. As the convergence of mobile and internet technologies come to a fruition, news, music, entertainment and information consumption patterns of internet users are bound to show more reliance on this digital medium as opposed to the traditional medium which are battling with decreasing circulations in the internet saturated society (Reuter, 2004). Therefore, News and entertainment purveyors all over the globe are faced with no choice than to marry the interactive attributes of the internet that naturally makes the on-line consumers of news and entertainment utilize this medium to meet specific information needs.

Today, the internet has greater utility in serving as an equalizer in the skew flow of news and entertainment globally, which is one of the concerns raised by the developing world. Now at the click of a mouse, an internet subscriber can be listening to music, news and as well as reading newspaper from across the world while at the same time taking in the audio-visual news services of an increased number of web-based international entertainers and broadcasters(Nye and Owen, 1996).

DATA PRESENTATION AND INTERPRETATION

A total of 196 copies of the questionnaire were returned and valid out of the 220 copies produced and distributed, which represents 95% return rate. The results of the analysis in line with the research hypothesis formulated in this study are hereby presented.

Table 1: Demographic Distribution of Respondents

GENDER	**MALE**		**FEMALE**		**TOTAL**					
	Freq	**Perc.**	**Freq**	**Perc**	**Freq**	**Perc**				
	95	48.5	101	51.5	196	100				
AGE GROUP	**16-25yrs**		**26-30yrs**		**31-40yrs**		**TOTAL**			
	Freq	**Perc**	**Freq**	**Perc**	**Freq**	**Perc**	**Freq**	**Perc**		
	138	70.4	40	20.4	18	9.2	196	100		
LEVEL OF STUDY	**100L**		**200L**		**300L**		**400L**		**TOTAL**	
	Freq	**Perc**	**Freq**	**Perc**	**Freq**	**Perc**	**Freq**	**Perc**	**Freq**	**Perc**
	57	29.1	48	24.5	66	33.7	25	12.7	196	100
COURSE OF STUDY	SCIENCE		SOCIAL & MNGT		ARTS		MEDICAL SCIENCES		TOTAL	
	Freq	**Perc**	**Freq**	**Perc**	**Freq**	**Perc**	**Freq**	**Perc**	**Freq**	**Perc**
	48	24.5	84	42.8	60	30.6	4	2.0	196	100
UNIVERSITY OWNERSHIP CATEGORY	**GOVT OWNED**		**PRIVATE OWNED**		**TOTAL**					
	Freq	**Perc**	**Freq**	**Perc**	**Freq**	**Perc**				
	97	49.5	99	50.5	196	100				

Source: Field Study, 2019.

The demographic data in table 1 shows that 95(48.5%) of the respondents were male while 101(51.1%) were female. This shows that majority of the respondents that constitute the sample size were female. The analysis indicates that 138(70.4%) of the respondents were between 16-25yrs of age, 40(20.4%) were between 26-30yrs of age while 18(9.2%) of the respondents were between 31-40yrs of age respectively. This shows that 138(70.4%) of the respondents were between 16-25yrs. The table also shows that 57(29.1%) of the respondents were in 100 level, 48(24.5%) of the respondents were in 200 level, 66(33.7%) were in 300 level while 25(12.7%) were in in 400 level respectively. This shows that majority of the respondents were in 100 level. By course of

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study, 48(24.5%) of the respondents were in science, 84(42.8%) were in social and management sciences, 60(30.6%) were in Arts while 4(2.0%) were in medical sciences. This shows that majority of the respondents that constituted the study sample were in social and management sciences. As regards university ownership category, 97(49.5%) of the respondents were in government owned university (University of Ibadan) while 99(50.5%) were in the private university (KolaDaisi University) both situated in Ibadan.

Analysis of Research Questions

To achieve the central goal and the specific objectives of this study, three research questions and one hypothesis have been set. This means that there are specific items of the questionnaires that are related to each research question.

Research Question one: To what extent has the global music influenced Nigerian youths?

Table 2: Respondents preference of global music to traditional music.

Preferred		Not Preferred		Total	
Freq	Percent%	Freq	Percent%	Freq	Percent%
105	53.6	91	46.4	196	100

Source: Survey, 2019

Table 3: The Extent of global music influence and popularity among Nigerian youths.

VERY HIGH		HIGH		LOW		TOTAL	
Freq	Percent%	Freq	Percent%	Freq	Percent%	Freq	Percent%
146	74.5	32	16.3	6	3.1	196	100

Source: Survey, 2019

To answer the first research question, table 2 and 3 established the high influence of global music among Nigerian youths with 105(53.6%) for preferred, 146(74.5%) and 32(16. 3%) respectively. These show the overwhelming influence of global music among Nigerian youths.

Research Question Two: What are implications of global music on the moral and cultural orientation among Nigerian youths?

Table 4: Global music have done more harms than good to cultural values among Nigerian Youths.

STRONGLY AGREE		AGREE		STRONGLY DISAGREE		DISAGREE		UNDECIDED		TOTAL	
Freq	Percent %	Freq	Percent %	Freq	Percent %	Freq	Percent %	Freq	Percent %	Freq	Percent %
87	44.4	44	22.4	39	19.9	20	10.2	6	31.1	196	100

Source: Survey, 2019

Table 5: Implications of global music among Nigerian Youths.

It kills local culture		It undermines cultural values		It destroys cultural orientation		It undermines Nigerian music		It promotes immorality and indecency		TOTAL	
Freq	Percent %	Freq	Percent %	Freq	Percent %	Freq	Percent %	Freq	Percent %	Freq	Percent %
57	29.1	41	21	30	15.3	39	19.9	68	34.7	196	100

Source: Survey, 2019

On the implications of global music entertainment on Nigerian youths, 87(44.4%) indicates strongly agree that global music had done more harms than good to Nigerian youths cultural values. Table 4.5 shows several implications of global music among Nigerian youths, 57(29.1%) states that it kills local culture, 41(21.0%) says it undermines cultural values, 30(15. 3%) establishes that it destroys cultural orientation, 39(19.9%) ticked that global music undermines Nigerian music while 68(34.7%) re-affirms that global music promotes immorality and indecency.

Research Question Three: Why is the indigenous music not in vogue like the global music among Nigerian youths?

Table 6: Why is Nigerian indigenous music not embraced as global music among Nigerian Youths.

It is not in vogue		Its production is not quality enough		It is too local		It is not instrumental enough		It is not advanced		Total	
Freq	Percent %	Freq	Percent %	Freq	Percent %	Freq	Percent %	Freq	Percent %	Freq	Percent %
80	40.8	40	20.4	25	12.7	15	7.7	36	18.4	196	100

Source: Survey, 2019

As indicated in table 4.6, a number of reasons account for why indigenous music is not as embraced among Nigerian youths. The most cited reason is the fact that local music is not in vogue, 80(40.8%), 40(20.4%) states that its production is not quality enough, 25(12.7%) shows that the indigenous music is local, 15(7.7%) confirmed that the indigenous music are not instrumental enough while 36(18.4%) said that the indigenous music were not advanced in terms of modern lyrics, content and pattern.

Test of Hypothesis:

The decision rule applied in this study is such that the pre-set level of significance for this study is 0.05. The hypothesis assures that there is a relationship between the variables under consideration. However, if the significance or the probability value is greater than the pre-set level of significance ($p>0.05$) then the hypothesis will be accepted.

H: There is a significant relationship between the global music and the cultural and moral behaviors among Nigerian youths.

Table 7: Correlation analysis showing relationship between the global music and the uncultured and immoral behaviors among Nigerian Youths.

VARIABLE	N	MEAN	STD	R	SIG	REMARK
GLOBAL MUSIC,	196	34.65	5.05			
MORAL AND CULTURAL BEHAVIOURS	196	34.65	5.77	0.734	0.000	Significant

Source: Survey, 2019

The result in table 7 above reveals a significant outcome ($r=0.734^{*}$, $p=0.000<0.05$) which implies that there is a significant relationship between the global music and the cultural and moral behaviors among Nigerian youths. The mean level of score (34. 65) for both global music and cultural behaviors shows that there is a higher significant relationship between the two variables that are considered in this study.

Discussion of findings

A total of three research questions and one hypothesis were set in this study. The data generated from the field study have answered the questions and tested the hypothesis. In answering research question one,

findings showed that global music is popular to a great extent among Nigerian youths. This is because results showed that majority of the respondents with 146 (74.5%) preferred global music to traditional ones. This is also evident through a test of hypothesis which revealed a significant relationship between the global music and the moral and cultural behaviours among Nigerian youths. It also revealed that the global music served as an avenue for inculcating moral norms and values.

Concerning research question two, findings indicated that global music have several implications such as cultism, prostitution, uncultured dressing (sagging), drug addiction, armed robbery and other acts of immoralities that undermined indigenous cultural values among Nigerian youths. Table 4 shows that the majority of the respondents ticked "Strongly agree" with 87 (44.4%) that the global music is doing more harms than good to Nigerian values while the Table 5 indicated the awful implications of global music among Nigerian youths, that it kills local culture (57(29.1%), it undermines cultural values (41(21.0%), It destroys cultural orientation (30(15.3%), It undermines Nigerian indigenous music (39(19.9%) and it promotes immorality and indecency (68(34.7%) respectively. This corroborates the responses of the two selected university counsellors and a social worker interviewed on the subject matter.

In respect of the third research question, Table 6 with 80 (40.8%), states that the indigenous music is not in vogue, its production is not qualitative enough (40(20.4%), it is local (25(12.7%) and it is not advanced in technology (36(18.4%).

Conclusion

The position of scholars (Aning, 1973, Euba, 1998, Mbaegbu, 2015 and Okafor,2005) that the global music has great influence and communicative values that are capable of eroding cultural and moral orientation of Nigerian youths has been empirically established in this study. Thus, there is a strong relationship between the global music and the moral/cultural acts among Nigerian youths. Evidences showing that the global music have inflicted Nigerian youths cultural and moral behaviours in several areas of Nigerian adolescent lives such as lesbianism, prostitution, homo-sexualist cultism and other acts of criminality However, messages in this genre of music, therefore, have serious implications on what adolescent learn about their society and this usually determine the way they function as members of the society which is the basis of socialization. Though, there are other good aspects of global music such as exposure to global happenings, modern technology sensitization, education on global entertainment world and others, yet, the demerits are more than merits in terms of indigenous moral orientation. The study finally concluded that Nigerian youths are increasingly adopting wholesale cultural values that are alien and not acceptable with the Nigerian society.

Recommendations

1 Government regulatory agencies should step up actions in reducing the in-flow of global entertainment products and should maintain the 70%-30% local/foreign contents as stipulated by the National Broadcasting Commission (NBC).

2. Parents and guardians should take cognizance of the implications and also be watchful of contents of the kinds of western programmes that their children view especially those that are not to promote values antithetical to those accepted in the society.

3.Singers and producers of indigenous music should improve and be more sophisticated in their contents, patterns and lyrics in order to meet up with the modern vogue that is capable of promoting cultural integration in a diverse society like Nigeria.

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