
Code-Switching and Code Mixing in the Selected Tracks of the Hip Hop Music of Flavour and 9ice

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Abstract

This article attempts a comparative analysis of code-switching and code-mixing in the Nigerian music industry, using the lyrics of Flavour and 9ice as a case study. Although the English language is the national language in Nigeria and the language used by most of the musicians for the composition of their songs, and due to the linguistic plurality of Nigeria, most of these musicians tend to lace their songs chunks of words and phrases from their mother tongue or at least one of the three major languages in Nigeria, which are Hausa, Igbo, and Yoruba. The Markedness Model by Myers-Scotton (1993) is used as the framework to interrogate the switching and mixing in the codes used by these selected musicians and we find that while most code-switching is done in three languages – English, Nigerian Pidgin and the artist’ first language (mother tongue) – their mother tongue plays the prominent role. Code-switching or code-mixing in these songs, therefore, becomes a depiction of the Nigerian state with its diverse languages and it provides the links between the literates and the illiterates thereby giving the artiste the popularity desired. The study concludes that the unique identity created by code-switching and code-mixing in the Nigerian music industry has a positive influence on music lovers, helping artists to achieve wide patronage and reflecting the ethnolinguistic diversity of the Nigerian nation.

Keywords

Code-switching, Hip Hop Music, Pidgin, Plurality

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Introduction

Language is not just a medium by which a people communicate; it is also a carrier of societal culture, norms, and generational value systems. It is concerned with how these values are transferred from one generation to the other. Nigeria as a nation is blessed with diverse languages and dialects. It is for this reason that an average Nigerian especially in the mother time is either bilingual or multilingual. Adenugba opines that Nigeria has a complex linguistic situation of more than 400 languages and above 1000 dialects spoken by over 140 million people (11). This linguistic plurality predisposes Nigerians to linguistic flexibility and its associated creativity.

The phenomenon of linguistic interlarding is natural to a nation with multiple languages and this is also reflected in the musical composition of the nation. Music has the tendencies to appeal to the soul and emotion of its lovers. This explains why some humans sing when they are happy or sad. It is a mood changer for the depressed and a signal of joy for the joyous. The hip hop music is particularly relatively new in the music industry in Nigeria. It is preferred to other existing sub-genres of music as *Apala and Fuji*. This also presupposes that its singers are the new breed of musicians. Hip hop is especially loved with passion by the Nigerian youths. The students of tertiary institutions of learning rate it high and the two artists selected for study are leading hip-hop artists.

Nigerians and Music

Music is an integral part of the cultural practices of Africa and there is hardly any nation on the continent without it. Music is part of indigenous festivals which are considered 'the foremost indigenous cultural and artistic institution is festival' (Osere 434). More importantly, music is a major component of the African festival. Nigerians

are generally music lovers. This is evident from their body movement at the slightest perception of a tune be it secular, gospel, or cultural. Musical composition by Nigerian artists is driven by the taste and preference of their immediate target audience -the Nigerian populace. This expectedly is universal as people naturally appreciate and subscribe to the things that interest them. Although it is difficult to categorize a piece of music as meaningless, the beats and the lyrical expressions that may not necessarily be meaningful to the listeners are all it takes to make music lovers ecstatic. Babalola and Taiwo (2014) in this connection argue that arranging a catchy beat and lacing some dodgy lyrics with a generous dash of auto-tune and viola is what makes a hit track in the Nigerian music industry. The Nigerian music artists demonstrate creative ingenuity in a number of ways. One of such ways is their blending Nigerian languages with English as well as Nigerian Pidgin.

The relationship between music and language is primordial. This is why it has become a potent tool in the hands of songwriters and musicians. They creatively blend the three major Nigerian languages as well as English and Pidgin to reach a very large audience and get popularity for their brand. These music artists also code switch or code mix to be identified with their cultural background and their local languages.

Music as a work of art is believed to be another way of communicating with a large audience while retaining its artistic nature. Since creativity is the core of every piece, it is worthwhile to find out the nature and place of code-switching in the musical composition of the selected artists in relation to the success of their musical renditions and their efforts at showcasing the multilingual setting of Nigeria.

Code-Switching and Code Mixing

Code-switching is a feature of every language-contact situation and it encompasses code-mixing. In general terms, code-switching is the 'successive alternate use of two or more distinct languages in the same discourse' (Diebold, 1961). It is a 'phenomenon in which, in a speech-event, two interlocutors (or even one can) make utterances sometimes in Language A and sometimes in Language B' (Banjo 18). Structurally, Surakat notes that code-switching implies the use of words, whether lexical or grammatical,' from two or more languages either within or between sentences(409). This switching thus can be intersentential or intra-sentential. The former is codeswitching while the later is code-mixing.

Oloruntoba-oju points out that code-mixing occurs when elements of two or more linguistic systems are randomly used (22). This may be due to backlash, receding competence in a language, or as a result of the influence of L2 or reduced context of L1. It often occurs because the speaker can either not find an appropriate word in his mother tongue or because he or she finds the terms in the target language more convenient to use. Convenience and need for appropriateness are therefore parts of the reasons bilinguals resort to code-mixing.

Alabi asserts that code-mixing is often an unconscious illocutionary act in naturally occurring conversation(54). Though no norm guides the level of code-mixing,

different communities and people maintain, consciously or unconsciously, their levels of code-mixing which is constrained by competence. Kachru defines Code-mixing as alternating use by bilingual speakers of two or more different languages within a single utterance (28). Traditionally, code-switching has been classified as a way of covering up for lack of competence and proficiency in a particular language. The idea behind this belief is that bilinguals code-switch because they do not have full knowledge of either language or lack competence in both.

Davies and Bentahila note that “code-switching, in addition to being a useful resource for bilingual interaction with other bilinguals, may also have a poetic function, contributing to the aesthetic and rhetorical effects of discourse that is not spontaneous but carefully constructed”(2). These aesthetic and rhetorical effects are one of the major reasons behind code-switching/mixing among Nigerian artists besides the fact it creates unprecedented opportunities for people from other parts of the country to be exposed to songs originating in a culture other than their own.

Code-switching especially in conversations within formal settings has been widely studied. Writers such as Akere (1980), Amuda (1986, 1994), Lamadi (2004), Ayeomoni (2006) have all done works on code-switching and code-mixing in literary language and conversation. Although music can be regarded as a kind of speech performance, it is a genre different from any informal conversational exchange. Scanty efforts have been made on this text type. An example is the work of Surakat (2013).

Methodology

The primary data for this research are the lyrics of two selected Nigerian hip hop artists from two of the three major language groups in Nigeria. That is, one Igbo artiste and a Yoruba artiste. These songs are transcribed and studied to identify and label the occurrence of code-switching, code-mixing, Standard English, or Pidgin English as observed in them. Two songs are analyzed from each artiste - a song solely composed and another involving collaboration with one other artiste of a different linguistic group. This makes a total of four songs to be analyzed.

Data Presentation and Analysis

The data analyzed consists of lyrics of the tracks ‘Ada Ada’ and ‘Wake up’ by Flavour and ‘Gongo Aso’ and ‘Street Credibility’ by 9ice.

Datum One : GongoAso by 9ice

Yeahhhh

I’m back at y’all (2x)

Chorus

Gongoaso, kutupuahu, anywhere I dey now	-	-	-	CS
Gongoasokutupuahu, any show I go now	-	-	-	CS
Ajisebi Oyo Laari, Oyo o’sebi Baba eni Kankan	-	-	-	Y
I be double now, aiyenlo, e’ orinkan	-	-	-	CS

Verse 1

Gongoaso, you know am on fire no be beans talk	-	-	CS
Gongoaso, you know enifojuanawokueboraabolaso	-	CM	
This time no dulling	-	-	CS
Everywhere wey I dey na party	-	-	P
Hennessy nlo, Moet nlo, Baccardinlooooo	-	-	CM
We no go stop, till the break of da dawn, bebenloooo	-	-	CS
Forget say you owe money	-	-	P
Call your padydem make una join body	-	-	P
Chikitosdey there dem wan follow judi	-	-	CM
Party jolly, jolly party	-	-	P
Fidigbodi, make you shark scordi	-	-	CM
Make your eye dirty	-	-	CS
From now till eternity-	-	-	EN
Repeat Chorus			

Verse II

You be government worker you collect salary	-	-	P
Kamari, kin ma gbomigbin	-	-	Y
Kin ma jaiyeori mi before I play lotto	-	-	CS
No be me	-	-	P
You know am a ghetto soldier	-	-	-
Khaki no be leather	-	-	P
Every Friday for Sandra's bar-	-	-	P
Larodaojo that kain weather	-	-	CS
Life is too short you know	-	-	EN
Nobody knows tomorrow	-	-	EN
Dance away your sorrow	-	-	EN
Do like no tomorrow	-	-	NE
Money speaking, speaking	-	-	EN
Any idea waiting, waiting	-	-	EN
Tin baje demi	-	-	Y
AiyegboOorun a mo	-	-	Y
Gongoaso [you know]-	-	-	CS
Repeat Chorus			

Verse III

Gongoaso, otiso, ewoileewoenuoko	-	-	Y
Gongoaso, otispo, see people on the floor	-	-	CS
Gongoaso, otiso, my personality no matter at all	-	-	CS
Gongoaso, otiso, all I want is catch some fun-	-	CS	

Gongoaso, tin bansile -	-	-	-	-	-	-	-	Y	
Gongoaso, if I buy Bentley	-	-	-	-	-	-	-	CS	
Gongoaso, kilode	-	-	-	-	-	-	-	Y	
Gongoaso, kin jaiye mi	-	-	-	-	-	-	-	Y	
Eje kin saye mi	-	-	-	-	-	-	-	Y	
Eje kin jaiye mi	-	-	-	-	-	-	-	Y	
Saiye mi, saiye mi	-	-	-	-	-	-	-	Y	
Repeat Chorus (x2)									
E juru, e juru, e juru, e juru	-	-	-	-	-	-	-	Y	
E juru, e juru, Maami e juru	-	-	-	-	-	-	-	Y	
9ice, you no understand								P	Bebenlo
(echo out)	-	-	-	-	-	-	-	Y	

The lyrics above show that the Yoruba language and pidgin English are the dominant languages used here. Yoruba is used to initialize the lyrics in the first line of the chorus while the same language formed the ending part of the same chorus. There is constant switching from Yoruba to Nigerian pidgin. This must be because the artist recognized Nigerian Pidgin as the unifying language that cuts across the entire country. Instead of picking Hausa or Igbo which will only interest speakers of those languages leaving out the millions of other minority language users, he chose pidgin to serve as an umbrella to make every Nigerian feel inclusive and recognized. His choice of Yoruba language is also aesthetic as he chose mostly proverbs and idioms in his lyrics. Gongoaso. The use of Yoruba words and expressions permeates the entire verse III. Here, a constant repetition of ‘GongoAso’ is evident in the entire verse. Of the fifteen lines in verse III, ten lines are purely in Yoruba language. The code-switching and code-mixing in the three verses of the song are majorly from Yoruba to Nigerian pidgin or English language. The use of Nigerian English is also evident in line twelve of verse II. This shows that the artist, who is a Yoruba by tribe, is more comfortable in his mother tongue and then decided to use Nigerian Pidgin in order to reach the entire tribes and dialects across the country who all use Nigerian Pidgin as a language of communication.

Datum Two: ‘Street Credibility’ by 9ice featuring 2face Idibia

Verse I

My name and game	-	-	-	-	-	-	-	EN	
Striking so hot-	-	-	-	-	-	-	-	EN	
Makes you go insane	-	-	-	-	-	-	-	EN	
I be the chosen one	-	-	-	-	-	-	-	P	
I remain obaara of Naija land	-	-	-	-	-	-	-	CM	
My brain brain-	-	-	-	-	-	-	-	EN	
Working all day	-	-	-	-	-	-	-	EN	
Like say I no be man made	-	-	-	-	-	-	-	P	
The street keep urging me to do more								-	EN
Once more I come up with this	-	-	-	-	-	-	-	EN	

Brand new one	-	-	-	-	-	-	-	EN
Bone animosity	-	-	-	-	-	-	-	P
I be the great one	-	-	-	-	-	-	-	P
Amebo e so ra yin	-	-	-	-	-	-	-	Y
I'm beyond your beef talk	-	-	-	-	-	-	-	NE
Ojumokan, imokan, ere kan, asakan	-	-	-	-	-	-	-	Y
Just like chameleon	-	-	-	-	-	-	-	EN
Olomoshi kata l'obaagbado	-	-	-	-	-	-	-	Y
Igi mu jinas'ori	-	-	-	-	-	-	-	Y
I think you should know	-	-	-	-	-	-	-	EN
So, abegioooo	-	-	-	-	-	-	-	CS
Oba ole pemejil'aafin	-	-	-	-	-	-	Y	
E ma lo jisoro	-	-	-	-	-	-	-	Y

Chorus

We're the most incredible	-	-	-	-	-	-	-	EN
Out of Naija	-	-	-	-	-	-	-	NE
Straight from Naija	-	-	-	-	-	-	-	NE
Street Credibility, we get am	-	-	-	-	-	-	-	CS
Check my fans, Walahiaya e a ja	-	-	-	-	-	-	-	CM
No be lie, hear am	-	-	-	-	-	-	-	P
No be lie, hear am	-	-	-	-	-	-	-	P
No be lie, Eyin mu j'abe lo	-	-	-	-	-	-	-	CS
No be lie, kinihunl'obaeram	-	-	-	-	-	-	-	CS

Verse II: 2Face

As I come here before you	-	-	-	-	-	-	-	P
I go talk am as I see am	-	-	-	-	-	-	-	P
I no go use any sugar cover am	-	-	-	-	-	-	-	P
Call me your mallam	-	-	-	-	-	-	-	EN
But I know you understand am	-	-	-	-	-	-	-	CS
And I still go dey stress am	-	-	-	-	-	-	-	P
Say we no dey use gragra do am	-	-	-	-	-	-	-	P
We always peacefully do it nicely	-	-	-	-	-	-	-	EN
We always try to wahala nobody	-	-	-	-	-	-	-	CM
Its 2face and 9ice	-	-	-	-	-	-	-	EN
Guaranteed to always always	-	-	-	-	-	-	-	EN
Nice up your party	-	-	-	-	-	-	-	EN
I know it sounds like bragging	-	-	-	-	-	-	-	EN
But it's true that am talking	-	-	-	-	-	-	-	NE
Can't deny God's blessing	-	-	-	-	-	-	-	EN
Right now we're at the zebra crossing	-	-	-	-	-	-	-	EN

No cars are passing	-	-	-	-	-	-	-	EN
It's just reality flashing	-	-	-	-	-	-	-	EN
Owocho je la lo ma-aaaa	-	-	-	-	-	-	-	ID
Enya, enya lo luku ma-aaaa	-	-	-	-	-	-	-	ID
This one e no be shakara-aaaa	-	-	-	-	-	-	-	P
This one is surely confir-aaaa-med	-	-	-	-	-	-	-	EN
Repeat Chorus								

Verse III: 9ice

Categorically I'm the best mentally	-	-	-	-	-	-	-	EN
No gain saying I'm the cutest physically	-	-	-	-	-	-	-	EN
Don't doubt me	-	-	-	-	-	-	-	EN
I go bring home grammy	-	-	-	-	-	-	-	P
Incredible, remarkable, unbeatable, palatable, reliable	-	-	-	-	-	-	-	EN
Gudugudu, akinkanju, arakangudu, okunrinogun...	-	-	-	-	-	-	-	Y
Yeah	-	-	-	-	-	-	-	EN
I'm made on the streets	-	-	-	-	-	-	-	EN
Why I no go blow	-	-	-	-	-	-	-	P
Originality work for me	-	-	-	-	-	-	-	NE
Why I no go show	-	-	-	-	-	-	-	P
Asawa, edewa	-	-	-	-	-	-	Y	
Kosohun to da to	-	-	-	-	-	-	-	Y
na me dey want	-	-	-	-	-	-	-	P
To the streets I belong-	-	-	-	-	-	-	-	EN
Enemies a must if you want to blow	-	-	-	-	-	-	-	P
Omona turn by turn	-	-	-	-	-	-	-	P
Beg baba God make e reach your turn	-	-	-	-	-	-	-	P
If e just beomo plenty by turn-	-	-	-	-	-	-	-	P
Anyhow e go be	-	-	-	-	-	-	-	P
Omo just focus	-	-	-	-	-	-	-	CS
On your way to the toooop	-	-	-	-	-	-	-	EN

Verse IV

Little money soonest spending	-	-	-	-	-	-	-	NE
To bal'owo je k'awonpadi e je nbe, je nbe, je, nbe, je nbe, je nbe-	-	-	-	-	-	-	-	Y
Gongoaso, kutupuahu	-	-	-	-	-	-	Y	
Anywhere I dey	-	-	-	-	-	-	-	P
You are my African queen	-	-	-	-	-	-	-	EN
No be small thing o	-	-	-	-	-	-	-	P

This song is a collaboration between 9ice (a Yoruba man) and 2face Idibia (an Idoma man). As expected, 9ice used Yoruba moderately and did a lot of code-switching

and mixing between the Yoruba language and English language. Verse I, which was sung by 9ice depicts the use of Yoruba, which is the dominant local Nigerian language. Yoruba words and expressions were used in six lines out of the twenty- three lines the verse contains and every of the six lines is a complete expression in Yoruba language. The other lines are either a switch from English to Pidgin or mixing of English and pidgin or English and Yoruba.

In verse II, we find no Yoruba lines or expressions because 2face who sang the lyrics is not a Yoruba man. Rather, we find two lines of pure Idoma, a dominant language in Benue state where he hails from. The use of Idoma in this verse is to assert the identity of the singer and to reach out to members of his tribe as a proud son of that land. We also see a lot of Pidgin usage in this verse, this is to reach out to other minority languages and to create some sort of solidarity with them. There is also the use of Hausa language which was used to codemix in words like mallam in line four of verse II and wahalain line nine of verse. This is to also reach out to his Hausa-speaking fans and give them a sense of love.

Verse III is clear that the local language used is minimal compared to previous verses. Three lines were completely written in Yoruba language out of the entire twenty-one lines the verse contains. The verse is mostly written in Pidgin English however, there are few cases of Nigerian English as well. The fourth and last verse of ‘Street Credibility’ is short and only have six lines, out of which two are in Yoruba, two are in Pidgin, one is in English and the other is in Nigerian English

Datum Four : ‘Ada Ada’ by Flavour

Verse I

Have you seen my beautiful baby?	-	-	-	-	-	IG
Have you seen my tomato baby ohiyele	-	-	-	-	-	NE
Baby softlydey cool me temper, Ada	-	-	-	-	-	P
Baby na sugar sugariyo	-	-	-	-	-	P
Everybody dey wait	-	-	-	-	-	P
Putakenen’ogbo	-	-	-	-	-	IG
Ife di mmaamaka	-	-	-	-	-	IG
Better soup na money kill am o	-	-	-	-	-	P
Adanwangwapekempekemiya Ada Ada (Oyolima)	-	-	-	-	-	IG
Ada Adaiyooo	-	-	-	-	-	IG

Chorus

Ada Ada (Adanwa)	-	-	-	-	-	IG
Ada Ada (CheiAsanwa)	-	-	-	-	-	IG
Ada Ada (Hei Ada)	-	-	-	-	-	IG
Ada n’idioranma	-	-	-	-	-	IG
Everybody dey wait	-	-	-	-	-	P

Putakenen’ogbo	-	-	-	-	-	-	-	IG
Ife di mmaamaka	-	-	-	-	-	-	-	IG
Better soup na money kill am o								P
Adanwangwapekempekemiya Ada Ada (HeiAdanwa)								IG
Ada Adaiyooo -	-	-	-	-	-	-	-	IG

Verse II

Ada no dey lack Ada	-	-	-	-	-	-	-	P
Dem get am for everywhere	-	-	-	-	-	-	-	P
Ada no dey lack Ada	-	-	-	-	-	-	-	P
Dem get am for up and down	-	-	-	-	-	-	-	P
Baby na tomato baby	-	-	-	-	-	-	-	P
Too fresh like morning wine	-	-	-	-	-	-	-	P
Ada welelei, Iyoookokoko	-	-	-	-	-	-	-	IG
Everybody dey wait	-	-	-	-	-	-	-	P
Putakenen’ogbo	-	-	-	-	-	-	-	IG
Ife di mmaamaka	-	-	-	-	-	-	-	IG
Better soup na money kill am o								P
Adanwangwapekempekemiya Ada Ada (HeiAdanwa)								IG
Ada Adaiyooo -	-	-	-	-	-	-	-	IG

Chorus (x2)

Verse III

Mummy bye bye	-	-	-	-	-	-	-	P	
Daddy bye bye	-	-	-	-	-	-	-	-	P
In nine months’ time	-	-	-	-	-	-	-	EN	
We will come visiting	-	-	-	-	-	-	-	EN	
With a boy and girl	-	-	-	-	-	-	-	EN	
A na-akpoejima	-	-	-	-	-	-	-	IG	
Ada Adaiyooo -	-	-	-	-	-	-	-	IG	

This song is a folk song that is creatively turned into hip hop by the artist who is an Igbo man. No wonder the lyrics of the song are rendered dominantly in Igbo language, the mother tongue of the artist. In the chorus that is made up of ten lines, only two lines of the lyrics were made in Pidgin English the remaining eight lines are all in Igbo words and expressions. Even the title of the song Ada Ada which is repeated virtually in all the verses and the chorus, is an Igbo name traditionally given to all first daughters in Igbo land. This must be the reason why the lyrics of the song are in Igbo, because it is a song to celebrate all first daughters, Ada. There is no observable code-switching or code-mixing in this song. The lines are either rendered in Igbo, Pidgin English, or English language. It is also obvious that the artist heavily relied on Igbo

language to create some melodic additions to the lyrics such as ‘iyele’, ‘iyo’, ‘o’, ‘iyooo’, hololo, helele.

In verse II above, Pidgin English is the dominant language used here. Igbo words are used in lines ten, eleven, and thirteen completely while lines seven and fourteen, the last line, melodic additions believed to be inclined with Igbo languages are used. Lines eight cannot be said to be words but melodic additions inclined towards the Igbo language, meant to blend the rhythm of the song. ‘Ada’ is seen to be repeated many times to create musical harmony and dancing ability.

Datum Four: ‘Wake-Up Call’ by Flavour featuring Wande Coal

Introduction

Comment tut’appelleWande Coal, Mr. Flavour eh - - - FR
 Comment tut’appelleWande Coal, Mr. Flavour eh (break it) - CM

Verse I

Everybody dey celebrate- - - - P
 This na the dance to dey jolly dey - - - P
 As we don dey dominate - - - P
 So omoge show me your figure 8 (roll am, whine am) - - CS
 If you get money eh (get money eh) - - - P
 My brother make unadey jolly eh (dey jolly eh) - - P
 See this life, e no get part two eh (part two eh) - - P
 Oh nwanenenwanene mama eh eh (mama eh eh) - - IG
 Mr Flavour, Wande Coal for the dance (break it) - - CS

Brigde

Dem go wake up, - - - - P
 Hear this gbedudem go wake up - - - CM
 Mr Flavour, Wande Coaldem go wake up - - - P
 All the mummy, daddy, dem go wake up eh (2x) - - P
 Mr Flavour, Wande Coal for the dance - - - P

Chorus

Hololo
 Helele
 Hololo x8

VerseII

I love your backaehh, the way you dey winding up on me - - CM
 The way you deybugaehh, baby shakie your something - - CM
 Ebelebeebelebe - - - - IG
 This girl is killing me, ebelebe - - - CS
 Chineke meh, ebelebe - - - - IG

This girl is killing me, ebelebe - - - - - CS

Bridge and Chorus

‘Comment tut’appelle’ is entirely a foreign language (French) meaning ‘what is your name’ in English. Though it does not resonate with any local language in Nigeria, the artists probably incorporated it to reach a much more wider audience from the neighboring countries like Togo, Benin Republic and Cameroun who use French as national language. The Hausa word ‘buga’ used in verse II shows the rich diversity in the Nigerian languages. The artist’s choice of word here depicts a careful search for suitable expression that could convey their intended message. Here, ‘buga’ in Hausa means ‘to beat’ but most times used in context to infer ‘hit’ as its meaning. In this context and lyrics, the word ‘buga’ is used as a slang which means to flaunt one’s beauty as seen in the way it suitably complements the remaining choice of words in the same line, ‘babyshaky your something’.

Igbo language is however the dominant language used in the song as seen in all the verses as well as the chorus. This is attributed to the fact that the artist is from the Igbo-speaking part of Nigeria and his lyrics find expression in his mother tongue. The ‘bridge’ is purely written in Pidgin English all through. However, there is a code mixing in line two of the bridge from Pidgin English to a Yoruba slang ‘gbedu’ which means party jam. This only word is probably used because of the language affiliation of the featured artist Wande Coal who is from the Yoruba speaking part of the country.

KEY

FR	-	-	-	French
IG	-	-	-	Igbo
ID	-	-	-	Idoma
NE	-	-	-	Nigerian English
EN	-	-	-	Standard English
Y	-	-	-	Yoruba
P	-	-	-	Pidgin English
CS	-	-	-	Code-switching
CM	-	-	-	Code-mixing

Findings

- a. Code-switching and code-mixing lines in ‘GongoAso’ lyrics.
 - CS - - - 15 lines
 - CM - - - 4 lines
- b. Code-switching and code-mixing lines in ‘Street Credibility’ lyrics.
 - CS - - - 13 lines
 - CM - - - 5 lines
- c. Code-switching and code-mixing in ‘Ada Ada’ lyrics.

	CS	-	-	-	0 line
	CM	-	-	-	0 lines
d.	Code-switching and code-mixing lines in ' <u>Wake-Up Call</u> ' lyrics.				
	CS	-	-	-	4 lines
	CM	-	-	-	4 lines
e.	Code-switching and code-mixing lines in all lyrics.				
	CS	-	-	-	34 lines
	CM	-	-	-	12 lines

From the above, it is obvious that code-switching is more prevalent in Nigerian music compared to code-mixing. However, 9ice used more of both concepts compared to Flavour. They all relied heavily on the mixture of their first language (mother tongue) and Pidgin English in their lyrics than the official language, English. Among the four songs (tracks), 'Street Credibility' proved to be the song rich in a mixture of languages and more of code-mixing.

It is evident that the use of code-switching and code-mixing in the lyrics helped create an outstanding rhyming scheme and enhanced the creativity of the lyrics. For example, in 'GongoAso', irrespective of code-switching, and code-mixing and the different languages used, they all helped produce a good end rhyme. The underlined phonemes in the last words of each line as shown below clearly prove this:

Forget say you owe money
call you padydem make una join body
Chikitosdey there dem wan follow judi
Party jolly, jolly party
Fidigbodi, make you shack scordi
Make your eye dirty
From now till eternity

In 'Street Credibility', same applies as shown below:

I go talk am as I see am
I no wan use any sugar cover am
Call me your mallam
But I know you understand am
And I still go dey stress am
Say we no dey use gragra do am

In 'Wake-Up Call', same concept applies as shown below:

As we don dey dominate
So omoge show me your figure g (roll am, whine am)
If you get money eh
My brother makeunadey jolly eh

See this life, e no get part two eh
Oh nwanenenwanene mama eh eh

It is also found that every artist relies heavily on his mother tongue in expressing his message in the lyrics analyzed above. For example, in ‘GongoAso’ by 9ice, Yoruba language dominates the lyrics. Pidgin English is the second most dominant language used in the lyrics. However, Yoruba words were inserted within the middle of lines in the second verse to create code-mixing. The third verse in ‘GongoAso’ shows that the use of Yoruba permeates all through the verse. This is proven towards the end of the verse where the three last lines were completely in Yoruba language. ‘GongoAso’ rich in Yoruba language bears much repetition especially in Verse III. Similarly, ‘Ada Ada’ by Flavour is dominated by the Igbo language being the mother tongue of the artist. Flavour relied fully on his mother tongue that he did not code-switch nor code mix Igbo with any other Nigerian language. He rather used some Pidgin and English for the benefit of those who are not Igbo.

The same cannot be said of tracks where the artist features other artists from different tribes. This study deliberately chooses one song from the artiste alone and another song where the artist features another artist who doesn’t speak his language. And we find that in the song that features others, more Nigerian languages are used. For example, in ‘Street Credibility’, 9ice feature 2face, an artist from the Idoma ethnic group, we see a fusion of Yoruba, English, Pidgin, Hausa and Idoma. This shows that the track ‘Street Credibility’ is a depiction of the Nigerian state with its diverse languages. The artists involved in the track relied on mother tongues to influence a multi-cultural setting in the track. Hence, there was a lot of code-switching and code-mixing used. The same is applicable in Flavour’s ‘Wake up call’. Unlike his ‘Ada Ada’ track where he absolutely did not use any code-switching nor code-mixing and where he relied heavily on his Igbo language, he was somewhat flexible in ‘Wake up call’. This can be attributed to the fact that the artist he featured, Wande Coal, is a Yoruba speaking person and not Igbo speaking, hence, a few Yoruba slangs were code-mixed into English and Pidgin lines e.gbuga.

Conclusion

The songs examined in this paper reflect the cultural diversity and multilingual nature of the setting in which they are produced. Although hip hop as a music genre was borrowed from the Western world, it has been largely domesticated to express the unique Nigerian linguistic and cultural realities created by code-switching and code-mixing features. The artists who are open to the use of code-switching and code-mixing have been engaged by multinational companies and relied upon by these companies to market their products and services due to their humongous fan base.

The mixing of Nigerian languages with English and Pidgin in Nigerian music may also be a subtle way of resisting the overbearing influence of English in the Nigerian social setting, especially among the educated, and a way of involving also the

uneducated youths because they can largely understand the message and identify with the culture. Code-switching and code-mixing also help Nigerian musicians to establish unique identities for themselves and their music. This is because they can reach more fans due to the mixing of several languages most especially Pidgin English which cuts across all the tribes and cultures in Nigeria. The result of this is a large fan-base and more money from record sales as well as live performances at events.

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