

Naija Music Latest Nigerian Music Video 2018

We are an entertainment and pop culture website. Our platform is focused on offering you the best and latest updates on the market when it comes to the entertainment industry, both in Nigeria and well beyond that. With help from NaijaVibe you can learn the latest info about shows, concerts, beauty and fashion, celebrity news, movies, music and many others.This is a great platform for all millennials that want to always know what is happening in the industry, what things are improving and what you should know. It's important for us to bring in all the information and help that people need, and we are always more than happy to help with creative ideas and amazing features all the time.Stephen Nzurum is a Nigerian Entrepreneur, Label Executive, Record Producer, Web Developer and Disc Jockey. He was born in the city of Lagos, Nigeria. He is a graduate of Nnamdi Azikiwe University, Awka.Stephen Nzurum is the CEO at NaijaMp3s a Lagos, Nigeria based online start up company focused on IT and Music, Marketing and Promotions.Stephen Nzurum is also the co-Founder/ CEO at NaijaVibe (NaijaVibe.net). A music marketer and promotion expert After decades of resting on the world's economic margins, Africa is in the midst of tectonic transformation, redefining itself as a source of innovation and a destination for capital investment.

This second edition of Historical Dictionary of Nigeria: Second Edition contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 1,000 cross-referenced entries on important personalities, politics, economy, foreign relations, religion, and culture.

The Oxford Handbook of Nigerian Politics offers a comprehensive analysis of Nigeria's very rich history and ever changing politics to its readers. It provides a deep understanding of Nigeria's socio-political evolution and experience by covering broad range of political issues and historical eras. The volume encompasses 44 chapters organized thematically into essays covering history, political institutions, civil society, economic and social policy, identity and insecurity, and Nigeria in a globalized world. By identifying many of the classic debates in Nigerian politics, the chapters serve as an authoritative introduction to Africa's most populous country. The chapters are interdisciplinary, introducing readers to classic debates and key research on Nigeria, as well as new methodologies, new data, and a compelling corpus of research questions for the next generation of researchers and readers interested in Africa.

Social Crusades and the Future

The Oxford Handbook of Nigerian Politics

The Organ Works of Fela Sowande: Cultural Perspectives

Meet Our New Student From Nigeria

Okechukwu Ndubuisi's Contributions to the Development of Art Music Tradition in Nigeria

The Crazy Nigerian

The Bloomsbury Handbook of Popular Music and Social Class is the first extensive analysis of the most important themes and concepts in this field. Encompassing contemporary research in ethnomusicology, sociology, cultural studies, history, and race studies, the volume explores the intersections between music and class, and how the meanings of class are asserted and denied, confused and clarified, through music. With chapters on key genres, traditions, and subcultures, as well as fresh and engaging directions for future scholarship, the volume considers how music has thought about and articulated social class. It consists entirely of original contributions written by internationally renowned scholars, and provides an essential reference point for scholars interested in the relationship between popular music and social class.

Mayowa Adewale, an eight-year-old girl from Nigeria, will join Julie 's third-grade class next week. Julie and her classmates are determined to learn all they can about Nigeria in order to welcome Mayowa to the United States. They discover that Nigeria is a land of many peoples and cultures. The "giant of Africa" is a land of rain forests and savannas, villages and modern cities, and home to 135 million people who speak over 250 different languages. The students learn how to prepare Mayowa 's favorite food, dodo, and make a Nigerian mask. *Knobs, Mayowa!*

This volume examines how African indigenous popular music is deployed in democracy, politics and for social crusades by African artists. Exploring the role of indigenous African popular music in environmental health communication and gender empowerment, it subsequently focuses on how the music portrays the African future, its use by African youths, and how it is affected by advanced broadcast technologies and the digital media. Indigenous African popular music has long been under-appreciated in communication scholarship. However, understanding the nature and philosophies of indigenous African popular music reveals an untapped diversity which can only be unraveled by the knowledge of myriad cultural backgrounds from which its genres originate. With a particular focus on scholarship from Nigeria, Zimbabwe and South Africa, this volume explores how, during the colonial period and post-independence dispensation, indigenous African music genres and their artists were mainstreamed in order to tackle emerging issues, to sensitise Africans about the affairs of their respective nations and to warn African leaders who have failed and are falling African citizenry about the plight of the people. At the same time, indigenous African popular music genres have served as a beacon to the teeming African youths to express their dreams, frustrations about their environments and to represent themselves. This volume explores how, through the advent of new media technologies, indigenous African popular musicians have been working relentlessly for indigenous production, becoming champions of good governance, marginalised population, and repositories of indigenous cultural traditions and cosmologies.

Although the past few decades have witnessed growing interest in varieties of English around the world, no study of the Nigerian variety intended for the international market has yet been published.Making use of well-known paradigms, the book will relate Nigerian English, as a 'Second Language' variety, to other World Englishes. Its chief overall concern, however, is to provide a detailed descriptive account of the variety, seeking to show what is distinctive about it and also, in this perspective, distinguishing between more educated and less educated usage. After giving a sociolinguistic profile of Nigeria, where English today enjoys a more prominent role than ever before, it will examine in turn the phonology, morpho-syntax, and lexico-semantics of Nigerian English, with samples of written texts from the eighteenth century to the present. It will also give a comprehensive summary of academic research carried out in the field over the past fifty years.In this way the book will provide an introduction to the subject for the benefit of scholars and students in universities in many countries, and will serve as a useful companion to other books in De Gryuter Mouton's Dialects of English series.

future tense

Hip Hop around the World: An Encyclopedia [2 volumes]

Fela Kuti, Afrobeat Music, and Neocolonialism in Contemporary Nigeria

Multilingualism, Language Policy, and Education

Music, Modernity, and the Global Imagination

Nigeria: The Cover Art of Nigerian Music

THE CRAZY NIGERIAN is a true life story of a boy on a path of self-discovery. As he shuffles between the United Kingdom and Nigeria, he narrates his amusing childhood experiences and gives his unique perspective on various issues that had a significant impact on his psyche. As he gets older, he comes to grips with the harsh realities of life and finds his own quirky way of dealing with them. Between hearing ghosts and the traumatic experience of going bald, he learns to adapt to his surroundings and make some hard choices, including whether or not he should relocate to Nigeria for good.

With both domestic and external financing expected to dry up in the wake of the COVID-19 pandemic, this book argues that there is a need for fresh ideas and new strategies for achieving sustainable development in Africa. In addition to triggering the most severe recession in nearly a century, the COVID-19 pandemic has disrupted global value chains, causing unprecedented damage to healthcare systems, economies, and well-being, hitting the world's most vulnerable people the hardest. Even before the pandemic, Africa was suffering from the effects of low commodity prices, sluggish GDP growth, high debt levels, low levels of domestic savings, and weak private capital inflows. This book argues that now, as the continent emerges from the current crisis, it will be important to reconfigure current financing sources under a forward-looking framework that incorporates other non-traditional financing tools and mechanisms such as public-private partnerships, sovereign wealth funds, gender lens investing, new growth drivers, and emerging and disruptive technologies. Finally, the book concludes by adopting a sectoral approach and examining the real economy impacts of new growth drivers such as agriculture value chains, industrialization, tourism, and the blue economy. Drawing on a range of original research as well as insights from practice, this book will be a useful guide for Global Development and African Studies researchers, as well as for policy makers, investors, finance specialists, and global business practitioners and entrepreneurs.

In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

This book focuses on the structure and sociolinguistics of Nigerian Pidgin English. Its major aim is to serve as a compendium which touches different major aspects of NPE as it has been observed that earlier works in this area have focused only on one aspect or the other. It will offer a broad survey of the form and functions of Nigerian Pidgin (NP) in different domains. The book promises to investigate the use of NP in such domains as popular culture, advertisement, social media and online discussion fora. One major strong point of this volume is the fact that it will direct attention to different fertile areas of NP by focusing, inter alia, on its social functions, its morphology and syntax, its regional varieties, its (possible) use as a viable medium of instruction in school, the changing attitudes of people towards its use, the place of NP in relation to language planning and policy in Nigeria as well as sociolinguistic variation within NP. The book will make a significant contribution to the existing literature on NP as, unlike earlier studies in this area, it will explore the grammatical, sociolinguistic and perceptual aspects of the language. By bringing together the expertise of renowned Nigerian and international scholars who have conducted research in this area, the volume will be an essential resource for researchers, graduate and undergraduate students interested not only in Nigerian Pidgin but also on contact linguistics.

Naija Marxims

Directory of Incorporated, Registered, Companies in Nigeria

Nigerian Art Music

Billboard

A Sociolinguistic Perspective

In honour of Pieter Muysken

Since the 1940s, Marxist thought has blossomed in Nigeria. The history of 'Naija Marxism' is also that of the country's labour movement, its feminist movement, its social thought and political economy. It has been the mainstay of party politics in the case of illegal Marxist party formations and legal anti-feudalist forces and in the NGO sector. Long gone are the days when Marxism meant imported pamphlets and a disconnected ideology. Drawn from years of research in Nigeria and elsewhere, Naija Marxims breaks new ground in tracing the historical trajectories that leftist movements underwent since the 1940s, whilst arguing that Marxism is alive and well in Nigeria. The book brings together Nigeria's pre-eminent radical thinkers, from Usman Tar and Edwin Madunagu, who are currently espousing a Marxian political economy and providing a class-based approach in the country's mainstream media channels, to the international reach of key Nigerian Marxists, such as Mokwugo Okoye, Ikenna Nzimiro and Eskor Toyo.

Scientific Essay from the year 2017 in the Subject Sociology - Media, Art, Music, Ebony State University (New Frontier Ind. Research and Publications Intl, Makurdi, Benue, Nigeria), language: English, abstract: Until very recently, Nigerian indigenous music was silenced by its Western counterpart, following westernisation, globalisation and attrition. Music is cultural. And all Nigerian cultures have their respective music. Despite the recent promotion, development and resurgence of several artists, scholars and concerned authorities, the teeming Nigerian masses are yet to be roused towards and properly educated, sensitised and re-oriented on and towards indigenous music. It is against the above backdrop that this study has emerged to call for a change in these regards. The paper maintains that it is imperative to properly, constantly and adequately promote, develop and sustain our indigenous music so as to project our indigenous music, create a place for it in the globalised Western hostile village, and allow for culture continuity and national development. Music unites people(s) and allows for the towardsing of cultural identity, ethos and aesthetics. Therefore, to duly tap from the potentials/prospects of indigenous music, it is imperative to incessantly promote, develop and sustain indigenous music in Nigeria and beyond. This study is anchored on music and indigenous wholistic theories that are most suitable for it, following its nature and pursuit. It relied on both primary and secondary sources of data collection. Oral interview, participant and non-participant observation, and induction formed the oral sources, while textual library materials like journals, textbooks, etc. formed the written, secondary, sources. The qualitative approach and the descriptive methods were employed. Keywords: Imperative, Indigenous music, Developing, Promoting, Sustaining

Joy Nwosu Lo-Bamijoko is a professionally trained operatic soprano, music educator, music critic, African ethnomusicologist, broadcaster, skits writer, choral conductor, and songwriter. Joy Nwosu was trained in operatic soprano in Italy and received her Ph.D. in music from the University of Michigan, Ann Arbor, making her the second Nigerian female to earn a doctorate in music. This book addresses though provoking issues such as feminist gender, it's a man's world, and the Nigerian factor. Other pertinent issues narrated in the book include the efficacy of prayer and spectacular triumphs by the power of God. The saga of Joy Nwosu encapsulates the ordeal women are constantly subjected to in a male chauvinistic society. This book is also laced with numerous fascinating photos of Joy Nwosu from 1960 to 2005. Nigerian journalists wrote rare reviews of Joy Nwosu's stunning performances and crowned her, "first lady of sound," "diva," "maestro," and "high priestess of Nigerian music," titles that she rightfully earned and deserved for three veritable reasons: (1) Joy Nwosu was the first professionally trained female musician in Nigeria to combine operatic singing with popular dance music, (2) she was the first trained female musician to set up a dance band in Nigeria, and (3) Joy Nwosu was the first trained female musician to release a Long Playing record in Nigeria.

An incredible collection of vibrant Nigerian record cover designs from the second half of the 20th century, most of which have never been seen outside of Africa. This unique large-format book features hundreds and hundreds of unique and stunning record sleeve designs from Nigeria that span a period from the country's independence in 1960 through much of the second half of the 20th century—a time in which Nigerian artists and the Nigerian music industry thrived both at home and abroad. During this period, high-profile Nigerian artists such as Fela Kuti, King Sunny Ade, Sonny Okosun, Haruna Ishola, Oriental Brothers International Band, Tony Allen, Bilo and Chief Ebenezer Obey became national and international stars. Many more Nigerian artists established successful careers at home and yet remain virtually unknown outside of Nigeria to this day. This book features the most important Nigerian artists both at home and abroad (as well as many of those that have remained unknown outside of the country), bringing together a vast array of rare, classic and stunning visual sleeve designs that document more than 50 years of the amazing musical, graphic art and social history of Nigeria.

The Saga of a Nigerian Female Ethnomusicologist

Revolutionary Thought in Nigeria

Nigerian English

Advances in Contact Linguistics

Nigeria Music Streaming Market

People in many African communities live within a series of concentric circles when it comes to language. In a small group, a speaker uses an often unwritten and endangered mother tongue that is rarely used in school. A national indigenous language—written, widespread, sometimes used in school—surrounds it. An international language like French or English, a vestige of colonialism, carries prestige, is used in higher education, and promises mobility—and yet it will not be well known by its users. The essays in Languages in Africa explore the layers of African multilingualism as they affect language policy and education. Through case studies ranging across the continent, the contributors consider multilingualism in the classroom as well as in domains ranging from music and film to politics and figurative language. The contributors report on the widespread devaluing and even death of indigenous languages. They also investigate how poor teacher training leads to language-related failures in education. At the same time, they demonstrate that education in a mother tongue can work, linguists can use their expertise to provoke changes in language policies, and linguistic creativity thrives in these multilingual communities.

234NEXT is "the boldest and most ambitious experiment in Nigerian journalism since the founding of The Guardian in 1983." -Olatunji Dare, future tense is a book of questions: it examines likely factors responsible for the premature disappearance of 234NEXT from the Nigerian newspaper market. Why did a paper with so much promise fail? What went wrong at 234NEXT? Is the failure linked to the socio-political economic factors in Nigeria? It is a book of conversations: It draws on the perspectives of media professionals and scholars attempting to answer the questions posed above. The questions form the basis of discussions at the webference "organised" by an online forum, EverydayJournalism, hosted on the professional network, LinkedIn. Future tense is a book of answers: the discussions will serve the interest of those who want a first glimpse at the media environment in Nigeria. There is scanty literature about the Nigerian media environment. Even the existing ones are largely filled with outdated information. Future tense "offers a template that could be useful not just for NEXT's next!) evolution but for others who may wish to venture into the murky waters of Nigerian daily newspaper publishing." - Tala Ademil.

This set covers all aspects of international hip hop as expressed through music, art, fashion, dance, and political activity. • Includes contributors from a range of fields, including musicology, theater, and anthropology, giving readers a broad perspective on the genre • Covers hip hop in virtually every country, including countries with severely restricted hip hop activity • Contains comprehensive lists of record labels, films, editor-recommended videos, and more • Shows the influence hip hop has on many aspects of life, such as politics, fashion, dance, and art

"Plus Adesami's Naija No Dey Carry Last is a treasure of pleasures, a gem of a book. Adesami is a prodigious writer and deep thinker whose essays exude vigorous intelligence, rare insight and a devastating wit. The essays in this peerless collection are irreverent, evocative, mind-expanding, and highly entertaining. This kaleidoscopic, take-no-prisoner's romp through the vital social, cultural and political issues of Nigeria will thrill, inform and transform you. I urge you to read and reread this terrific, capacious book-and then tell all your friends about it."Okey Ndibe (author of the novels Arrows of Rain and Foreign Gods, Inc.)

Trending Now: New Developments in Fashion Studies

With an Introduction Study of Ghanaian Art Music

Naija No Dey Carry Last

Joy Nwosu Lo-Bamijoko

The Next Africa

Music Production Series

This book provides an in-depth analysis of the unique structure of the Nigerian popular music industry. It explores the dissonance between copyright's thematic support for creative autonomy and the practical ways in which the law allows singer-songwriters' (performing authors') creative autonomy to be subverted in their contractual relationships with record labels. The book establishes the concept of creative autonomy for performing authors as a key criterion for sustainable economic development, and makes innovative legal and policy recommendations to help stakeholders preserve it.

This edited collection comprises an original and activist group of contributions on that much maligned figure, the Afropolitan. The contributors do not aim to define or fix the term anew; the reboot is, instead, the beginnings of an activist scholarly agenda in which 'the Afropolitan' is reimagined to include the stealthy figure crossing the Mediterranean by boat, and the Somali shopkeeper in a South African township. In their pieces included here, the authors insist on the need to ask questions about inclusion of such globally mobile Africans in any theorisations of the transnational circuits we call Afropolitan. This collection, from some of the foremost voices on Afropolitanism, invigorates anew the debate, and reboots understandings of who the Afropolitan is, the many places he calls his origin, and the multiple places she comes to call home in the world. The chapters in this book were originally published in the Journal of African Cultural Studies. Nigeria has been blessed with a few well-trained organist-composers since the arrival of Christianity in the most populous African country around the 1840s. The institutions established by European missionaries and the colonial administration had a great impact on the emergence of the 'Nigerian organ school'. The musicians had their formative periods at the mission schools, church choirs, and under organ playing apprenticeships. This book focuses on selected organ works by the most celebrated African art musician, Fela Sowande, a Nigerian organist-composer. Fela Sowande is the first African to popularize organ works by natives of Africa in Europe and the United States. He was one of the pioneer composers to incorporate indigenous African elements such as folksongs, rhythms and other types of traditional source materials in solo works for organ. He is considered the most prolific Nigerian composer for solo organ in Nigeria. The discussion of Sowande's music enunciates the relationship between traditional and contemporary musical processes in postcolonial Nigeria. A cultural and/or ethnomusicological analysis of Sowande's selected pieces for organ solo involves an examination of specific indigenous source materials such as rhythmic organization, melodic constructs/thematic materials (music communication), interrelations of music and dance, and elements of musical conception.

Thesis (M.A.)-Michigan State University. School of Music, 1987.

The Bloomsbury Handbook of Popular Music and Social Class

Nigerian Music Review

Stream Music In Nigeria

Languages in Africa

Sheng

Rise of a Kenyan Swahili Vernacular

ART MUSIC IN NIGERIA is the most comprehensive book on the works of modern Nigerian composers who have been influenced by European classical music. Relying on over 500 scores, archival materials and interviews with many Nigerian composers, the author traces the historical developments of this new idiom in Nigeria and provides a critical and detailed analysis of certain works. Written in a refreshing and lucid style and amply illustrated with music examples, the book represents a milestone in musicological research in Nigeria. Although written essentially for students and scholars of African music, this interesting book will also be enjoyed by the général reader.

"In a detailed study spanning from the late nineteenth century to the present, renowned anthropologist and ethnomusicologist Veit Erlmann examines the very creation of a global imagination for black South Africans, Europeans, and African Americans. To this end, he explores 20 striking episodes in the history of black South African music. The first is a pair of tours made by two black South African choirs in England and America in the early 1890s; the second is a series of engagements with the international music industry as experienced by the premier choral group Ladysmith Black Mambazo after the release of Paul Simon's celebrated Graceland album in 1986"--Jacket.

Nigeria: The Cover Art of Nigerian Music
Issues in multilingualism and its implications for communities and society at large, language acquisition and use, language diversification, and creative language use associated with new linguistic identities have become hot topics in both scientific and popular debates. A ubiquitous aspect of multilingualism is language contact. This book contains twelve articles that discuss specific aspects of Contact Linguistics. These articles cover a wide range of topics in the field, including creoles, areal linguistics, language mixing, and the sociolinguistic aspects of interactions with audiences. The book is dedicated to Pieter Muysken whose work on pidgin and creole languages, mixed languages, code-switching, bilingualism, and areal linguistics has been ground-breaking and inspirational for the authors in this book, as well as numerous other scholars working on the various facets of this rapidly expanding field.

Creative Autonomy, Copyright and Popular Music in Nigeria

South Africa and the West

Songs of Nigeria

Towards Sustaining Indigeous Music

Graphic Showbiz

Afropolitanism: Reboot

Twenty years after his death, Fela remains the most influential African musician, just as the thoughts articulated in his songs continue to ring true about Africa. This is especially so in Nigeria, a nation still plagued by polarizing political processes, economic mismanagement, and a citizenry increasingly resorting to religion (especially Christianity and Islam) as bastion of hope, but which has proven to be more of weapons of division and violence than stability. In his music, Fela critiqued the Nigerian system as characterized by "Colo[nial] mentality," being his own coinage and the equivalent of neocolonialism, a discourse that engages contemporary undue influences in African societies by former colonial powers. Using selected song analyses from albums released in 1979-1984, I present a portrait of neocolonialism as articulated in Fela's music with an imagery of a tripod stool whose three legs: local repressive regimes, multinational corporations, and foreign religions, mutually support one another in maintenance of the oppressive superstructure. Drawing upon Ibrahim Gassama's discourse on neocolonialism in service of political program (2008), I interrogate current Nigerian situation. I suggest that Fela's music offers the most articulate artistic window through which Nigeria's political and socio-cultural problems may be best appreciated.

Half a century of music making in Nigeria has indeed witnessed giant strides, development, transformation, assimilation, and acculturation. This book succinctly presents a holistic discourse of musicality in Nigeria from the 1960s through the technological age of the 21st century transmitted through European and American cultures. It examines cogent topics such as traditional and popular music, art music, church music, choral activities, composers and their works, performance practices, maintenance of musical instruments, the impact of radio and television stations, feminine quantum leaps, music publishing, music technology, archival centers, copyright society, Nollywood music, and music entrepreneurship.

Of interest to linguists, artists, ma-youth, scholars of urban studies, educationalists, policy makers and language planners who are grappling with the challenges of multilingualism and language of education in Kenya.

The History of Fulɓ Music in Nigeria

Effective Strategies for Resource Mobilization

TRAVAILS OF NEXT AND NIGERIAN JOURNALISM IN THE DIGITAL AGE

Indigenous African Popular Music, Volume 2

Current Trends in Nigerian Pidgin English

Thoughts on a Nation in Progress