

Nigeria Music

Bode Omojola

Contemporary Dimensions in Nigerian Music Charles Aluede, Albert Oikelome, 2021-01-04 From ancient to contemporary times, music in the area known as Nigeria has passed through different stages of transmutation. Primarily transmitted through oral means has in the last century received significant scholarly attention. Areas like folksong documentation, ethno-organological studies, popular music studies and art music have continued to feature in scholarly discourse. Societal dynamism allows room for scholarly reassessment and evaluation of aspects of Nigerian music; thus, reflecting change and continuity in the area. It is within this cusp that this book looks at contemporary trajectories in Nigerian music.

Nigerian Art Music Bode Omojola, 1995 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 general reader.

Creative Autonomy, Copyright and Popular Music in Nigeria Mary W. Gani, 2020-07-27 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.

Popular Music in Western Nigeria Bode Omojola, 2006

Akin Euba Joshua Uzoigwe, 1992

Nigerian Art Music Bode Omojola, 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 general reader.

Nigeria: The Cover Art of Nigerian Music Stuart Baker, 2021-11-23 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.

Nigeria Music Streaming Market Stephen Nzurum, Naija Vibe, 2020-07-20 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

Foundation of Nigerian Traditional Music Samuel Ekpe Akpabot, 1986

Nigerian art music Bode Omojola, 1995 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 m.

Trends in African Popular Music Ikenna Emmanuel Onwuegbuna, 2015-07-25 Popular music—an acculturative product of the African folk music—scrutinized along the lines of musical and social processes as inseparable pair in developing the various genres of the eclectic musical form. In Nigeria, it is the congruent collaboration of creativity and politico-socio-economic activities of the mid-1940s (the period following the World War II) that evolved the various genres of popular music of the land—a process that is still in being! The social processes that span through the diverse fields of economics, politics, linguistics, sociology, philosophy, and religion made up a manifold agency of acculturation, commercialization, urbanization, and class stratifications. Similarly, the musical processes emanating from the folk musical practices of conception, composition, and classification of genres; recruitment of group members and administrative personnel; training, packaging, costuming, and aesthetics; and then the performance proper are carried over into a parallel development of a neo-folk form that became popular. The popularity of the new form is due to a socio-musical interchange that is both structural and functional. The peculiar nature of the product of this new musical expression—pop—therefore presents four possible angles for definition. The definitions could be stylistic, sociological, process- or theory-based. The genres developed include highlife, afrobeat, rock, calypso, disco, hip hop, rhythm 'n' blues, funk, and reggae. However, the star feature of this investigation is the Afro-reggae genre of Nigeria. The primary research process of survey was backed up by historical and descriptive methods to unearth the leaning on the rhythm of social life by popular music artistes to develop the African reggae genre, especially in Nigeria.

Samuel Akpabot Godwin Sadoh, 2008-10-17 Samuel Akpabot's life tells a unique story of an incredible and fascinating journey encompassing over six decades. The life, music, and scholarly effervescence of Samuel Akpabot are indeed an epitome of intercultural musicology. The odyssey reveals a motion through a tri-cultural enclave in Africa, England, and the United States. The fundamental seed sown into the young Akpabot at Kings College and the Cathedral Church of Christ Choir, Lagos, ultimately blossomed into full Professorship at the University of Uyo and international stardom. His creative experience attests to the squirm that the first and second generation of Nigerian composers had to contend with to create indigenous African art music. Akpabot was a Jack of all trade, and Master of ALL. He was a classical and dance band pianist, organist, xylophonist, vibraphonist, trumpeter, drummer, composer, ethnomusicologist, African musicologist, intercultural musicologist, poet, Professor of music, conductor, broadcaster, and sports writer. Akpabot was a genius in all these areas and he dazzled the Nigerian and American students, audiences, congregations, sports enthusiasts, and colleagues, with his God-given talents. A feisty scholar, his contribution to African musicology is indeed extensive and priceless. He covered every pertinent area in the study of African music: traditional music, popular dance music, church music, modern art music, and poetry. He exerted himself and was well-respected as an authority on African musicology. The book is divided into three main parts with an epilogue: (i) the biography of Samuel Akpabot chapter 2; (ii) his compositions chapters 3 to 5; and (iii) his contributions to knowledge chapters 6 to 11. Since Akpabot's books are presently out-of-print, chapters 6 to 9 and 11 present a brief summary of each book in order for everyone to have access to his contribution to African musicology and Nigerian football. Chapter 10 is a succinct summation of nine of his published articles on African music. Composers, performers, African musicologists, ethnomusicologists, intercultural musicologists, and church musicians, would be enthralled by this ethnography on tri-cultural musicality.

Christopher Oyesiku Godwin Sadoh, 2011-02-01 CHRISTOPHER OYESIKU dazzled the Nigerian elitist music caucuses with his extraordinary bass

voice and God-gifted talent for well over six decades. His outstanding performances brought smiles, laughter, joy, and admiration to the faces of his faithful patrons, patronesses, and audiences. Nigeria has never seen nor heard anything like Oyesikus magnificent voice that is best described as bel canto and basso profundo. With this sonorous voice, he always leaves an impeccable and memorable impression on his ardent aficionados. He has performed before the cream of Nigerian society, African nations, dignitaries, and indeed, the Royal Family in Great Britain. Oyesiku is a professionally trained classical bass singer, choral conductor extraordinaire, music educator, erudite scholar, concert promoter, concert manager, concert connoisseur, and broadcaster. From a period that spanned 1963 to 1997, Oyesiku single-handedly directed four magnificent choirs: the Lagos Musical Society Choir, the Nigerian Broadcasting Corporation Choir, the Oyo State College of Education Choir, and the University of Ibadan Choir. He trained these choirs to perform at a very enviable lofty standard that always leaves their audiences screaming for encore at the end of every concert. Their performances were consistently eclectic, electrifying, emotive, joyful, impeccable, crisp, energetic, flawless, and intercultural. This book succinctly introduces musicians and enthusiasts to the performance of classical music in Nigeria through the life and stunning career of Christopher Oyesiku. His repertoire, bass solo recitals, and choral performances are indeed the epitome of art music concerts in the country. In this book, we can see how art music is taught and learned, organized, directed, performed, promoted, managed, disseminated, patronized, and preserved by the elitist group in modern day Nigeria. In other words, the Christopher Oyesiku concerts are representative of art music decorum in Nigeria, with particular emphasis on the performance practices, and a mirror through which one could examine the ethos of this brand of music in twenty-first century Nigeria. GODWIN SADOH is a Nigerian ethnomusicologist, intercultural musicologist, composer, church musician, organist, pianist, choral conductor, and prolific publishing scholar with over 90 publications. His compositions have been performed and recorded worldwide. He is the first African to receive a doctoral degree in organ performance from any institution in the world. Sadoh has taught at numerous institutions including the University of Pittsburgh and the University of Nebraska-Lincoln.

Nigerian Art Music Omojola,2001

The Organ Works of Fela Sowande: Cultural Perspectives Godwin Sadoh,2007-10-04 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.

Ibibio Music in Nigerian Culture Samuel Ekpe Akpabot,1975

Highlife Music in West Africa Sonny Oti,2009 Highlife Music in West Africa is an excursion into the origins and development of an extraordinary music form. Highlife music is essentially an urban music, but unlike dance music performed using Western musical instruments, its dynamism is based less in the aesthetics of form and style than in song-texts. Critics treat highlife as a popular music genre, but this fails to acknowledge the role that the lyrics of highlife music played in the search for political, economic, and national growth and stability in Africa. Highlife musicians' messages, like drama and theater scripts, not only reflect Africa's culture but also highlight her social, economic, and political problems. The involvement of radicals and Pan-Africanists has helped elevate highlife musicians from the status of entertainers to a more serious and responsible one, as modern African town criers, whose song-texts are communal messages, warnings, and counseling.

Five Decades of Music Transmutation in Nigeria and The Diaspora Godwin Sadoh,2015 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.

Music in Nigerian Society Richard C. Okafor,2005

Music and Messaging in the African Political Arena Onyebadi, Uche T.,2019-01-15 Political campaigning affects numerous realms under the communication umbrella with each channel seeking to influence as many individuals as possible. In higher education, there is a growing scholarly interest in communication issues and subjects, especially on the role of music, in the political arena. Music and Messaging in the African Political Arena provides innovative insights into providing music and songs as an integral part of sending political messages to a broader spectrum of audiences, especially during political campaigns. The content within this publication covers such topics as framing theory, national identity, and ethnic politics, and is designed for politicians, campaign managers, political communication scholars, researchers, and students.

Fuel your quest for knowledge with Learn from is thought-provoking masterpiece, Dive into the World of **Nigeria Music** . This educational ebook, conveniently sized in PDF (*), is a gateway to personal growth and intellectual stimulation. Immerse yourself in the enriching content curated to cater to every eager mind. Download now and embark on a learning journey that promises to expand your horizons. .

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