

NIGERIAN POP MUSIC AND THE GLOCALISATION OF CULTURE

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Abstract

This paper studies the phenomenon of Nigerian pop music and its role in the glocalisation of culture. Glocalisation refers to the adaptation and integration of global influences into local contexts, resulting in the emergence of unique cultural expressions. Nigerian pop music, often referred to as "Naija music," has experienced significant growth and influence both within Nigeria and on the global stage. This paper examines the historical development, key characteristics, and cultural significance of Nigerian pop music, while also discussing the ways in which it has embraced global influences and contributed to the glocalisation of Nigerian culture. The analysis draws on a range of scholarly articles, books, and online resources to provide a comprehensive understanding of this vibrant and dynamic musical genre.

Keywords: Glocalisation, Nigerian Pop Music, Culture

Introduction

The origin of music remains unknown. (Deleuze and Guattari 1987, p300). The 20th century music embraces new methods of work with time in music. Musical structures, recently, has come to the foreground of the composers' interest, and in some cases, becoming the dominant moment of music structuring (Kozel, 2019). The Nigerian musical landscape is a plethora of diverse and dynamic styles. (Sadoh, 2010). Nigeria has a very vibrant popular music scene that has come to reflect her cultural richness, and over the years this has translated into international recognition. (Adedeji, 2016). The Nigerian popular music (Naija Music) has been greatly influenced by the dictates and progression in the international scene due to global communication and cultural flows as exemplified by the popularity and proliferation of pop and hip-hop culture among the youths from the 1990s. (Adedeji, 2014). Hebert and Mikolaj (2018) acknowledged Akio Morita, the founder and CEO of Sony, one of the world's largest music and entertainment corporations, as the inventor the phrase 'glocalization of music' in 1990. Glocalisation of musical content is now a trend in Nigeria because most indigenous Nigerian artistes now imbibe the act of code-switching and domestication of English language in the composition of their lyrics.

This paper investigates how Nigerian pop music, through its production, sound, language, global reach, and social commentary, navigate the interplay between local traditions, global influences, and the complex power dynamics of the music industry, achieving both glocalization and global impact on cultures. The scope of this paper is limited to the Nigerian Pop Music (Naija Music) and any other kind of pop music would not be considered. It is also limited to glocalisation at is related to music and the influence of Naija Music on its influence on glocalisation of culture. This paper utilizes systematic literature review which cuts across analyzing Naija Music videos, lyrics, range of scholarly articles, books, online resources as well as online discourse of entertainment website and blogs to understand how artistes represent themselves and navigate these cultural nuances.

Definition and Concept of Glocalisation

According to Shamsuddoha (2009) glocalization is the creation of products or services intended for the global market, but customized to suit the local cultures. Grigorescu and Zaif (2017) asserts that the term "glocalization" is believed to appear in the late 1980s, in a Harvard Business review article conducted by Japanese scholars, derived from the

Japanese word “dochakuka”. According to Matusitz (2009), glocalization refers to the conjunction of the global and the local. Glocalization, therefore is the ability of a culture, when it encounters other cultures, to absorb influences that naturally fit into and can enrich it and to resist to those things that are truly alien, and to compartmentalize those things that, while different, can nevertheless be enjoyed and celebrated as different (Maynard & Tian, 2004; Aaker, 1991; Foglio & Stanevicius, 2007; Friedman, 1999). In the context of music, Akio Morita, the founder and CEO of Sony, receives credit for incorporating the word into the entertainment industry in 1990 (Hebert and Mikolaj, 2018). The company’s managers originally intended *glocalization* to signify the practice of diversifying global marketing schemes to better respond to the different cultures and social conditions existing in specific geographical regions. By 2008, this diversification strategy was so successful that the managers of Sony Music Entertainment decided to trademark the expression “go glocal” as a business slogan. In the same year, glocalization entered scholarly discussion. While its use was initially confined to the field of economics, the social sciences later adopted the concept to better understand how individuals acting and living in local contexts are affected by or respond to global financial or social forces. (Hebert and Mikolaj, 2018).

To gain a better insight and understand the concept of glocalisation, Grigorescu and Zaif (2017) adopt this table conceived by Dumitrescu and Vinerean (2010), which highlights the differences between globalization, localization and glocalization:

Table 1.

The differences between globalization, localization and glocalization

Globalization	Localization	Glocalization
Definition: “the tendency toward an international integration of goods, technology, information, labor, capital, or the process of making this integration”	Definition: “the process of adapting a product or service to a particular culture, language, developing a local appeal and satisfying local needs”	Definition: “providing a global offer (brand, idea, product, service, etc), while taking local related issues into account”
<ul style="list-style-type: none"> • Undifferentiation and convergence in customer preferences and income across target countries with economic development and trade • Takes into account mass demand 	<ul style="list-style-type: none"> • Differentiation differences in customer preferences and income across target countries • Takes into account specific demand 	<ul style="list-style-type: none"> • Utilizing global experiences or a global brand name, and differentiating the offer in order to appeal to local markets • Takes into account specific demand
<ul style="list-style-type: none"> • Globalism 	<ul style="list-style-type: none"> • Localism 	<ul style="list-style-type: none"> • Integrating both globalism and localism
<ul style="list-style-type: none"> • Quantity 	<ul style="list-style-type: none"> • Quality and values 	<ul style="list-style-type: none"> • Integrating quality and values in a product, that gets sold in large quantities
<ul style="list-style-type: none"> • International brand awareness 	<ul style="list-style-type: none"> • Local brand recognition 	<ul style="list-style-type: none"> • Operates within a global market and local market niches

<ul style="list-style-type: none"> • Cost benefits from standardization 	<ul style="list-style-type: none"> • Competition from both successful domestic products and international brands 	<ul style="list-style-type: none"> • High notoriety of the brand
<ul style="list-style-type: none"> • Falling costs of trade with greater globalization 	<ul style="list-style-type: none"> • High costs of trade create separate markets 	<ul style="list-style-type: none"> • A glocal product / service can face competition from both local and international brands in a better way because it meets certain local needs or preferences, at lower costs due to the global edge of the company

Source: Dumitrescu, L.; Vinerean S. (2010), *The Glocal Strategy of Global Brands in Grigorescu and Zaif* (2017), *The concept of glocalization and its incorporation in global brands' marketing strategies*

Origin of Pop Music

Music is among the most common, yet most intriguing artistic expressions (Herrera, 2016). Music has the power to reshape socio-cultural behaviours due to its distinctive capacity to provide meaning and illustrate ideas. (Lull, 1988; De la Rosa, 2016). There are many genres of music with additional being included to the list every now and then. This paper will however focus on pop music. Smith and Murphy (2001) define pop music as the regime of music production that is tied neither to the European composer/concert tradition and its strict division of labour, nor to any of the various historical traditions of indigenous music making around the world, but rather to the *bricolage* of modern recording technology (electric/electronic instruments, studios, overdubbing, mixing, etc.) and its media of distribution.

Pop music is exactly what it sounds like: popular music. It is whatever audiences like at that moment in time. (Hoover, 2019) In the early 1990's, pop was more like hip hop, like Vanilla Ice and MC Hammer. Towards the mid-90s, however, pop sounded more like grunge rock-and-roll music, like Nirvana and the Grateful Dead. Then, in the late 90s, radio stations were overflowing with boybands, like NSYNC and the Backstreet Boys. Pop is an ever-changing landscape that moulds to an ever-changing audience (Dewall et al, 2011). Today, pop is fixated on a new style of music: trap music, Afrobeats, Afropop et al.

Hoover (2019) asserts that borrowing of styles, however, is becoming a problem. While it is valuable and vital for artists to borrow ideas from each other, today's music seems more focused on conforming to what is popular, not borrowing to create something unique (Evans, 2012). The heartbeat of many pop songs today is in its lyrics. Lyrics have become significantly more common in pop than they were when pop was 'born' in the 1940's and 1950's (Dewall et al, 2011; Evans, 2012). They serve as poetic reflections of society and what it values. Briggs (2011) revealed that word count is rising, while word uniqueness is dropping. Briggs analyze lyrics from 1950 on and discovered that lyrics have shifted from being a wide spectrum of words with variety of simplicity or complexity, to a plain where most lyrics are just hovering at same complexity level (Briggs, 2011).

Dewall et al (2011) scrutinized top ten songs on the Billboard Top 100 for the past several years and analysed the language the artists used. There was a growing usage of the first-person singular nouns over first-person plural nouns such "I", "me", or "my" instead of "we", "us", or "our". (Dewall et al, 2011; Hoover, 2019). Many lyrics today describe other people as being untrustworthy or, in some cases less significant. While a shift to artists focusing on themselves could allow for lyrics to show deep introspective thought, it usually lends itself to narcissism and

isolationism instead (Dewall et al, 2011; Hoover, 2019). There is an increased disillusionment noticed in pop music with emphasis on materialism and other related frivolities.

The Nigerian Pop Music Scene

Edet (1964) gave a succinct categorization of the Nigerian musical practice; the indigenous or tribal folk music; western-influenced inter-tribal music; and western music. The first group includes all the music that is tribally based, while the second group, by the very nature of its name, denotes music that is Nigerian rather than that rooted in a particular tribe, i.e., High-life, Afro-calypso, Nigerian jazz, the indigenous Church music, and the music written by Nigerian composers based on tribal themes. The third group, Western music, though not indigenous, must nevertheless be examined because of the continuous influence of this music on the other two categories. (Edet, 1964). Adedeji (2011) elaborated on the situation of the Nigerian music scene which he described as thus;

“The Nigerian popular music over the years has been greatly influenced by conditions in the international scene as evidenced by the popularity of hip hop a global phenomenon that has gradually become a dominant culture and subculture across the world. However, in discussing globalization and popular music one cannot but look at the angle of cultural imperialism and popular (Pop) music homogenization which has been closely linked to this interconnectivity. According to Turino (2000, p6) the contemporary language of globalism rhetorically and ideologically links a particular cultural aggregate (modernist capitalism) to the totalised space of the globe, leaving people with alternative life ways no place to be and nowhere to go. This is an indication that the proliferation, dissemination and dominance of a particular (stronger) culture over the weaker ones, if left unrestricted and uncurbed, will be inimical to the growth and development of the local cultures and musical practices. The proliferation of hip-hop music outside America and especially in the third world is a clear indication of international cultural flow and potency of globalization which is almost making the local music practices less fashionable. From the 1990s, there has been a sudden rise in the development of hip-hop culture in Nigeria and other African regions from Kenya to Ghana, South Africa to Tanzania with players referencing American acts while subscribing to the global hip hop nation. In the midst of global influence and the propagation of the Euro American culture, the Nigerian musician is now caught in a dilemma over how to remain relevant in the local context despite the continuous longing of his audience for foreign culture and lifestyle. This surge and thirst for hip-hop facilitated the establishment of MTV Base Africa in 2005 and also the incorporation of MTV Africa Music Awards (MAMA) which is now a yearly event. In Nigeria, the extent of the global influence on local music practice cannot be overestimated as it remains a powerful force that has pushed the hip hop genre to the mainstream while also shaping the existing style. Here music practitioners are persistently pushing the boundary while constantly negotiating the terrain through compromise. This has led to the creation of fusion and crossover through hybridization, a strategy designed for resisting the Euro-American cultural hegemony”.

For many Nigerians, oversea countries are places they would cherish to visit either for sightseeing or for image-boosting purposes; (Ogunnaike, 2010) as a result they reckon with anything come from the West as a way of identifying themselves as being superior to their fellow citizens. This neo-colonialism effect as permeated into the ideologies of Nigerians as regard preference for music as well.

Historical Development of Nigerian Pop Music (Naija Music)

In the late 1990s, pan-African music television was dominated by South African network Channel O, which in effect meant that the majority of African tunes breaking across the continent came from South Africa (Kariisa, 2018). When MTV Base Africa launched in 2005, it carved out a space for other countries to be showcased, and West African artists most often Nigerian were some of the first to benefit. Moving away from the older styles of highlife and Fela Kuti's Afrobeat, young Nigerian artists were focused on building up a new sonic export in the form of hip-hop and R&B (Kariisa, 2018). Rappers like MI Abaga, Naeto C and Ghana's Sarkodie were making waves as skillful lyricists with production that matched their western idols. But while their local fan bases grew, in the broader hip-hop market, language barriers stagnated crossover appeal (Kariisa, 2018).

Placing higher emphasis on the sound over the lyrics, the road to pan-African success was much clearer for R&B artists. In 2004, one of the first major hits to break was Nigerian music industry veteran 2Baba's effortless ballad, African Queen. Formerly known as 2face Idibia, 2Baba's raspy vocals and sappy yet endearing lyrics were a major boost for Nigerian pop, with the song even earning a placement in the 2006 American romantic comedy *Phat Girlz*. Though the film didn't fare well, the song flourished, bolstering the profile of Nigerian pop (Eze, 2021). Around the same time, two twin brothers from Jos with a penchant for Michael Jackson were climbing up the Nigerian charts. Called P-Square, they followed the R&B pop formats popularised by the likes of early 2000s Usher, with precise choreography to boot. (Kariisa, 2018) While their first album, 2003's *Last Nite*, followed that format pretty strictly, by their third album *Game Over* in 2007, the brothers had begun incorporating more Nigerian rhythms and melodies, tapping into the Afropop sound that would fuel the rest of their career (Kariisa, 2018). The album's bright and bouncy single "No One Like You" would go on to service many a wedding reception dancefloor across the continent and diaspora, but it was the sleek bop "Do Me" that solidified the twins as Afropop stars (Kariisa, 2018).

By the beginning of 2011, Nigerian Afropop had launched veritable stars who were scoring massive hits across the continent, and the world soon began to take note. Seeing P-Square's rapid rise, Senegalese-American rapper Akon hopped on one of their biggest songs, "Chop My Money". That same year the brothers scored another American rap feature when Rick Ross performed on the remix of *Beautiful Onyinye* (Kariisa, 2018). While these features made an impact on the continent and within diaspora communities in Europe and the United States, they struggled to break into international pop (Kariisa, 2018). It wasn't until D'banj, an exuberant vocalist known for his humorous playboy personality and over-the-top performances, struck gold in the summer of 2011 with *Oliver Twist* that the gatekeepers of the global pop market began to pay closer attention to what was coming out of West Africa (Kariisa, 2018). The track's irresistible bassline and cheeky lyrics spread like wildfire, all the way to the number two spot on the UK R&B charts. A major milestone in Afropop's growth, global appreciation for the track culminated in D'banj getting signed to GOOD Music. While the Kanye West affiliation didn't produce more than a few features and video cameos over D'banj's five-year run with the label, it ignited a flame in a new generation of aspiring Afropop artists, proving that if they could perfect their take on the sound, the world would also open up to them (Kariisa, 2018).

Global Influences on Nigerian Pop Music

The release of his debut album, *Superstar*, in 2011, Nigerian Afro-Pop artist, Ayo Balogun, popularly known as Wizkid tried everything – rapping and singing, with and without Auto-tune, over all types of beats. The cuts that hit a nerve however, *Don't Dull* and *Pakuromo*, combined a variety of musical styles, lyrical switches between English, Pidgin and Yoruba and a swagger-laden rhythm that made the tunes incredibly danceable (Kariisa, 2018). Rather than trying to mimic or Africanise global pop, R&B and hip-hop, Wizkid and a cohort of other Nigerian titans, including Davido and Tiwa Savage, used their uncanny ear for melody and polyrhythmic sensibilities to dance along the margins of several genres, never quite sounding too much like R&B, hip-hop, dancehall or traditional music, but definitely feeling new and exciting. (Kariisa, 2018)

This sound has commonly been referred to as Afrobeats, a name coined by Ghanaian-British radio host Abrantee in 2011; (Kariisa, 2018) as the fresh wave of music from the continent was gaining currency in the UK underground. Most people are familiar with the 'Afrobeat' styles of Fela Kuti. 'Afrobeats' is something different; with the addition of the letter "s" comes a whole new chapter in global pop music. Abrantee's neologism describes a new sound a 21st-century melting pot of western rap influences, and contemporary Ghanaian and Nigerian pop music but it didn't drop out of a clear blue sky. Hancox (2012) was giving enlightened on the genesis of the coinage of the word Afrobeats by Abrantee;

"I've been playing this music to three or four thousand people at African events in the UK for years," he explains. "Things like the Ghana Independence celebrations or the Hiplife festival at the O2 in London last year. Bringing it to the mainstream is a different ball game, though – D'Banj getting played on New Year's Eve at the Thames, that kind of certifies it now – this is serious! For years we've had amazing hiplife, highlife, Nigerbeats, juju music, and I thought: you know what, let's put it all back together as one thing again, and call it Afrobeats, as an umbrella term. Afrobeat, the 60s music, was more instrumental – this Afrobeats sound is different, it's intertwined with things like hip-hop and funky house, and there's more of a young feel to it."

Outside of sharing Nigerian heritage, the 21st Century sound's emphasis on joyful lyrics and groovy vibes is worlds away from the social consciousness Kuti awakened. Kuti's righthand man, percussionist Tony Allen, balked at any connection between the two styles. (Kariisa, 2018). Tambini (2017) reveals Tony Allen's thoughts in an interview with OkayAfrica.com on his first EP album after Fela Kuti's demise;

"Afrobeats for me with the 's' at the end could mean different things. It has nothing to do with the afrobeat that we're talking about. When you say afrobeats, plural, it can be any African rhythm that could be used for any of those songs. Sometimes, when it's passing I listen, but it's not my thing. It's not for me. I shouldn't be listening to such things because they're retrogressive. It's good for the kids. I don't criticize. They're doing fine and that's good. But it's not afrobeat".

David Orobatorin served it straight in a 2017 interview, when he noted, "There's so much going in Africa, the last thing people want to hear is sad music." (Kariisa, 2018) Eze (2021) highlights the role of technological advancements on the continent as a major contributor to Afropop's success over the past decade. The spread of Afropop into the diaspora and in effect, the global psyche coincided with the rise of the internet and smartphone use in West Africa. Social media access across the Black Atlantic linked the diaspora and Africa in a way that's never before been seen. The type of cultural exchange that used to require a trip to another country or imported tapes and CDs, suddenly became possible via a quick upload on YouTube or a WhatsApp message. (Kariisa, 2018)

The exponential rise of Afropop is due in no small part to the risks its artistes took to find the right sonic blend that held true to both the musical references they were born into, and the influences they were raised with. (Kariisa, 2018) This indicates the ability of Nigerian artistes to craft a new genre from pop music by infusing pop musical composition style with obvious Nigerian dialects delivery. Thus, birthing the term Afro-Pop, Afrobeats and Afrofusion. At this point, globalization and localization of pop music by these talented Nigerian artistes led to the globalization of pop music in Nigeria.

Glocalization of Nigerian Pop Music

If there's a golden era of Afropop, it likely began in 2014 with the release of Wizkid's Ojuelegba (Adewumi, 2021). Produced by his frequent collaborators Legendury Beatz, the heartfelt mid-tempo chords, which featured a soft sample

of Dr. Dre's Nuthin' But A G Thang, perfectly evoked the personal message of the song. Named after the working-class neighborhood of Lagos that Wizkid grew up in, the song is an ode to his humble beginnings and an expression of gratitude for how far he has come. The track and video find Wizkid at his most vulnerable, as he swaps out his standard flashy visuals for a somber ride through the neighborhood on public means. Instead of the usual designer name-dropping, he opts for references to the people and places that paved the way for his come up. Ojuelegba eventually caught the ear of British-Nigerian grime mainstay Skepta, who shared it with Drake. A remix featuring all three artists followed, and while it's arguably not as good as the original, the highly influential cosign exposed the genre to a whole new set of ears ready to embrace it (Adewumi, 2021).

While Afropop has been primarily dominated by men, artists like Tiwa Savage and Yemi Alade have paved the way for women to take center stage with their own personal takes on the genre. Savage, who signed with Roc Nation in 2016, got her start as an R&B songwriter in Los Angeles until her 2010 breakout hit Kele Kele Love established her in the Nigerian music scene. Her brand of Afropop has an R&B core, as demonstrated in the soulful vocals and smooth harmonies of her 2017 EP, Sugarcane. Yemi Alade, on the other hand, took a more Pan-African approach to Afropop, singing versions of her songs in Swahili and French to appeal to wider audiences. Adding to the mix is self-proclaimed Afrofusion artist Burna Boy. His dips into dancehall, house and hip-hop produced one of the most sonically diverse yet cohesive Afropop albums of 2018. On *Outside* he masterfully weaves together his various influences, from the patois-inflected PH City Vibration to the traditional drums in Koni Baje, both of which celebrate his cultural upbringing as a Yoruba boy in a highly globalized world (Adewumi, 2021).

When it comes to the cultural exchange between Afropop and the other musical styles on the continent, the conversation has been dominated by the growing influence of South African house. Many have briefly experimented with the sound, including Davido in his 2014 release Tchelete, a collaboration with South African duo Mafikizolo as well as rising vocalist Niniola, who came into the spotlight with her 2017 hit Maradona. But the South African sound has also found a more permanent home in the tenacious street anthems of artists like Olamide, particularly in his 2017 standout Wo!!, and in newcomer Mr. Real's breakout hit Legbegbe. Trading the lush, high-class surroundings of typical Afropop videos for murrain roads, large street poses and grit, these artists are writing yet another chapter in Afropop's constant evolution (Adewumi, 2021).

Perhaps, the peak of glocalisation of pop music in Nigeria is the recent feat of the Afropop genre in the Grammys award. The 63rd Annual Grammys, which took place in Los Angeles, California, on 14 March was one to remember for Africa as the Nigerian music sensation Burna Boy bagged a Grammy, the first for a Nigerian as a solo artist (Adewumi, 2021). In the same vein, Wizkid, the American Pop star, Beyoncé and her nine-year-old daughter Blue Ivy Carter jointly won the award for Best Music Video for the song "Brown Skin Girl", which was a fusion of American-Afro Pop, a collaborative track involving all three.

Discussion of Findings

The findings of this paper reveal the factors responsible for Nigerian Pop Music's glocalisation of culture. These findings emanated from the review of scholarly articles, books, musical videos, musical blogs and personal observation. Therefore, the findings here, are based on the perspectives of the aforementioned;

The Creative Fusion: The blend of traditions and external influences uncover diverse ways Nigerian pop music integrates local genres like highlife and fuji with global styles like hip hop and electronic music, exploring specific instruments, rhythms, and production techniques used in this fusion. Also, the creative cross-pollination of sounds that is, how both local and global influences are adapted and reinterpreted to create new and distinct sonic identities in Nigerian pop music.

Language and Glocalization: The adoption of code-switching and identity swap is now a common thing among Naija music artistes. They utilize code-switching between English, Nigerian languages, and Pidgin slangs to appeal to both

local and global audiences, and by so doing, shaping identity and cultural representation. This also unveils how the Nigerian language choices cater to specific audiences and contribute to the glocalization process, fostering cultural understanding and exchange.

Digitalization and Global Reach: Streaming platforms and social media have democratized access to Nigerian pop music globally, bypassing traditional gatekeepers and fostering a transnational fan base. These digital tools facilitate fan engagement, online communities, and collaborations, empowering artists and promoting global reach.

Social and Political Commentary: Nigerian Pop music has become locally relevant and globally resonant. This is as a result of how Nigerian pop music addresses local social and political issues like poverty, corruption, social justice, etc, thus becoming potential for global resonance and activism.

Criticisms and Appraisals of Nigerian Pop Music

Osuagwu (2017) argues that the "Afrobeat" label often obscures the diverse musical traditions of Nigeria, leading to a homogenization of the sound and a loss of unique cultural elements. Adigun (2019) on the other hand views the incorporation of global influences as a form of creative hybridity, enriching Nigerian pop with new possibilities while maintaining its core identity. Onwuegbuna and Igbokwe (2012) warn of the danger of artistes prioritizing global commercial success over cultural expression, leading to a loss of authenticity and a diluted sound. Meanwhile, Braimah (2023) highlights the success of artists like Wizkid and Davido in balancing global appeal with elements of Nigerian culture, showcasing the genre's adaptability without sacrificing its roots.

The major setback for the Nigerian Pop music is the issue of piracy. Afolabi (2018) emphasizes the detrimental impact of piracy on the Nigerian music industry, highlighting its role in hindering investment and stifling creativity. Adetula (2020) however, proposes strategies like promoting awareness about copyright, strengthening legal frameworks, and exploring alternative revenue models like streaming platforms to combat piracy and support the industry's growth. These submissions provide further insights and perspectives on the complex interplay between glocalisation, cultural identity, and the challenges faced by Nigerian pop music. By engaging with these diverse voices, we can gain a deeper understanding of the genre's potential and the challenges it needs to overcome to thrive in the global music landscape.

Conclusion

This paper clarifies that Nigerian pop music, popularly known as Naija Music, has exploded onto the global scene in recent years, prompting exciting discussions about its role in glocalisation. Glocalisation, the dynamic interplay between the global and local, offers a nuanced lens to examine how Nigerian pop music navigates the complex intersections of media imperialism, cultural imperialism, and globalization. While global distribution platforms like Spotify and YouTube offer Nigerian artists unprecedented reach, concerns about media imperialism remain. These platforms, often dominated by Western entities, can dictate algorithms and promotional strategies, potentially privileging certain artists and sounds over others. This raises questions about how much creative control remains with Nigerian artists and how authentically their music is represented globally.

The global popularity of Naija Music can also be read as a form of cultural imperialism. Some critics argue that Western audiences often consume the genre without engaging with its deeper cultural roots, potentially reducing it to mere sonic trends or exotic entertainment. This highlights the need for critical engagement with the music, recognizing its diverse expressions and the cultural contexts it emerges from. However, Naija Music is not passively absorbing external influences. Nigerian artists are adept at glocalization, creatively blending local Nigerian rhythms and languages with global genres like hip-hop and dancehall. This creates a unique sonic palette that resonates with both local and global audiences, challenging notions of cultural hegemony. The global success of Nigerian pop music has significantly impacted Nigerian culture, boosting national pride and inspiring a new generation of creative entrepreneurs. It has also sparked conversations about cultural identity and representation within a globalizing world.

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