

# Application of the Marketing School of Thought and Their Implications in Nigeria Market: A Study of Music Industry

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## ABSTRACT

The schools of marketing thoughts have received scholarly attention from marketing enthusiasts and academics from related disciplines such as Economics, Psychology and Sociology. Several works have been published by scholars in an attempt to explain away the schools of marketing thoughts. Some writers traced development of marketing by time period, a few focused on specific marketing thoughts while others simply concentrated on reviewing history of individual schools of marketing thought. Such is the varied and diverse nature of these classifications that it could be somewhat confusing to an average reader. There is the great need to understand the varied classification, as well as the development of each school of thought, its primary focus and contributors to each school. This paper, therefore, seeks to contribute to this discourse by undertaking an archival survey of the extant literature to identifying theories and models relating to the concepts and philosophies of marketing schools of thought. The objective of this study is basically to examine the application of the theoretical foundations and ideas of marketing schools of thought to the music industry in Nigeria. Findings by the study reveals that with the increasing popularity of music industry in Nigeria and the application of the schools of marketing thought, there is need for proper planning, supportive structure and government intervention, of the industry. It is hereby recommended that it is imperative for the government to sponsor and legislate on laws that advance the development of music industry in Nigeria.

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## **1. Introduction**

The history of schools of marketing thoughts have always generated interest from marketing enthusiasts, scholars and even academics from related marketing disciplines such as Economics, Psychology, Sociology and Anthropology. So many authors, writers and marketing scholars have attempted to classify marketing thoughts into different schools (Bartels, 1962, 1965, 1977; Sheth and Gardner, 1982; Hunt, 1976; Risley, 1972; Keith, 1960; Sheth, Gardner and Garrett, 1988; Shaw and Jones, 2005). Many scholars traced development of marketing by time period (Bartels, 1962, 1965, 1977; Risley, 1972), a few focused on specific marketing thoughts and sub-areas like advertising and service marketing (Hotciciss, 1933; Vargo and Lusch, 2004) while others simply concentrated on reviewing history of individual schools of marketing thought, such as Savitt (1981) on interregional trade and Webster (1992) on marketing management. Such is the varied and diverse nature of these classifications that it could be somewhat confusing to an average reader. There is the great need to understand the varied classification, as well as the development of each school of thought, its primary focus and contributors to each school of thought.

The development of the schools of marketing thought, according to Wilkie and Moore (2003) is generally divided into four different eras: Pre-Academic Marketing Thought (before 1900), Traditional Approaches to Marketing Thought (1900-1955), Paradigm Shift (1955-1975) and Paradigm Broadening (1975-2000). Period one of Pre-Academic marketing thought is marked by the emergence of marketing as a branch of applied economics. Period two of Traditional Approaches to marketing thought was when a conscious attempt was made to develop scientific approaches to marketing such as developing functions, analyzing commodities and classifying institutions. Period three known as the Paradigm shift era moved from traditional to modern approach these, especially after the Second World War. The shift in thought resulted to schools such as Marketing Systems, Consumer Behaviour and Macro marketing. Period four known as Paradigm Broadening expanded the frontiers of marketing thought from its traditional focus on business activities to a broader perspective embracing all forms of human activity related to generating social exchange (Shaw and Jones, 2005). The broadening led to the split in three schools: Exchange, Marketing Management and Consumer Behaviour.

The attempt to study the various schools of thought is coming at a time when music in Nigeria is beginning to attract international attention. The dominance of the airwaves by Afro hip hop has not been limited to Nigeria and its youths alone, as this genre of music has also

evolved to the international market place (Omojola, 2006). Due to its global appeal, especially to youths, various forms of hip hop music have emerged in different countries due to globalization and technology. The Nigerian hip hop version is a fusion of the imported American musical form and distinctive indigenized and localized style, which contains multilingual lyrics (Agbo, 2009). This paper, therefore, seeks to contribute to this discourse by undertaking an archival survey of the extant literature to identifying theories and models relating to the concepts and philosophies of marketing schools of thought. The objective of this study is basically to examine the application of the theoretical foundations and ideas of marketing schools of thought to the music industry in Nigeria.

## **2. Objectives of Study**

The specific objectives of the study are to:

- I. Identify theories and models relating to the concepts and philosophies of these schools of thought.
- II. Examine the interrelatedness (if any) among these schools of thought.
- III. Examine and justify the application of the theoretical foundations and ideas of these schools of thought to the marketing of music industry in Nigeria.

## **3. Research Questions**

- I. What are the theories, models and philosophies of the Schools of Marketing thought?
- II. What are the variables that link the Schools of Marketing thought?
- III. How does the application of the theoretical foundation and ideas of the schools of marketing thoughts determine the performance of music industry in Nigeria?

## **4. Literature Review**

### ***Theoretical Framework***

#### **4.1 Bartels' Time Frame Classifications (1962, 1965, 1977)**

Bartels (1962, 1965) was one of the first scholars to summarize the history of marketing thoughts in the early sixties (Sheth and Gardner, 1982). Bartels categorized marketing history and thoughts along the line of time frame and periods, initially developing six (6) different periods of marketing thoughts, which represent an authoritative documentation of how marketing thoughts have developed since the turn of the century (Pheng, 1990). The six (6) periods identified between 1900 and 1960 are Period of Discovery (1900-1910), Period of Conceptualization (1910-1920), Period of Integration (1920-1930), Period of Development

(1930-1940), Period of Reappraisal (1940-1950) and Period of Reconception (1950-1960). Due to the fact that his previous writings influenced the thoughts of many writers, Bartels did a further classification, according to time frame and period in 1977 and added two (2) more theories. Period of Differentiation (1960-1970) and Period of Socialization (1970).

Bartel's historical attempt to classify marketing thoughts into time periods clearly reflected the thinking of men in solving marketing problems at that time, with more of emphasis on such marketing divides as commodity, functions and institutions. (Pheng, 1990). As marketing began to evolve, it became clear that the traditional approach which bordered on commodity, functions and institutions did not embrace so many other factors. Thus, discontentment with previous approach gave rise to other schools of thought, which eventually led to a systematic and an encompassing way of appreciating the entire marketing practice (Pheng, 1990).

#### **4.2 Sheth and Gardner's Six Broadening Perspectives (1982)**

Sheth and Gardner (1982) broadened the previous postulation of Bartels (1962, 1965, 1977) and developed six (6) distinct school of marketing thought. The first three schools, according to Sheth and Gardner (1982) arose as result of the criticisms that trailed viewing marketing as strictly an economic exchange or activity. "The broadening of the marketing concept by the axiom of exchange of value (instead of economic exchange or activity only) seems to have triggered three distinct although related schools of marketing thought, all of them dealing with the issues of pervasiveness of marketing in the society" (Sheth and Gardner, 1982). The three schools are: (1). Macro marketing, (2). Consumerism (3). Systems Approach.

The next three schools of thought, according to Shéth and Gardner (1982), developed due to a shift in thinking that the marketer always initiated marketing activities, rather than the consumer. As more scholars recognized the importance and power of the consumer, orientation naturally shifted and "the axiom of balance of power (between marketer and consumer) seems responsible for triggering another set of theory in marketing" (Sheth and Gardner, 1982). The next sets of three schools are: (4). Buyer Behaviour (5). Behavioural Organization (6). Strategic Planning.

#### **4.3 Sheth, Gardner and Garrett's Twelve Evolutionary Perspectives (1988)**

As a follow up to their previous treatise in 1982, Sheth, Gardner and Garrett (1988) expanded on the existing schools of thought and also identified new schools of marketing thought, in what has been a milestone in the history of marketing thoughts. Sheth *et al.* (1988) identified

a total of twelve (12) marketing schools of thought and they are: Commodity, Functional, Regional, Institutional, Functionalism Managerial, Buyer Behaviour, Activist, Macro-marketing, Organisational Dynamics, Systems and Social Exchange. These 12 schools of marketing thought were further classified by Sheth *et al.* (1988) into four (4) broad groups of 2 by 2 (interactive/economic) cell, containing three schools of thought each (Ambler, 2004). More succinctly, the classification was by two bipolar perspectives. One of the bipolar perspectives is the non-interactive and interactive perspective, while the other is the bipolar of economic and non-economic group (Petchrapunkul and Chou, 2011).

The four broad groups are: Non-interactive economic group, Interactive economic group, Non-interactive non-economic group and Interactive non-economic group. Majority of subsequent attempts to analyze the history of marketing thoughts is based on the findings of Sheth *et al.* (1988) and a major example is Shaw and Jones' "History of schools of marketing thought".

#### **4.4 Shaw and Jones' Ten Succinct Schools (2005)**

In coming up with their own schools of marketing thoughts, Shaw and Jones (2005) made a succinct effort to reconcile popular previous works on history of marketing thoughts by Bartels (1962, 1965, 1977), Sheth and Gardner (1982), and Sheth *et al.* (1988). For the purpose of grouping the schools of marketing thoughts into ten (10) distinct schools, Shaw and Jones (2005) in their widely accepted publication, "A history of schools of marketing thought" defined a school of marketing thought as a substantial body of knowledge developed by a number of scholars; and describing at least one aspect of the what, how, who, why, when and where of performing marketing activities. Shaw and Jones (2005) agreed with most of the schools of marketing thought as highlighted by Sheth and Gardner (1982) and Sheth *et al.* (1988), with just a few differences.

**Table 1**  
Classification of Schools of Marketing Thought

Authors/ Writers	Number of Schools	Name of Schools
Sheth and Gardner (1982)	Six(6)	1. Micromarketing; 2. Consumption; 3. System Approach; 4. Buyer Behaviour; 5. Behavioural Organisation 6. Strategic Planning;
Sheth, Gardner, and Garrett	Twelve (12)	1. Commodity; 2. Functional, 3. Regional; 4. Institutional; 5. Functionalist; 6. Managerial, 7. Buyer Behaviour; 8. Activist; 9. Macro-marketing, 10. Organisational Dynamics; 11. Systems; 12. Social Exchange.
Shaw and Jones (2005)	Ten (10)	1. Commodities; 2. Functions; 3. International Trade, 4. Institutional; 5. Marketing Management, 6. Consumer Behaviour; 7. Macro-Marketing; 8. Systems; 9. Exchange; 10. Marketing History

Source: Shaw and Jones (2005).

The Ten (10) schools of marketing thought as highlighted by Shaw and Jones (2005) but Contributed to by many scholars and writers, are summarised below:

#### 4.4.1 Commodities

The commodity school of thought, according to Shaw and Jones (2005), focuses on the classification of different types of goods or commodities and how they are connected to different types of marketing functions. The essential theme of this school of thought is ‘how’ products are distributed by market intermediaries. Ottum (1993) believes that the Commodity school is heavily influenced by Melvin Copeland, who was an early writer in the area. Copeland (1924) distinctly separated consumer goods and industrial goods based on intended usage and purchaser of commodity. Copeland (1924) was the first scholar to discern that the

demand for industrial goods was derived from the demand for consumer goods (Shaw and Jones, 2005). A unique feature of the commodity school of thought is the classification of consumer goods into three major categories. All consumer goods were classified by Copeland (1924) into convenience, shopping and specialty goods based on consumer buying habits, store patronage and physical characteristics (Ottum, 1993; Shaw and Jones, 2005). The convenience goods, according to Copeland (1924) are those that are easily accessible at stores and required for daily immediate usage. The shopping goods are those goods whose purchase requires comparison in price, style and quality while specialty goods did not require consumers to go to a convenient store location or make comparisons.

#### **4.4.2 Functions**

According to Shaw and Jønes (2005) and Ottum (1993) the marketing functions school of thought focuses on the activities that must be carried out during the marketing process, that is, the activities that comprise marketing. The central premise of this school of thought is what can be regarded as a marketing activity. Converse (1945) concluded that this school is the most important in the theoretical emergence of early marketing thought because it identifies and catalogues the fundamental aspects of the marketing field (Shaw and Jones, 2005). A crucial contributor to the emergence of this school of thought is Arch Shaw, who identified five functions of middlemen as sharing the risk, transporting the goods, financing the operations, selling the goods and assembling, sorting and reshipping (Shaw, 1912). In his own submission, Weld, (1916, 1917) broadened Shaw's perspective to those not performed by middlemen and he developed the seven functions as risk bearing, transportation, financing, selling, assembling, rearrangement (sorting, breaking bulk, grading) and storage. Shaw and Jones (2005) noted that the only function introduced by Weld (1916; 1917) is the storage function.

#### **4.4.3 Interregional Trade**

In the interregional trade school of thought, Shaw and Jones (2005) looks at the place where the marketing activities actually occur and the conceptualization of trading areas. The central basis of this school of marketing thought is 'where' interaction for transaction and exchange will occur, and it "perceives marketing as a form of economic activity designed to bridge the geographic gaps between buyers and sellers" (Ottum, 1993). Two approaches to the interregional trade school are the quantitative and conceptual (Shaw and Jones, 2005). A major developer of the conceptual approach is E. T. Grether, according to Savitt (1981) and

Sheth et al. (1988). Grether (1950) based the regional exporting and importing on four factors: resource scarcity, regional affluence, reciprocal demand among regions and relative competition within regions (Shaw and Jones, 2005). The quantitative approach was essentially developed by Reilly (1931) with a mathematical model of where buyers were expected to shop. He sought to explain the relationship between a small town, two large cities, population and distance.

#### **4.4.4 Institutional**

The institutional school of thought concentrates on those who perform marketing functions or activities in the general marketing process. It refers to those 'who' do the work of marketing, generally middlemen, who ensure that products move from producers to consumers. These middlemen could be brokers, wholesalers, agents and retailers (Ottum, 1993; Shaw and Jones, 2005). A major consideration of this school of thought is also the medium or channel of distribution used by the middlemen in getting products to the consumers. A major developer or founding father of the institutional school of thought, according to Sheth *et al.* (1988) is Louis Dwight Weld. Weld (1916) discussed the value of specialized middlemen; such as retailers and wholesalers in performing marketing activities. According to Shaw and Jones (2005), Weld was able to address a critical issue which centered on the proliferation or otherwise of middlemen. Later, Clark (1922) came up with the interaction of the marketing institutions in what was termed channel of distribution.

#### **4.4.5 Marketing Management**

If the traditional approaches to marketing thought of commodities, functions, interregional trade and institutional schools are about the 'how', 'what', 'where', and 'who' of the marketing process respectively, then the marketing management school of marketing thought, which represents a major Paradigm shift from the traditional perspectives, is about 'how to market organizational products and services. The focus of this school of thought, which appeared in the 1950s and 1960s, is managerial approach to marketing activities and the "practice of marketing viewed from the sellers' perspective" (Shaw and Jones, 2005).

An important contributor to the marketing management school of thought, according to Shaw and Jones (2005) is Neil Borden. Borden (1964) developed a significant concept which he described as the 'marketing mix' and in recognizing Borden's effort, Kotler and Levy (1969) suggested broadening marketing from its historical business frame to the usage of marketing



mix techniques to all organizations, especially non-profit ones. Thus, anyone who had anything to sell applied marketing management techniques.

#### **4.4.6 Consumer Behaviour**

The consumer behaviour school of thought, sometimes referred to as the buyer behaviour school, started its growth in the 1960s and became established in the 1970s. Schools of marketing which appeared before the consumer behaviour school concentrated almost entirely on organization that made and sold products (Ottum, 1993). This school emerged therefore; to assist in explaining reasons for certain consumer actions and buyer intentions. In order to achieve this, the consumer was not regarded as a rational or economic being, rather, his behaviour was from a psychological and sociological perspective. According to Shaw and Jones (2005), the school of consumer behaviour has integrated concepts opinion leadership, cognitive psychology, information processing and risk tasking into intensive models of consumer behaviour as developed by Engel, Kollat and Blackwell (1968) and Howard and Sheth (1969). The developed models include “environmental and marketing stimuli as inputs, affective and cognitive mental processing, a hierarchy of behavioral leading to purchase, and learning providing feedback” (Shaw and Jones, 2005).

#### **4.4.7 Macro Marketing**

In a somewhat similar manner to the consumer behaviour school of marketing thought, the marketing school took a departure from traditional theories. The macro marketing school of thought emerged as a result of increased focus on bigger societal issues, as against the previous attention on micro areas of marketing management and consumer behaviour (Shaw and Jones, 2005). The proponents of this school of thought concluded that some uncontrollable [mental and societal factors have significant effects on the marketing process, which cannot be ignored at all (Ottum, 1993). A difference between macro marketing school of thought and all other traditional microchips, according to Hint and Burnett (1982) is that macro marketing takes the effect or impact of the environment and society into consideration in the marketing process. Although Fisk (1967) examined the social impact or consequences of marketing activities, however, a widely accepted definition of what comprise macro marketing was given by Hunt (1981), as he sees it as the study of marketing systems, impact of the marketing systems on society and society’s impact on marketing systems.

#### **4.4.8 Systems**

According to Ottum (1993), the marketing systems approach is a holistic approach to the study and practice of marketing, which is based on the concept that the total is more than the sum of the parts, as it makes use of both social and living system perspectives. Shaw and Jones (2005) concluded that this school seeks to address all marketing-related questions such as: Why does marketing exist? Where and when is marketing performed? What is marketing system? Who engages in the marketing process? How well is the system performing? The first author to use systems as a term in marketing, according to Shaw and Jones (2005) was Wroe Alderson, when he described the processing of inputs to outputs by organizations as “organized behaviour systems” (Alderson, 1957). In his view, Forrester (1958) believes the system school makes the blending of quantitative and behavioural sciences as crucial for the solution of complex challenges. The thinking of the proponents of this school of thought is that it is not possible to combine various schools of marketing thought, without consideration for the marketing systems school.

#### **4.4.9 Exchange**

The Exchange school of marketing thought, which is one of the newest schools, is focused on the belief that the concept of marketing revolves around transaction or exchange, as it is absolutely impossible for there to be a relationship between seller and buyer without transaction or exchange. Many people have always seen transaction as an exchange of values from the economic perspective, however, with the broadening of marketing concepts and processes, scholars such as Alderson (1965), Bagozzi (1975, 1978) and Kotler (1972) agree that exchange goes beyond profit motive or economic value, and should include exchanging beliefs, feelings and opinions, even on issues such as politics and religion. Kotler (1972) distinctly defines transaction as the exchange of values between two parties, with the thing of value not necessarily limited to goods, services and money but may include other resources such as time, energy and feelings. Thus, we can argue that the exchange school is split along two contrary paths; the conventional one which focused on marketing transactions, that is buying and selling, and the broadened path based on generic or social exchange, that is, generalized giving and receiving (Shaw and Jones, 2005).

#### **4.4.10 Marketing History**

Although there was an historical perspective to marketing, even before any other school of thought came to the fore, yet the marketing history school of thought only developed many active scholars and publications in the last 20 years or thereabout (Shaw and Jones, 2005). The marketing history school of thought focuses on questions relating to “when practices and techniques, concepts and theories were introduced and developed over time, as well as their interactions with each other” (Shaw and Jones, 2005). The marketing school was first advocated as a school of thought by Grether (1976) and since then, it has not only helped in exploring the past but also projecting into the future as regard marketing process and activities.

### **5. Conceptual Framework**

#### **5.1 Early Music in Nigeria**

There is evidence to suggest that music has always been a way of life of Nigerians since time immemorial. Through the use of songs, music, plays and dance, traditional Nigerian societies enjoyed annual festivals and celebrated important events (Vidal, 2012). So important was music in the traditional sense that to enhance singing and dancing, musical instruments were developed by Nigerians who had no form of formal education whatsoever. According to Vidal (2012), it was during the reign of Alafin Oluso (king), among the Yoruba speaking nation of Oyo, that iron – gong bells were first used around 1530A.D. In the same vein, Johnson (2001) opined that the cowried and beaded calabash drums, locally known as Sekere, was invented in 1800A.D during Onisile’s reign as king. Thus, Nigerians have been developing musical instruments, singing and dancing for centuries, especially during festivals. Early visitors to the different geographical region now known as Nigeria confirmed via their diaries and writings that there was indeed music in this part of the world, albeit discordant and non-aesthetic. Allen (1848) tersely described the British party arriving at Idah (present day Kogi State) and being welcomed by “a native band with wooden drums and reeds instrument which continued to perform a variety of simple airs or what one might properly style, a concord of rude sounds”. Suffice to say even foreign guests had a feel of ‘local’ music, however ‘discordant’ it may have sounded.

## **5.2 Evolution of Music in Nigeria: From Traditional to Contemporary and Popular**

It is interesting to note that active or traditional music as described by Allen (1848) has over the years, evolved in Nigeria. Traditional music has been depicted as that found only within a specific rural setting, which is limited in terms of coverage and appeal (Adedeji, 2010). At various times, traditional music has borne the appellation of rural, native, local and ethnic music, and it was succinctly portrayed by Omibiyi (1981) as “circumscribed in its coverage, understanding and ability”. Although traditional music is still present especially in many rural setting but it has generally evolved into what could be termed contemporary or popular music. Euba (1989) posited that popular music is so termed because of its general acceptability especially at nightclubs, social gatherings and parties. A scholar Adedeji, (2010) agree with Euba’s (1989) position that popular music is widely acceptable and is usually for the purpose of entertainment and pecuniary gains. Omibiyi (1981) explained that popular music is a “corpus of music which is widely accepted and commonly liked by the masses “. Any music is popular, according to Adedeji (2010) if it is “produced, packaged and targeted for the consumption of the generality of the people . . . fulfilling their cravings for pleasure and entertainment”. In view of the foregoing, it is safe to conclude that majority of Nigerian songs or music being played at social gatherings, nightclubs and parties, for the purpose of pleasure and entertainment, especially in recent times, can be aptly described as popular or contemporary music. No social event is complete nowadays without such generally acceptable genres of Nigerian music like highlife, afrobeat and afro hip-hop.

## **5.3 Classification of Popular Music in Nigeria**

There are many popular music genres in Nigeria and this study will discuss some of them.

### **5.3.1 Afrobeat Music**

According to Schoonmaker (2004) Afrobeat music is a blend of American Afro-Cuban jazz and James Brown style funk with an infusion of highlife music and Yoruba. It also makes use of a Nigerian variant of English language, which is popularly referred to as Pidgin English. Most authors agree that Fela Anikulapo Kuti is the proponent and originator of this style of music (Olaniyan, 2004; Schoonmaker, 2004; Adedeji, 2010). Fela used this style of music to address perceived societal injustice and was regularly hounded by Nigeria’s military junta. Other artistes in this music genre are Tony Allen (former drummer for Fela), Femi Kuti, Dede Mabiakwu, Seun Kuti and Lagbaja, to a great extent.

### **5.3.2 Highlife Music**

Collins (2005) posited that the development of this genre of music was in the late 19th and early 20th centuries in West Africa, with the combination or blend of native African music, European and new world music from American and Caribbean. However, due to its varied roots, it can be asserted that the stylistic structure of highlife music is not uniform (Emielu, 2010). Some artistes who made this music popular in Nigeria are Theophilus Mensah (Ghanaian), Bobby Benson, Victor Olaiya, Victor Uwaifo, Eddy Okonta, Osita Osadebe, Cardinal Rex Lawson, Orlando Owoh, Bala Miller, Inyang Henshaw and Oliver de Coque.

### **5.3.3 Juju Music**

Juju Music is typified by a cultural blend of Yoruba culture with borrowed instruments from Western culture such as tambourine, guitars and keyboard (Adedeji, 2010). The music leans heavily towards Yoruba culture of indigenous prose, proverbs, praise singing and oratory. Some artistes who made this music popular in Nigeria are Tunde King, Ojoge Daniel, Tunde Nightingale, Fatai Rolling Dollars, Ayinde Bakare, Adeolu Akinsanya, Dele Ojo, Sunny Ade, Ebenezer Obey, Shina Peters (Afro-Juju), Dele Taiwo, Dele Abiodun and Wale Thompson.

### **5.3.4 Reggae Music**

This style of music, according to Onyeji (2002) has a drum section, important baseline, as well as a distinctive guitar line. It originated from Jamaica and is based on an earlier form of Jamaican music called ska. Reggae music gained popularity worldwide due to the musical prowess of Bob Marley and Peter Tosh as they sang against oppression of the masses (Adedeji, 2010). Apart from Bob Marley, artists who have made reggae music popular in Nigeria are Tera Kota, Majek Fashek, The Mandators, Orits Wiliki, Ras Kimono, Peterside Ottong, Blackky and Daniel Wilson.

### **5.3.5 Fuji Music**

According to Euba (1989), the word 'fuji' is a variation of the Yoruba word 'faaji' which means enjoyment or to enjoy. Barber and Waterman (1995) suggested that fuji is a popular music which emerged from Islamic music at dawn during Ramadan fasting period for Muslims. Adedeji (2010) emphasized that fuji music may have emerged from "Yoruba Islam (but) it is now secularised, modernized and enjoyed by all and sundry". Artists that have made fuji music to be popular over the years are Sikiru Ayinde Barrister, Kollington Ayinde, Obesere, Pasuma Wonder and Saheed Osupa.

### **5.3.6 Hip Hop Music**

The story of hip hop cannot be complete, without tracing its origin to the Bronx agreed by many writers (Bennett, 1999; Keyes, 2004; Suddreth, 2009) and its rapping (musical poetry) over continuous rhythmic beats or sounds. However, this genre of music has enjoyed more global patronage and popularity that surpasses the recognition given to other music varieties (Mitchell, 1996; Liadi and Omobowale, 2011; Liadi, 2012). This is not different in Nigeria, as the youths and masses seem to have embraced hip-hop albeit variations (Omojola, 2006).

### **5.3.7 The Nigerian Hip Hop Music (Afro hip hop)**

Due to its global appeal, especially to youths, various forms of hip hop music have emerged in different countries due to globalization and technology. Indeed, today there is hardly a country in the world where the influence of hip hop music has not been felt, particular youths (Liadi, 2012). Nigeria is no exception to this globalised norm as the young one continue to consume the same types of materials and these patterns of consumption a borderless youth culture (Grixti 2006). The Nigerian hip hop version is a fusion of the imported American musical form and distinctive indigenized and localized style, which contains multilingual lyrics (Agbo, 2009). It was concisely described by Liadi (2012) with his affirmation that in transforming the content of the music, Nigerian hip hop artists innovatively adapted hip hop performance to align with local contexts and social realities along with appropriating multiple local languages to convey their messages.

Afro hip hop was one of the pastiches of music styles identified by Vidal (2012) in the Nigerian contemporary music scene and indeed, this name was confirmed by Adedeji (2010) as he referred to Nigeria's variant of hip hop as Afro hip-hop, which has a combination of Standard English and one or more local languages. Major recognized artists include D Banj, P-Square, Davido, Phyno, Jaywon, Banky W, Iyanya, Olamide, Wizkid, Flavour, Asa, Timaya, Tiwa Savage.

## **5.4 Factors for Acceptance and Popularity of Nigerian Music Industry Amongst Youths**

Out of the six most popular music styles in Nigeria identified above (Afrobeat, Juju, Reggae, Fuji, highlife and Hip hop), there is no shade of doubt that the most popular in Nigeria today, especially among youths, who make up more than 60% of the population, is hip hop (Afro hip hop). While on the one hand, Juju and Fuji music is limited by its excessive use of Yoruba language, especially to Non-Yoruba speakers; on the other hand, Afrobeat, Highlife and Reggae music do not have many budding musicians and have not successfully handed

over to the next generation. Naturally, Afro hip hop became Nigeria's emergent music style and "soared to unprecedented height", since the turn of the twenty first century, due to its widespread acceptance, mass appeal and popularity (Liadi, 2012). A few factors have been adduced as reasons for the popularity of Afro hip hop in Nigeria and this study will attempt to look at three (3) of such factors.

#### **5.4.1 Technology**

As observed by many scholars (Omojola 2006; Babalola and Taiwo 2009), technology has played a very significant role in the acceptance and spread of Afro hip hop. Technological advancement and breakthroughs that has to do with gadgets, mobile phones, laptops smart phones, tablets i-pad and the internet has assisted the popularity of Afro hip hop amongst the youths.

#### **5.4.2 Age and Age Barriers**

In other to sing or perform music in Nigeria many years ago, one had to be of certain age, to indicate maturity, as well as also undergo the tutelage of an older and experienced musician, under whose guidance one would either learn the art of singing or playing a music instrument, for many years. By the time one starts a solo career, he is already a middle-aged man. For instance, before launching personal careers, Ebenezer Obey and Shina Peters honed their music skills under the supervision of Fatai Rolling Dollars and Prince Adekunle respectively. Hip hop and its Nigerian variant, Afro hip hop, has no such restrictions. American sensations Chris 'Daddy Mac' Smith and Chris 'Mac Daddy' Kelly were 13 and 14 years old respectively when they released their hit single 'Jump' as Kris Kross in 1992 while Canadian songster Justin Bieber's first album 'My World' was released in 2009 when he was just 15 years old. In Nigeria, Afro hip hop sensation Davido was 18 years old when he released 'Back When' in 2011 while Wizkid was 19 years old when his song 'Holla at your boy' became a hit in 2009. Apart from the fact that these music artistes enjoy massive followership on social media platforms, many youths can relate and bond with them because they share same age demographics.

#### **5.4.3 Multilingualism**

Perhaps the most important factor responsible for the acceptance and popularity of Afro hip hop is what many researchers have termed 'multilingualism' (Sarkar, Winer and Sarkar, 2005; Agbo, 2009, Babalola and Taiwo, 2009, Liadi and Omobowale, 2011; Liadi 2012). It involves the delivery of lyrics, songs or raps in one or more Nigerian language or a

combination of languages, which may include Pidgin and Standard English. This concept is also referred to as code-switching or code-mixing (Adedeji, 2010). Multilingualism therefore, is the “creative appropriation of the multiple languages in existence in Nigerian society to create a hybridized musical form” (Liadi and Omobowale, 2011). The obvious advantage of multilingualism is that it allows the song to communicate with more people of diverse background. The ability to understand the message of Afro hip hop songs has led to its mass appeal, especially for the average Nigerian youth.

## **5.5 Promoting and Exporting Nigerian Emergent Music**

Nigerian emergent music, usually referred to as Afro hip-hop, has found different ways or channels to reach foreign audiences and the international market place, mostly through individual or organizational effort (Liadi, 2012). This study will discuss a few of the channels that have assisted in the promotion and exportation of Nigerian emergent music to international audiences.

### **5.5.1 Migration /Mobility of Labour**

In search of better lives for themselves, so many Nigerians have migrated to other developed countries to work and reside. The massive rise in population of Nigerians living in such countries as UK, USA, UAE, South Africa and so on, implies that there will be a corresponding demand for Nigerian music, especially in African-oriented night clubs. It is not uncommon to find Nigerian Disc Jockeys (Dee Jays) dwelling and earning a living in such places as London, Johannesburg and Dubai.

### **5.5.2 Radio /Internet Radio**

Anywhere one is in the world, even the remotest of places, it is possible to listen to Nigerian music via the internet, provided there is internet connection. Most Nigerian radio stations have websites and applications that permit online streaming. A few other independent outfits have online radio streaming on the internet without restrictions associated with regular radio stations. It means therefore that one can be in Sochi, Russia or Kigali, Rwanda and enjoy the best of Nigerian music via the internet.

### **5.5.3 Cable Television/Music Channels**

The advent of strictly music channels such as MTV base, Channel 0 and Sound City, and the transformation of television from local to digital or cable transmission means that more people outside the country can watch Nigerian music videos via cable television.



#### **5.5.4 Social Media**

Through the social media, the world has indeed become a global village and it is now easier, more than before, to connect and share anything, music inclusive, with people anywhere in the world. A Nigerian music artiste can release a song today and the same song, or a link to the song, can be shared to many people globally via Facebook, Twitter, WhatsApp, Instagram, Myspace, LinkedIn and so on.

#### **5.5.5 Nollywood**

Nollywood, just like Hollywood, is the name for the Nigerian film industry. Movies made by Nigerian have become very popular outside Nigeria due to the unique story lines and ability to relate with such stories by non-Nigerians. Nollywood is the totality of activities taking place in the Nigerian movie industry, according to Ayengho (2012), and one of such activity is the music or sound-track that goes with such movies. As the demand for Nigerian movies soared abroad, there is also a rise in demand for Nigerian comedy and Nigerian music especially.

#### **5.5.6 Music-Sharing Platforms**

The internet has made it possible to share and promote Nigerian emergent music to audiences not within Nigeria. It is now very easy to upload music videos and direct traffic to such music-sharing platforms like You Tube and Hulk Share.

#### **5.5.7 International Brands and Sponsorship of Music Shows**

Due to the popularity of Nigerian emergent music amongst youths, many brands with international roots or affiliation try to connect their products to these youths by sponsoring various music reality shows. For instance, MTN Project Fame is viewed in many African countries with an opportunity for people to vote winners via short message service.

#### **5.5.8 Collaboration**

Nigerian Afro hip hop artiste have found a way to make their music more acceptable to international audiences by featuring foreign artistes or doing music collaborations with them. This means every time fans of foreign artistes listen to such collaborative songs, they are 'forced' to listen to Nigerian artistes as well, which may develop into a subconscious likeness for Nigerian music. For instance, D'Banj featured Snoop Dogg in 'Mr. Endowed' remix while P-Square collaborated with Akon on 'Chop my money' remix.

### 5.6 Application Marketing Schools of Thought to Nigerian Music Industry

**Table 2**  
Summary of Schools of Thought and Application to Music in Nigeria

S/N	Authors	Schools of Marketing Thought	Summary or Major Features	Implications to Marketing of Nigerian Music Industry
1.	Parlin (1912), Copeland (1924), Breyer (1931).	Commodities	<b>HOW</b> are products classified and distributed?  Classification of different goods into convenience, shopping and specialty goods.	Music is essentially a ‘convenience goods’ that is easily accessible.  For easy accessibility, distribution can be through uploading of songs on music-sharing websites that permits downloads, videos on Youtube, and use of social media.
2.	Shaw (1912), Weld (1917), Converse (1945).	Functions	<b>WHAT</b> can be regarded as a marketing function on activity?  Marketing functions are Transportation, Financing, Selling, Assembling, Risk Bearing, Rearrangement and Storage	Music Industry in Nigeria, uses all the marketing functions:  Transportation- Getting the music to the customer; Risk Bearing- Signing an Artist or Sponsoring a show; Financing – Cost of Music videos or studio sessions; Rearrangement/ Assembling – Music packaging and delivery, selling – Pricing
3.	Reilly (1931), Grether (1950), Huff (1964).	Interregional Trade	<b>WHERE</b> does transaction or exchange occur?  Bridging the geographic gap between buyers and sellers. Focuses on where interaction for transaction will occur.	Music is an intangible good and interaction for change may occur through any of these platforms.  Television (Cable / Digital), Radio, Internets, Computers, Tablets, Mobile phones, iPods, Laptops, Internet radio, Musical shows, Awards.
4.	Weld (1916), Clark (1922), Breyer (1934)	Institutional	<b>WHO</b> does the work of marketing? Who ensures that products move from producers to consumers?  Middlemen such as Retailer,	Those who ensure Nigerian emergent music gets to the consumers are:  Music marketers, Dee jays, On-Air Personalities (OAP)/Presenters, CD

			Agents, Brokers, and Wholesale.	Hawkers, Stores, Malls, and Shops.
5.	McCarthy (1960), Borden (1964), Kotler & Levy (1969).	Marketing Management	<b>HOW TO</b> market product and services using marketing mix?  Price, Products, Place and Promotion.	Marketing music using marketing mix:  Price- Performance fee, Cost of CD, Endorsement.  Place: Internet, Phones, iPods, Radio, Television.  Product: Studio work, Quality of work, Production quality Lyrical content, Album packaging/branding.  Promotion: Good video, Album Launch, Music tours.
6.	Engel, Kollat & Blackwell (1968), Kassarian & Robertson (1968), Howard & Sheth (1969).	Consumer Behaviour	<b>WHY</b> do buyers buy?  What is the reason for certain consumer action and buyer intentions?	These are a few reasons people buy Nigerian Emergent Music?  Multilingualism, peer activities, Rhythmic and lyrical content, Party/ Dance, Lewd and vulgar messages, Street slang, Erotic dance videos, Preferences for particular artistes.
7.	Fisk (1967), Bartels 7 Jenkins (1977), Hunt (1981).	Macro Marketing	<b>HOW DO</b> uncontrollable environment and social factors affect the marketing process?  Impact of the environment and society on the marketing process.	Uncontrollable factors that affect music:  Political- Ban on music Economical - Reduction in purchasing power, inflation, tax Social – Impact of social media and networks. Technological- Gadgets, devices and digitalization. Legal- Contracts/Law suits.
8.	Alderson (1957), Boddewyn (1966), Dixon (1967)	Systems	This is the combination of various schools of marketing thoughts into the system.	Using all the marketing thoughts to create an effective and efficient system for a viable and profitable music industry.

				Government's influence on the music industry is little and if there is any system that supports music in Nigeria, it is through individual and group efforts.
9.	Kotler (1972), Bagozzi (1975), Shaw & Dixon (1980).	Exchange	Exchange or transition relationship between seller and buyer. Exchange goes beyond profit, to include benefits, feelings and opinions.	Special connection of music consumers with music artistes via such platforms like Twitter, Instagram, website, and blogs.  Brand endorsement is also becoming very popular.
10.	Grether (1976)	Marketing History	<b>WHEN</b> were concepts, theories and thoughts developed? Marketing history explores the past and projects the future. It links the past and future.	Tracing and exploring the past via music history and using that to project the future.  Tapping from the past when music was a means of communication and had meaning.

**Source:** Researcher's view, (2017).

From the table above, the various schools of thought as described by Shaw and Jones (2005) can be consciously made relevant to the marketability of music industry in Nigeria, with more concise effort.

## 6. Methodology

This study though descriptive and exploratory, is based on a qualitative approach and it is analysed using a narrative method that leaned more towards the interpretivist approach. Rather than testing through scientific standards of verification, interpretivists try to comprehend phenomena, as described by participants (Roth and Mehta, 2002). Secondary data helps to explain, to describe, validate findings and to infer from all findings having been validated to be true. The sources include books from literature, online articles and journal articles.

## **7. Discussion**

The variety of hip hop music in Nigeria has been known and accepted as Afro hip hop music and the acceptability of Afro hip hop, as well as its popularity amongst the youths in Nigeria is irrespective of social status, religion or class status (Onyeji 2002; Babalola and Taiwo 2009). However, the dominance of the airwaves by Afro hip hop has not been limited to Nigeria and its youths alone, as this genre of music has also evolved to the international market space (Omojola, 2006). Indigenous Afro hip hop movement can be felt in nations and territories like Benin Republic, Togo, Ghana, Liberia, Cameroun, Kenya, South Africa, Botswana, UK, USA, UAE and many other countries that just cannot seem to have enough of Africa's most populous nation's emergent music.

Marketing thoughts can be applied to any situation, and in this case music. Music plays a vital role in marketing activities. Music is played in general advertisement, Movies, Hotels, Shopping malls (background song) to get attention of people and create awareness for products and to appeal to emotions of consumers. There is little doubt, if any, that the types of music that were in vogue a few decades ago are no more popular, especially with Nigerian youths. From radio to television stations to social gatherings to parties to clubs, one is constantly inundated with emergent music that clearly depicts sharp departure from the past. It seems no one wants to listen to other genres of music like Afrobeat, Fuji, Juju, Highlife and Reggae anymore, if it is not Afro hip hop. Before now, the essence of music in Nigeria was for its aesthetic value, as well as its ability to communicate with and educate listeners. According to Omojola (1989), music "provide one of the most effective means through which new and young members of the society are tutored on different aspects of the culture". Thus, it was a common phenomenon, especially in traditional Yoruba society, to rate musicians not only based on their singing ability but essentially on the ability to compose convincing, meaningful and influential song texts (Omojola, 1989).

Presently, it seems the norm in emergent music is to concentrate 'on aesthetics alone without any meaning and convincing message being passed across to listeners. Vidal (2012) was so peeved with this development by opining that "our contemporary young musicians have suddenly succumbed to aping musical styles from all corners of the globe in order to become modern and relevant, the effect of this, especially on our youths is the stifling of creativity and imagination in the production of artistic work. Armed with modern technological recording gadgets and devices, majority of young artistes rushed to the recording studio to produce their ill-digested copies of foreign musical styles and mannerism which the super-

high ways have delivered to them, in their living rooms. Others rushed to the stage to deliver same to an equally influenced and hypnotized audience who shouts approval even though such presentations contain neither contents nor anything of lasting aesthetic values; neither do such presentations inspire reflective thought”.

It clearly, shows that the only constant thing in life is change, as music in the last few decades have moved from educational to commercial; from inspirational to gyrational; and from material of eternal classical value to temporary aesthetics and showmanship. Omojola (2006) agrees and may have accepted this change in music orientation with the submission that the “invasion and domination of the Nigerian popular music by energetic Nigerian youth” has affected the music industry, which has led to the transformation of music style, substance and appeal.

## **8. Conclusion**

It must be accentuated that scholars within a particular school of thought hardly appreciate the reality of other schools; still, the rationale behind studying the schools of marketing thought is to have a more expansive idea of what each school encompasses and to attempt connection or relatedness amongst the schools of marketing thought. Furthermore, there is no gainsaying that the entertainment industry in Nigeria which comprise movies, comedy and music especially, has contributed enormously to the Nigerian economy. It is hard to imagine the fate of an army of unemployed youths and the corresponding social vices, if it had not been emergent music, as many youths have chosen to be musicians, rappers, dancers, choreographers, studio managers, artiste managers, voice trainers, producers, event managers and so on.

Although no single school of marketing thought can stand alone, nonetheless with proper organisation, adequate planning, supportive structure and government intervention, these genre of music can be made to be more relevant in the marketing of Nigerian emergent music to foreign audiences. Music plays a vital role in marketing activities.

It is in view of the foregoing that the followings are adhered to:

**Acceptance and Recognition-** The older generation who listened to and enjoyed a lot of ‘good’ music that communicated values should accept that things are slightly different from the way they used to be and offer support to the new generation of music artistes. It is only via recognition and encouragement that these emergent musicians can get the confidence to begin to excel beyond Nigerian borders.

**Creating enabling laws-** It is imperative for the national assembly to sponsor and legislate on a bill that will encompass all issues related to music in Nigeria. Just like major industries such as petroleum and banking, the music industry has blossomed to a point where it can no longer be ignored. The legislation will help improve on existing standards and will guard against unethical music practices such as piracy and intellectual theft.

**Government regulation-** As a matter of exigency, the Federal Government should set up an establishment or a ministry that will directly be in charge, regulate and oversee all activities related to music. The ministry will be in charge of music archives, royalty of artistes, monitoring distribution of music, curbing piracy and copyright infringement, research, training and development, ensuring standards for musical shows and so on. The Nigeria Copyright Commission is doing a good work in this direction but can be strengthened further to perform better.

**Professional Association/Union-** Just like the lawyers have Nigerian Bar Association (NBA) and the umbrella body of lecturers is the Academic Staff Union of Universities (ASUU), emergent musicians should have a united body that will protect, its interest and pursue its cause. Unlike Performing Musicians Association of Nigeria (PMAN), the body should be non-political, non-religious and non-partisan.

**Professionalism /Legal Contracts-** Nigerian music has not reached the height it deserves internationally because many afro hip hop artistes have not embraced legal retainership of lawyers and many do not even have valid record label or distribution contracts. This sometimes hinders international collaborations, as well as the broadcast of music videos on satellite or cable televisions.

**Content- Nigerian** emergent musicians must improve on the lyrical content of their songs, so as to appeal to more people and meet international standards. There should be emphasis on quality of music production, as well as the related music videos. Artistes should strive to reduce or eliminate lewd and bawdy messages in their songs, in order to avoid broadcast bans.

**Integrated Marketing-** To get more foreign attention, it is expedient for Nigerian musicians to do more international collaborations, embrace the use of social media and other online music-sharing platforms. Majority of youths, especially in developed countries, are usually online and it may be a good marketing strategy to develop web-based music plans to attract and get them hooked to Nigerian songs.

## **9.1 Research and Managerial Implications**

The importance and application of schools of marketing thought to Nigerian music industry cannot but be emphasized to government, scholars and managers in business.

### ***For Government***

- Through the knowledge gained, government will be able to make policy as regards music industry in Nigeria and take decisions based on set objectives, predetermined goals and other internal decisions, and consciously committed to serving the citizenry.

### ***For Scholars***

- First: But for scholars, this knowledge should propel us to develop hypothesis and theories that will enhance the understanding of the consumer, and ultimately improve the practice of marketing.
- Second: analysis of schools of marketing thought is intellectually laborious and rigorous, and therefore a clarion call on scholars to be painstaking in the further conceptualization and development of the schools.
- Third: the current state of schools of marketing thought has made the concepts and philosophies pervasive. This should not diminish the validity of the schools.

### ***For Managers***

- First, these philosophies should serve as basis for marketing planning and setting of goals, and aid managers to enhance the sustenance of music industry in Nigeria.
- Second, it will enable marketers to determine the needs of complex consumers in a dynamic environment.



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