



## **An Appraisal of Digital Music Technology in Trans-border performances: A case study of selected Nigerian and Ghanaian Artists**

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### **Abstract**

*This paper examine the digital music technology in the aspect of Trans-border performances between selected Nigerian artist and Ghanaian artists. In view of considering the challenges and prospects within the digital economy and trace the historic patterns of collaboration between the two countries. The study aim at filling the gap in knowledge by appraising and interrogating the technology used in music production which musicologist have little or none discuss on this subject matter, Furthermore the study followed anthropological model of research which are non-participant observation, focus group discussion, key informant interview and primary and secondary data sources. The conceptual framework was based on the social dynamism theory and relevant literature were reviewed for the study.*

*The study reveals that the collaboration of artist in digital recording and performances, has posit West Africans on the international page at large. Awards like BET, GRAMMY, OSCAR and among other are getting the attention of West African artist through their various collaboration. Also the Afropop has a genre has been well received by the international communities. Furthermore Africans are now creating their own recognize patterns like the Amapiano a term in the African hip-hop movement. Festival to further foster the relationship between African artists have been founded and well attended like the AFRIMA.*

*The study recommend that West African should further collaborate with other African countries within the North, South and East Africa.*

*The study concludes that talent from Africa is within, and such talent can be promoted through digital music technology and artist should have a mastery of their craft and posit Africa where it belongs as world music in the international space and apart from Angeli Kidjo and Burna Boy more artist should work harder of attaining Grammy and other notable awards.*

**Keywords:** Artist, music production, Grammy, Africa, Afropop

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### **Introduction**

Music as a phenomenon transcends more than the versatility of language, music permeates culture and norms and this can be viewed with different lenses depending on the viewer with the microscope.

From antiquity to the 21<sup>st</sup> century the dynamism in style and genre of music has been influenced by technology. The land mass of Nigeria being the 32<sup>nd</sup> largest country on the globe is 923,768 and across the 36 states, musicians keep improvising on different technology.



The earliest form of digital technology was the gramophone, after this device, there are also multi track gadgets for recording artists and the evolution and revolution of digital attention brought rapid change through the invention of computers and digital devices for music. Musicians can now explore the advantage of digital technology, synthesizers, digital format, digital audio workstation and many others which is expedient in sharing cultural values and norms through music.

Popular music has noted sporadic growth through the use of digital technology and these are the questioned raise for a proficient evaluation of this paper.

Liadi 2012 posits that Hip hop music has enjoyed global popularity and patronage on a level that has transcended that of most other music genres. It is perhaps due to the genre's worldwide popularity that many forms of hip hop have sprung up across the globe. The Nigerian version of the music has been overwhelmingly accepted by a good number of youths in the country irrespective of class, religion and social status Austin Emielu 2011 noted that African popular music is a socially responsive phenomenon, sustained through the interplay of cross-cultural and trans-national social dynamics and social reconstructionism' which is a new theoretical paradigm for the analysis of African popular music, furthermore he corroborated that 'African pop' should be adopted as a generic name for all popular music forms in Africa. Bode Omojola (2006: 79) posits that the "invasion and domination of the Nigerian popular music by energetic Nigerian youth" impacted the music industry in numerous ways by transforming the content, style and appeal of the music; the genre evolved out of a relative state of obscurity to occupy international market space.

### **Statement of the Problem**

Scholars have different times posit their taught on popular music, the revolutionary trend was spelled out but not the extent of this trans-border collaboration to this light, the aim of the study is to consider the collaboration between the two aforementioned artists the prospect and challenges encountered through recording and the humanist approach of creativeness towards music. There are various investigations to be made through searching in the form of questions.

### **Research Question**

- When did digital music have is prominence in West African music industry
- Who was the first beneficiary of the digital music technology
- How did both musicians enjoy the dividend of collaboration
- What is the limitation to the use of this technology
- Has trans-border collaboration aided proficiency in music technology
- Was there any culture exchanges in identity?
- Which of the country hosted the video shot for the collaboration
- How can this impact both countries in terms of economic gain
- Does the collaboration extend royalties between the two artists?
- Has collaboration promoted the genre called Afro-pop



### **Objective of the Study**

- To posit the origin of digital music in West Africa
- To interrogate the frontier, who enjoyed digital music
- To investigate the gain in artist collaboration
- To elucidate the deficiency encounter through the use of technology
- To determine the accuracy brought by collaboration in terms of recording
- To investigate cultural exchange if there is any.
- To observe how the video was shot in the view of prospects and challenges
- To examine the digital economical merit of both countries
- To interrogate if there are packages for royalty collaboration
- To emancipate the culture of Afro-pop within the context of collaboration

### **Scope**

The area covered in this research is between Nigeria and Ghana with specific artists.

### **Literature Review**

Music permeate culture and culture is the way of life of a society elucidates norm and values. While it is possible that Nigerians are still sore that Ghana became an independent nation while the country was still under British rule, over the years artists from both nations have come together to make some of the best music from the African soundscape.

Regardless of the Mr Eazi beef, music has been the one thing both nations agree on. This list does not only intend to celebrate Ghana's 60th Independence Day, it's also a way to share happy

Memories we've had over the years. Without further ado, here are our picks for top 7 Ghana-Nigeria collaborations ever.

In the field of music for both scholarship and street Nigeria and Ghana have shared their rich historical values, ranging from the period of highlife early in the 60th E.T Mensah and Late Sir Victor Olaiya exchange greatness in their climes music that is a universal phenomenon was expedient for such act down the line. In music academia both Nketia (2005), Kofi Agawu (2012), from Ghana explained their thought and perspective on ethnomusicology and Sam Akpabot, Akin Euba both of blessed memory have collaborated in writing and defining the field we refer to as ethnomusicology. An Afro pop artists could only continue the tradition of good symbiotic relationships and cultural exchange. The branding of culture through music is eminent in the aspect of collaboration, the market structure of Nigerian HihHop help the acculturation of Ghanaian music it is also observed in Nollywood because the distance on air using flight is about two and a half hours immensely also helped the collaboration. Nigeria and Ghana have the highest collaboration in West Africa and arguably in Africa, technology has helped the trans-border collaboration, while recording with LAX, and the RASAKI records in Lekki the research has witnessed both artists enjoying collaboration through the use of music.



## **Methodology**

Sources of gathering information was through Primary and secondary, Data information were gathered through a bibliography, journals and interviews with reference to a specific artist.

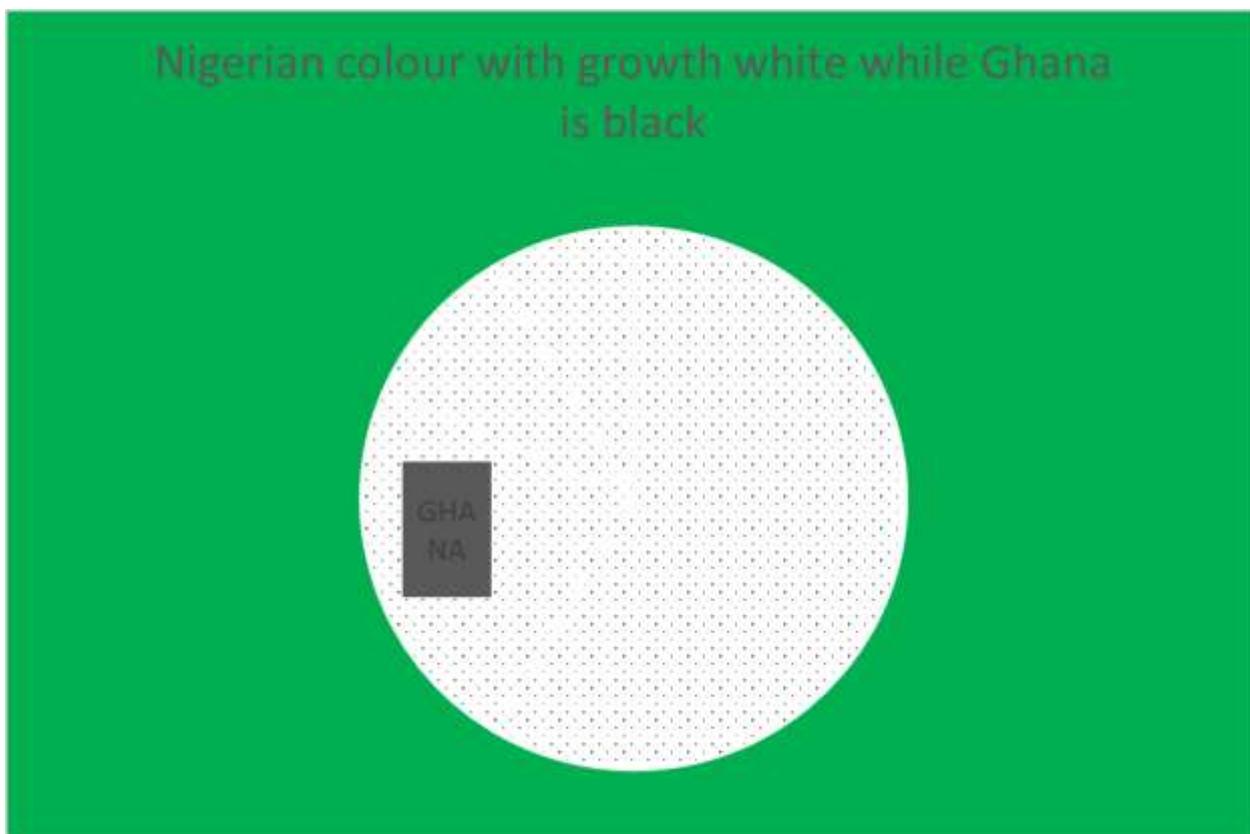
## **Findings.**

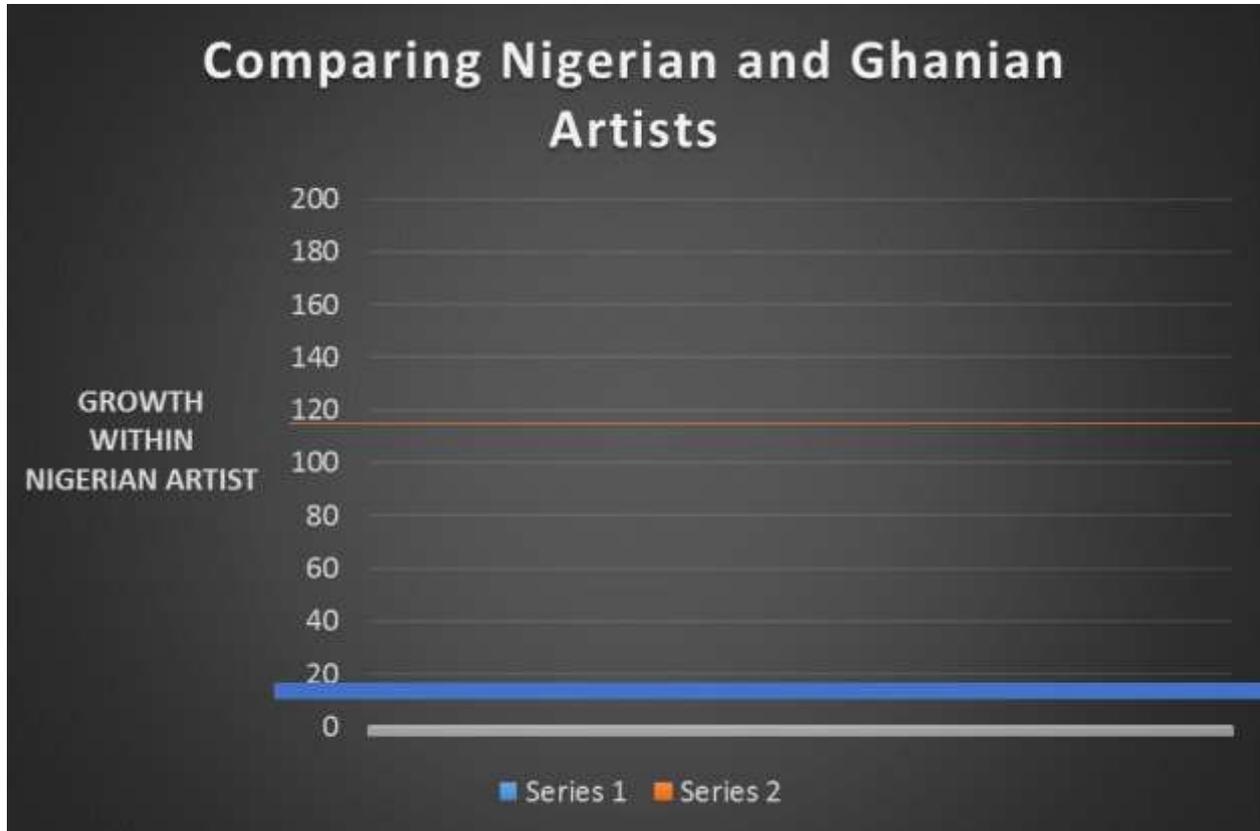
The graph and chart below shows how Nigeria music and Ghana music have been appreciated within the globe. This collaboration and trans-border performances has helped the both countries in the space of growth to be well discovered.

The study reveals that the collaboration of artist in digital recording and performances, has posit West Africans on the international page at large. Awards like BET, GRAMMY, OSCAR and among other are getting the attention of West African artist through there various collaboration. Also the Afropop has a genre has been well received by the international communities. Furthermore Africans are now creating their own recognize patterns like the Amapiano a term in the African hip-hop movement. Festival to further foster the relationship between African artist have been founded and well attended like the AFRIMA.

The frontier of West Africa music is the likes of Tu-face, Dbanj, Wande Coal, and P Square just to mention but a few and also Sakordie, Mr Eazi both are from Ghana but the ratio of Nigerian artists is 10:2

There are different artist that enjoys collaboration beyond West Africa and East, and South Africa artist include Fali Pupa and many others. Also the study reveal that KORA Awards that is the main award for musician in the 90's and the late 2000 have been abonded and this award is one of the finest that deals with innovation and productivity of musicians and artist.







### **Summary and Recommendation**

Artist collaboration should be encouraged because it will create peace and Unity between both countries through music and bilateral trade will also be attained. The study recommends award like KORA should be reintroduced and well managed.

### **Conclusion**

The study reveals that the collaboration of artists in digital recording and performances, has positioned West Africans on the international stage at large. Awards like BET, GRAMMY, and OSCAR and among others are getting the attention of West African artists through their various collaborations. Also, Afropop as a genre has been well received by international communities. Furthermore, Africans are now creating their own recognizable patterns like the Amapiano a term in the African hip-hop movement. Festivals to further foster the relationship between African artists have been founded and well attended like the AFRIMA. Music encourages growth with the use of digital tools that fit the emergence of new genres and trends; it will spotlight West African music to the global world.



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### APPENDICES

Youtube Videos. [youtu.be/ctv1x4P8FfY?t=11s](https://youtu.be/ctv1x4P8FfY?t=11s)

Tony Tetuila featured Ghanaian hip-life group V.I.P on “**2 Women**” off his 2006 *Free Soldier* album. “**2 Women**” listens like a loud bar conversation among four guys trying to have a good time out despite inherent personal relationship problems. It reminds us of the simple times before the jollof wars, when the idea of hombres from both countries bantering over girl problems didn’t seem entirely bizzare.

### SKIN TIGHT (FEAT. EFYA) – MR EAZI

Mr Eazi took advantage of his Nigerian nationality and Ghanaian upbringing to create “**Skin Tight**” alongside songbird, Efyaa, a decorated singer and songwriter from Kumasi, Ghana. “**Skin Tight**” is a lovable feel good track that enjoyed airplay in both nations. This collaboration was among the collection of singles that helped push his music to Nigeria and ultimately all around the world.

### MY LOVE (FEAT VIP) – 2FACE

Many may be unfamiliar with this little detail, but 2face and VIP’s cross-border collaboration was directly inspired by an old Jamaican folk song popularized by Harry Belafonte’s “[Jamaican Farewell](https://www.youtube.com/watch?v=o4r5C6MUqO4)” [HYPERLINK](https://www.youtube.com/watch?v=o4r5C6MUqO4) [HYPERLINK](https://www.youtube.com/watch?v=o4r5C6MUqO4) [HYPERLINK](https://www.youtube.com/watch?v=o4r5C6MUqO4) [HYPERLINK](https://www.youtube.com/watch?v=o4r5C6MUqO4)”. The loose instrumental arrangement and light weight subject matter fits perfectly into the ambiance of songs so distinctively mood based that they sound a lot better when you are within the context of its intent. For “**My Love**”, there is a distinct Afro-Caribbean vibe that yearns for a modest escape like going on a vacation or a having an Independence Day yard cook-out with your loved ones.



### **KISS YOUR HAND (FEAT WANDE COLE) – R2BEES**

After the success of his M2M album, Wande Coal hit the road to tour, make press appearances and seek new inspiration amongst other things. His stop at Ghana led to the birth of his cult favorite ‘Ghana freestyle’ and the release of an official single loosely borne of his impromptu freestyle. **“Kiss Your Hand”** was timely for the group R2Bees because it came at a time when everything Wande Coal touched was gold. The single was largely responsible for R2Bees crossover into the Nigerian mainstream, and is perhaps one of the first proof of potential for modern African music through Ghana Nigeria collaborations.

### **No Kissing Baby (Feat Sarkodie) – Patoranking**

Patoranking’s ability to consistently churn out quality Afro-pop hasn’t gone unnoticed. **“No Kissing Baby”**, his number one single featuring Ghana’s Sarkodie makes for great dance floor music and silently tackles the issue of consent in male and female sexual relations. Over preppy drums and a groovy baseline inspired by Ghanaian Afropop, Patoranking sings of a lover who rejects his advances and his gentlemanly desire to only take whatever love she would freely give without forcing her hand. At a time when the subject matter of rape culture is being tackled more openly among young people in African societies, Patoranking and Sarkodie’s **“No Kissing”**, inadvertently lends a voice to devastating social ill that needs all the attention it can get.

### **Daddy yo (feat. Efy) – wizkid**

Wizkid is on to greater things these days. **“Daddy Yo”**, his first single since working on Drake’s *Views* album is an EDM-tinted club heater featuring Ghanaian singer and song writer, Efy. There not much for content on **“Daddy Yo”** but if anything, it proves that Ghana-Nigeria collaborations will work on any level; local or international.

### **Slow Down (Feat Wizkid) – R2bees**

It should be no surprise that R2Bees gets a second mention on our list. Their 2014 collaboration with Wizkid on **“Slow Down”** ear-marked the beginning of an extended public relationship between the group and Starboy (a friendship that culminated their joint set up of Starboy records with Padda as its head). **“Slow Down”** is calm and was probably the first indication of the progression Mr. Eazi, Runtown and Tekno amongst others towed with their brand of Afro-pop – with simpler production and focus on vocals.

**[SEE WHICH NIGERIANS GOT NOMINATED FOR GHANA MUSIC AWARD ”](#)**