Uri-Nnwa: An Igbo Highlife Digital Music Production By Al-Ameen Hussain In Mytvglow Studio Agbor, Delta State

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ABSTRACT
The study examines Uri-Nnwa: An Igbo highlife digital music production, at Mytvglow Recording Studio, Agbor, Delta State. Highlife music originated in West Africa, it integrates traditional African with Western rhythms and styles. This genre of music is known for its melodic horns and lively beats, it emerged in the early 20th century and became a foundation of African popular music till date. Despite the fact that the artiste is an Afro beat musician, the producer chose to produce him because of his deep affection for Igbo Highlife Music. The study discusses the integration of Igbo cultural music and digital Highlife formats, exploring creative processes, and the technology employed to preserve Igbo musical heritage. The study also examines the challenge of producing Igbo highlife music with an artiste who is not fluent with Igbo dialectical culture. The study explains the procedures used in the Igbo highlife digital music production; enhances the artiste's ability to sing the Igbo dialect; adopt traditional Igbo instruments; assess production challenges; and evaluate the cultural usefulness of Igbo highlife music production of Uri-Nnwa. The study adopted Digital Modernization theory which provides a framework for analyzing and integrating Indigenous music into digital Highlife production. Ethnographic research design was employed in this study for the purpose of data collection. The study finds out that, the producer with its potentiality, was able to translate the English text of the artiste into Igbo dialect including Igbo vocal coaching techniques to enhance the artiste performance in singing the Igbo highlife music. The integration of traditional Igbo instruments into digital music production, effectively preserves the authentic rhythms and melodies of Igbo highlife music. Thus, the challenges in producing Igbo highlife music stem from maintaining cultural authenticity amidst modern production demands. In conclusion, the exploration of digital technology, and Igbo indigenous instruments in the production of *Uri Nnwa and* the challenges of blending indigenous instruments with digital technology which were addressed in the production techniques was achieved in this study. It was also found that, the usefulness of Igbo Highlife Music production creativity preserves its cultural identity. The study recommends that producers should integrates other traditional Igbo instruments into digital music production, to preserve the genuineness while modernizing Igbo highlife music. They should as well research on other cultural Music not investigated in this study with vocal coaching to preserve and promote Highlife music globally.
Keywords: Uri-Nnwa, Igbo Highlife, Digital Music Production, Recording studio

INTRODUCTION

Highlife music is a genre that originated in West Africa, a fusion of traditional African rhythms and Western instruments, particularly the guitar and brass. It blends indigenous melodies with Western influences such as jazz, swing, and Western classical music, creating a unique and vibrant sound. The genre gained prominence in the early 20th century, particularly in Ghana, Nigeria, and Sierra Leone. Highlife's distinctive features include the use of call-and-response vocals, percussive rhythms, brass sessions and melodic guitar lines. Highlife music flourished in the post-colonial period, evolving through various regional styles, including danceable big band forms and more contemporary sounds. Though, it has played a crucial role in the cultural identity of many African communities, often reflecting societal changes and political movements. Over time, it has influenced numerous genres such as Afrobeat and hip-hop, while also incorporating elements from other genres like funk and soul. Today, Highlife continues to thrive, with both traditional and modern adaptations capturing the hearts of new generations of listeners. (Anku, 2017).

Many scholars who have written on this subject argue that highlife music is one of the most popular musical genres in the West African region, with its roots and origins traced to Ghana. Although it existed in other forms, some researchers believe it began in Ghana in the 19th century when the term "highlife" was coined, before spreading to Nigeria in 1920. Highlife music gained prominence among West African countries in the 1930s. By the 1950s, it had become recognized as a distinct musical style, known by a generic label that encapsulated the music of various ethnic groups (Randel, 2003).

Highlife holds a vital place in Nigeria's history, especially for the role it played in the 1950s during the country's quest for independence. The genre is strongly tied to Nigeria's musical traditions and cultural heritage. The social and cultural influences on music form the foundation upon which many highlife musicians have composed their music, particularly in terms of the structure and lyrics of their songs (Okoye, 2019). In support of this view, Matczynski (2011) argues that highlife constitutes not a simplification of traditional music, but rather a creative reorganization and reconceptualization of tradition.

Digital music production is the process of creating, recording, editing, and producing music using computer software and digital audio workstations (DAWs). Over the last few decades, technological advancements have revolutionized music production, making it more accessible and efficient. Producers can now create high-quality tracks from their home or commercial studios, utilizing a range of tools such as virtual instruments, synthesizers, and audio effects. This shift has democratized the music industry, allowing independent artistes and producers to experiment with different sounds and techniques without the need for expensive studio time. As a result, digital music production has become an essential aspect of modern music creation, giving rise to new genres and production styles (Muller, 2018).

Digital music production has significantly impacted the music industry by offering unprecedented control over the production process. Producers can manipulate audio as a rough level, adjusting pitch, tempo, and effects which was not possible with in analog equipments. The precision and flexibility offered by DAWs have made digital production the standard for both professional and amateur music creators. Additionally, the integration of MIDI (Musical Instrument Digital Interface) allows producers to compose, edit, and perform music using software instruments, further enhancing the creative possibilities. With the rapid development of new technologies, the future of digital music production looks promising, pushing the boundaries of what is possible in music creation (Smith, 2020).

Al-Ameen Hussain was born on November 8, 1992, into the family of Mallam Hussain Yusuf in Kaduna State, Nigeria. His family practices Islam and hails from the Okene Local Government Area of Kogi State, Nigeria. Growing up as a young artiste, Husain was known among his peers as a resourceful individual who understood the competitive nature of life. He strived to be the best among his peers in any way he deemed necessary while remaining law-abiding.

Hussain was born in Kaduna State, in the Kurmi-Mashi area along the western bypass. He began his early education at 'O' Jay Nursery & Primary School in Kaduna. His family later relocated to Minna, the

capital of Niger State, due to religious conflicts between Muslims and Christians, where he completed his primary education. He was then admitted into Zarumai Model School in Minna for his junior and senior secondary education.

Hussain's father, who has always valued education and success, encouraged Hussain to focus on his studies and excel academically. He motivated him to concentrate on his education and graduate with flying colours. Growing up as a child, Hussain lived an exemplary life, displaying courage and determination, which helped shape his life as an individual he is today. After the completion of his senior secondary school education, Hussain moved to Jos, where he took the initiative to become self-reliant and pursue his passion for entertainment. He began his training as an actor under the private tutelage of Uche Okere, affiliated with the National Film Institute at Jos, Plateau State. Today, Al-Ameen Hussain is a successful Nigerian movie director, actor, musical artiste, and professional writer in South-South region of Nigeria, particularly in Delta State. Al-Ameen Hussain currently holds a Higher National Diploma (HND) certificate.

Statement of the Problem

This study focuses on *'Uri-Nnwa"* an Igbo digital music production of Al-Ameen Hussain in Mytvglow Recording Studio, Agbor, Delta State. Although the artiste under investigation major on Afrobeat genre and has previously recorded some songs using digital technology. Nevertheless, the artiste, has a profound affection for Igbo musical tradition, specifically the Igbo highlife musical tradition which he seeks to explore. Due to the artiste affection for Igbo highlife musical tradition, the researcher/producer's chose to produce, document and preserve Igbo highlife music by incorporating its traditional uniqueness into contemporary music production with the expectation of the problem-solving of addressing challenges in blending traditional and digital elements, ensuring its uniqueness while appealing to modern audiences.

Despite the growing popularity of digital music production in Nigeria, there remains a need to document Igbo highlife music within the digital music scene. Al-Ameen Hussain, being an Islamic faith, has no background of Igbo culture and cannot speak the Igbo language but lives among the Igbo community in Agbor, Delta State. However, this study addresses the challenges faced by the researcher/producer in producing the artiste singing Igbo dialect and incorporating their instrumentations that preserve Igbo traditional culture. Thus, appealing to modern audience.

Upon this backdrop, this researcher/producer seeks to explore his ability to use digital gadgets to produce the artiste and how creative is the researcher to experiment with using studio gadgets to produce the artiste in Igbo highlife music production that meets highlife standards and retains its cultural authenticity.

Objective of the Study

The general objective of this study is to produce Al Ameen Hussain, using Igbo linguistic elements in the digital music production in MYTVGLOW studio, Agbor, Delta State. The specific objectives of the study are to;

1.   explain the procedures employed in the Igbo highlife digital music production
2.   enhance the artiste deficiency in singing Igbo dialect in the highlife music production.
3.   adopt Igbo instrumental techniques in the digital highlife music production
4.   assess the challenges the producer encountered in the Igbo highlife digital music production of Al-Ameen Hussain.
5.   find out the usefulness of Igbo highlife music production.

Research Question

The study was guided by the following research questions:

1.   What are the procedures employed in the Igbo highlife digital music production?
2.   How would the producer enhance the music artiste's deficiency in singing Igbo highlife music?
3.   What are the Igbo instrumental techniques adopted by the producer in the highlife digital music production?
4.   What are the challenges encountered by the producer in the Igbo highlife digital music production?
5.   What are the usefulness of Igbo highlife digital music production?

Theoretical Framework

The theoretical framework of this study on Igbo highlife digital music production is anchored on the theory of Digital Modernization. This theory explores the transformative impact of digital technologies in modernizing traditional music forms. The study highlights the evolving dynamics of cultural preservation and technological advancement by integrating Igbo instrumentation into digital production processes. It examines how digital tools enhance creative possibilities while sustaining the rich heritage of Igbo highlife music in contemporary contexts. The benefits of this theory to this study is that it allows the researcher to explore both the opportunities and potential challenges that digital production introduces. It helps explain how digitization can facilitate the preservation of traditional Igbo elements while enabling producers to incorporate modern sounds and effects, thus broadening the genre's appeal without losing its cultural roots.

Empirical Framework

In the field of music production, many studies have explored the role of production. One relevant study is Nwachukwu, (2018), study titled ''Sampling in modern Igbo Highlife: Tradition meets innovation'' the study states that sampling, a technique commonly used in modern music production, has become a powerful tool in Igbo Highlife music, allowing artistes to creatively incorporate traditional and contemporary elements into their tracks. This framework investigates the use of sampling in Igbo Highlife production, analyzing how artistes take pre-recorded snippets of music, typically from older Highlife songs or traditional instruments, and re-contextualize them within new digital compositions. Sampling plays a critical role in preserving the cultural heritage of Igbo music while simultaneously enabling musicians to innovate and create fresh, genre-blending tracks. Research has shown that this practice not only revitalizes classic melodies but also opens doors for global fusion, as musicians from different backgrounds can collaborate and introduce new sounds into the Highlife mix. For example, Igbo Highlife artists might sample traditional Igbo drumming patterns or folk songs, layering them with electronic beats and synthesized elements to create a modern yet culturally resonant sound (Nwachukwu, 2018). This fusion of old and new through sampling helps to bridge the generational divide in music, making Highlife more appealing to younger, more tech-savvy audiences while maintaining its cultural roots. The findings on sampling in Igbo Highlife production has become a crucial method for merging tradition with innovation, helping to create a hybrid sound that resonates with both old and new listeners, while preserving the essence of the genre.

Olawale & Akin, (2020), study titled ''Digital Music Collaboration in Igbo Highlife'' The study explore the fact that in the digital age, music collaboration has expanded beyond geographic boundaries, with digital platforms facilitating remote cooperation among artists, producers, and musicians. This framework examines how Igbo Highlife artistes are leveraging digital platforms for collaboration, especially with producers and musicians from different parts of the world. With digital audio workstations (DAWs), file-sharing platforms, and communication tools like Skype and Zoom, musicians can now work together on a track without being in the same physical space. This collaboration fosters genre fusion, as Igbo Highlife artistes can incorporate elements from genres such as Afrobeat, jazz, reggae, and even global pop music, creating a more diverse and contemporary version of Highlife (Olawale & Akin, 2020). The findings this study indicate that these digital collaborations have opened new doors for Igbo Highlife, allowing it to evolve and reach a wider international audience. Moreover, these collaborative efforts often result in unique sound innovations, as artistes from diverse backgrounds bring their distinct musical influences to the table. The findings from this study state that digital collaboration has enhanced the global reach and creativity of Igbo Highlife music, allowing for the fusion of various musical genres and cultures, ultimately contributing to the genre's growth and international recognition.

Adebayo (2020), explores how streaming platforms like Spotify, Apple Music, and YouTube have revolutionized the consumption and distribution of music. The study examines the effects of digital music production on the global reach of Igbo Highlife music, emphasizing how artists can now instantly distribute their work worldwide. The transition from physical media to digital formats has significantly

expanded the audience for Igbo Highlife, especially through platform recommendations driven by algorithms. The increased accessibility of Igbo Highlife music has also sparked a renewed interest in the genre, particularly among younger listeners and diaspora communities, allowing them to reconnect with their cultural heritage. Furthermore, the global exposure has not only increased the visibility of Igbo Highlife but also fostered collaborations between artists from different cultural backgrounds, which in turn enriches the genre and enhances its relevance in contemporary music scenes. The digital age has thus opened up new possibilities for both the preservation and evolution of Igbo Highlife music. The findings from the study ''The Impact of Digital Music Production on Music Consumption'' highlight that digital production and distribution have revolutionised the accessibility and global consumption of Igbo Highlife music, allowing the genre to flourish and reach diverse international audiences.

This empirical framework of Ogunyemi (2018), on the study of *The Evolution of Highlife Music in the Digital Era*, investigates the historical trajectory of Highlife music, with a focus on how the genre has adapted and transformed in the digital age. Highlife music, which has its origins in the early 20th century, traditionally blended Western instruments with African rhythms, largely relying on acoustic instruments. However, the shift from analog to digital technology has drastically changed the soundscape of Highlife music. In the digital era, the genre has evolved through the use of digital audio workstations (DAWs), electronic instruments, and software-based tools. This shift has allowed artistes to incorporate modern production techniques, such as electronic beats, synthesized sounds, and enhanced mixing capabilities, while still maintaining the traditional African rhythms and melodies that define Igbo Highlife. Studies have shown that digital technology has provided greater flexibility, enabling Igbo Highlife musicians to experiment with new sounds and push the boundaries of the genre (Ogunyemi, 2018). The digital transition has not only broadened the creative possibilities for Highlife but has also contributed to its accessibility, allowing both established and emerging artistes to produce professional-quality music with relatively low budgets. The findings from the study highlights that the adoption of digital technology in Highlife music has led to the expansion of the genre, integrating traditional elements with modern sounds and techniques, thus attracting a global audience while preserving cultural authenticity.

RESEARCH METHOD

This study adopted an ethnographic research design using qualitative research approach in the collection of data. The population of this study includes all music recording studios located in Alihame, Ika South Local Government Area, Agbor, Delta State. There are total of eight (8) studios in this area. Following a careful sampling process, the study selected Mytvglo Recording Studio due to its advanced digital facilities and comprehensive range of equipment, which supported the study's requirements for high-quality data collection. This choice was based on the researcher's intention to conduct the study in a professionally equipped studio with the necessary tools for quality digital recording. The suitability of the selected studio is evaluated based on its possession of all the essential digital facilities needed for the production of Igbo Highlife digital music. In this study, the researcher/producer employed a purposive sampling method to carefully select a digital studio for Igbo music production. This approach reflects the researcher's specific intent to conduct the study in one digital recording studio. The research instrument for this study incorporates both observational techniques and self-administered interview sessions, collectively titled "Igbo Highlife Digital Music Production: ''Uri Nnwa'' Interview Questions." This all-inclusive tool facilitates the collection of relevant data for the study. The instrument is precisely structured into two primary sections.

To ensure the validity of the research instrument used in this study, the researcher relied on a combination of content and construct validity. Content validity was established through a thorough review of the research instrument by experts in music production and Igbo highlife music. These experts evaluated whether the instrument effectively captured all necessary aspects of the digital production process, including song arrangement, recording, and the technical aspects involved in producing Igbo highlife music. Construct validity was ensured by aligning the instrument's measures with the study's theoretical framework. Furthermore, a pilot test of the instrument was conducted during the preliminary stages of the

study to ensure its effectiveness in gathering the required data. Feedback from the pilot study helped refine the instrument, ensuring that it provided clear and relevant responses during the main data collection phase. The researcher also cross-checked the findings with established literature on music production to further validate the instrument's effectiveness. Overall, the combination of expert review, theoretical alignment, and pilot testing ensures that the research instrument is both valid and reliable for assessing the digital music production of ''Uri-Nwwa'' in Mytvglow Recording Studio. In this study, the data collected from interviews, observations, and recordings was analyzed using qualitative methods to identify patterns, themes, and insights related to the production of Igbo highlife music at Mytvglow Recording Studio. The researcher transcribed all recorded data and organised into categories based on different aspects of the production process. Thematic analysis was employed to identify recurring themes related to digital music production, challenges, and the creative processes involved in producing ''Uri-Nwa''.

RESULTS AND DISCUSSION
Procedures employed in the Igbo highlife digital music production
The findings from the four structured interview questions on the procedures employed in the Igbo highlife digital music production in part one of the study in Mytvglow recording studio is as followed: The process of creating an Igbo highlife digital music production project begins with a discussion between the artiste and the producer to align on the vision, sound, and message of the music. The selection of appropriate traditional Igbo instruments like membrane drums, *ekwe*, and other traditional instruments, such as the xylophone, *Ogene, Udu, Ichaka* (Shekere), *Ekwe, Oja, Igba, Abia* (Thumb Piano), are crucial to complement the rhythms and melodies of the genre. As soon as the instruments are chosen, the studio is prepared with the necessary gear, including microphones and interfaces, and acoustics are adjusted to accommodate the traditional instruments. The recording process typically begins with the percussion or rhythmic sections which serves as the foundation, followed by recording additional instruments. Throughout the process, capturing the authentic sound of the traditional Igbo instruments is the main focus, while digital tools are used to enhance the production without compromising the integrity of Igbo highlife music.

However, to capture the traditional Igbo highlife sound digitally, the producer uses both analog and digital techniques. He selects high-quality microphones sensitive to the unique tonal qualities of traditional Igbo instruments, such as dynamic microphones for drums and condenser microphones for delicate instruments like the xylophone. Microphone placement is crucial, with close miking for drums and overhead miking for instruments like the xylophone. He also incorporates digital methods such as sampling, layering, and virtual instruments to replicate the sounds of traditional instruments. During the mixing process, he applies subtle equalizer (EQ) and compression to preserve the natural sound, using reverb and delay sparingly to maintain the organic texture. When incorporating traditional Igbo instruments or sounds into digital production, the researcher records live samples when possible and relies on sample libraries or virtual instruments when physical instruments are unavailable. The final production is carefully arranged to reflect the rhythmic and harmonic patterns of highlife music, ensuring that the warmth and organic feel of live performances are maintained while making the music appealing to listeners. The process also involves consulting with local musicians and cultural experts to ensure the final product is subjected to Igbo highlife traditions.

Enhancement of the music artiste's deficiency in singing Igbo highlife music by the producer
Summary of the findings in section two of the self-respondent Interview Question the study reveals detailed methods employed by the researcher/producer to enhance the vocal performance of an artiste in Igbo highlife music. The researcher combines cultural authenticity with technical vocal coaching, focusing on breath control, pitch training, and tonal accuracy to ensure clarity and power in the artiste's delivery. Emphasis is placed on the linguistic and emotional depth of Igbo highlife, incorporating the use of proverbs, idiomatic expressions, and tonal inflections specific to the Igbo language. Pronunciation and

diction are refined through phonetic exercises, recorded feedback, and call-and-response practices, while rehearsals with piano accompaniments mirror live performance scenarios, blending traditional and modern approaches for a seamless performance. Additionally, the researcher guides the artiste in capturing the emotional essence of the genre by immersing them in highlife's cultural and musical context, exploring iconic songs, and using role-playing exercises to connect the artiste to the song's emotional content.

In the studio, the researcher/producer strategically uses high-quality microphones, preamps, and compressors to ensure clarity and balance in the vocal recordings, eliminating unwanted noise through acoustic treatments and pop filters. Digital audio workstations (DAWs) like Pro Tools and Logic Pro are used for post-production to enhance the vocals with equalization, reverb, and subtle pitch correction. Layering techniques such as vocal doubling and harmonization enrich the texture of the performance while maintaining the nature of Igbo highlife music. This combination of vocal coaching techniques and the strategic use of studio equipment ensures that the artiste's vocal performance is both technically polished and culturally grounded, preserving the traditional essence of Igbo highlife music while incorporating modern production techniques.

Igbo instrumental techniques adopted by the producer in highlife digital music production
The findings reveals that in selecting traditional Igbo instruments for highlife digital music production, the researcher/producer considers factors such as the sound and timbre of the instrument, ability to blend both traditional and modern instrument required skill level of technical skills. Instruments such as the *ogene, ichaka,* and *udu*, which contribute to the rhythmic complexity of highlife music, are chosen for their unique qualities. The researcher also evaluates the role of the instrumental in the arrangement, this provides a fundamental part of the rhythmic and melodic texture of the music. Additionally, the recording process includes selecting the right microphone and ensuring that the instruments retain their tonal qualities during post-production.

In addition, when capturing traditional Igbo instruments for digital production, the researcher uses specific recording techniques to maintain their uniqueness. The selection of microphones and placement is crucial to capture the nuances of each instrument. Dynamic microphones are used for percussive instruments, and condenser microphones are preferred for melodic ones. The researcher also employs close-miking techniques for detailed percussive sounds and room microphones to capture ambient resonance. In post-production, the traditional instruments are minimally processed, with light EQ and compression applied to maintain their natural characteristics while ensuring they blend well with other digital elements. To enhance these instruments digitally, the researcher uses EQ to emphasize certain frequencies, applying reverb and delay to create space in the mix, and occasionally uses effects like distortion and pitch modulation for contemporary textures. The goal is to blend modern sounds with traditional instruments without compromising the cultural integrity of the Igbo highlife music. The modern instruments are introduced carefully to complement, rather than overshadow, the traditional elements, maintaining the rhythmic and harmonic structure of the genre while introducing new textures for a contemporary audience.

Challenges encountered by the producer in the Igbo highlife digital music production
One of the findings reveals that finding the right placement for each instrument in the stereo field is important, as traditional instruments often have a spatial presence that digital instruments lack. This involves using panning and reverb strategically to create a sense of depth and width in the mix. The goal is to ensure both the traditional and digital elements complement each other, creating a cohesive sound that remains true to the roots of Igbo highlife music.

The findings from the interview highlight several challenges faced in producing Igbo highlife music using both Igbo traditional and modern digital techniques. One of the main obstacles is maintaining cultural authenticity while adapting to contemporary expectations. This involves balancing the preservation of traditional rhythms, melodies, and instruments with the use of digital production tools that could

overshadow these elements. Recording traditional Igbo instruments like the *udu, ogene,* and *ichaka* presents additional difficulties, how their unique tonal qualities can accurately be captured and how to avoid over-processing that could compromise their cultural significance. Lack of skilled traditional musicians and language experts further complicates the process, as such difficulty to obtained high-quality instruments that are often handmade and rare.

However, the technical challenges of adapting traditional instruments into digital formats are significant. The limitations of digital tools designed for Western instruments can hinder the accurate reproduction of the unique frequencies and dynamic ranges of traditional Igbo instruments. There are also challenges when collaborating with artistes who are unfamiliar with Igbo highlife music, as it can be hard to convey the cultural and rhythmic nuances of the genre. When mixing traditional and digital elements, ensuring a balanced sound that preserves the authenticity of the traditional instruments while integrating modern production techniques is a delicate process. This includes managing dynamic ranges, EQ settings, and stereo placement to avoid over-powering traditional sounds with digital elements. Despite these obstacles, the process of blending traditional Igbo sounds with modern production techniques is possible with careful planning, expertise, and collaboration.

The usefulness of Igbo highlife digital music production
Summary of the findings in section five of the Self-respondent Interview Question state that digital music production has proven to be a vital tool in preserving Igbo highlife music and its cultural essence. By leveraging digital tools, producers can create high-quality recordings that capture the intricate tonal qualities of traditional instruments while adapting them to modern production standards. This ensures that the genre remains accessible to upcoming artiste and preserves its cultural significance for future audiences. Digital platforms further enhance the reach of Igbo highlife music, allowing it to be distributed globally without geographic or logistical limitations. This global exposure ensures the genre's continued relevance and appreciation in an evolving cultural landscape.

Conclusively, digital production has made it easier and more affordable for new artistes to be incorporated into the Igbo highlife music scene. With accessible tools and virtual instruments, artistes can produce music efficiently without requiring extensive resources or specialized players. Digital processes streamline recording, editing, and mastering, enabling frequent releases and fostering innovation. The cost-effectiveness of digital production, combined with its ability to replicate traditional sounds affordably, has made it the preferred choice for modern Igbo highlife music. This approach empowers upcoming artistes while preserving the genre's cultural integrity and expanding its appeal to diverse audiences globally.

CONCLUSION
The study on the production of ''*Uri Nnwa"* at Mytvglow Recording Studio provides a comprehensive understanding of Igbo digital music production. It highlights the efficient and effective use of digital technology, demonstrating how it was employed to achieve high-quality sound production. The integration of Digital Audio Workstations (DAWs), along with other digital production tools and plugins, enables the researcher/producer to achieve unique precision in capturing the essence of Igbo traditional sounds while maintaining modern production standards. However, the study also identifies several challenges faced by the producer, such as technical issues and creative constraints, including the difficulty of blending traditional and digital elements seamlessly. These challenges, while significant, are effectively managed through the use of digital facilities, advanced production techniques, and acoustic treatment. In conclusion, the research underscores the complexity of digital music production and the necessity for producers to adapt to both technological advancements and creative demands, while preserving the cultural integrity of Igbo highlife music.

RECOMMENDATIONS

Following the conclusions drawn from the study, the subsequent recommendations are proposed:

i. Producers should continue to integrate traditional Igbo instruments into digital music production to preserve the authentic rhythms and melodies of Igbo highlife while modernizing the genre's appeal. This will ensure cultural continuity without compromising its integrity.

ii. Producers should combine cultural authenticity with modern vocal coaching techniques, focusing on breath control, pitch training, and emotional depth. This ensures that vocal delivery remains aligned with the traditional roots of Igbo highlife while leveraging advanced production tools for clarity and richness.

iii. When recording traditional Igbo instruments, producers should aim to retain the tonal authenticity of the traditional instruments in digital formats. The balance between minimal processing and modern enhancements will create a seamless blend of traditional and contemporary sounds in Igbo highlife music.

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