



Digital Technology and the Future of Live Music Performance in Nigeria

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ABSTRACT

This paper explores the intersection of technology, creativity, and live performance in the Nigerian music industry, focusing on the ways in which the fourth industrial revolution, popularly known as Industry 4.0, is shaping the future of this important cultural institution. It also addresses how technological advancements and digital transformation are reshaping the landscape of the music industry and influencing the way live music is created, consumed and experienced in Nigeria. The paper also examines how virtual reality technology is creating new opportunities for immersive concert experiences, allowing fans to feel like they are part of the show even when they cannot physically attend. Drawing on the theoretical framework of technological change and innovation diffusion developed by Everett Rogers, the paper explores how technologies are transforming the live music experiences for both artists and audiences. The paper employs a qualitative approach, using in-depth interviews with music industry professionals, including musicians, producers, and promoters, as well as music consumers. The research findings unveil a forthcoming surge in the integration of technology within live music performances, a rise in hybrid performance formats, and an enhanced level of interactive engagement among live music audiences. This paper concludes by underscoring the imperative need for robust infrastructural development, encompassing reliable network connectivity and well-equipped concert venues, alongside stringent measures to safeguard intellectual property rights. These are deemed essential in realising the envisioned future of technologically enriched and culturally resonant live music performances in Nigeria.

Keywords Live music, music performance, industry 4.0, music technology

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AUTHOR'S BIO



Samson Oladosu EBE is a dedicated Lecturer II in the Department of Performing Arts and Film Studies at Lead City University, Ibadan. He assumed his current role in September 2019 and was promoted in August 2021. His extensive academic journey and professional experience have made him a respected figure in the field of music performance and ethnomusicology.

Samson's educational background is rooted in the performing arts. He holds a Bachelor of Arts and a Master of Arts in Performing Arts from the University of Ilorin, Nigeria. He is currently pursuing a Doctor of Philosophy in Performing Arts at Lead City University, Ibadan, expected to be completed by 2025. Lecturer II: Lead City University, Ibadan (August 2021 - Present), Assistant Lecturer: Lead City University, Ibadan (September 2019 - August 2021), Performing Arts Teacher: Thomas Adeyemi International College, Oke (2018 - 2019) and Music Teacher: Sapati International School, Ilorin (2015 - 2018).

Samson's research interests lie in African Choral Music Performance, Ethnomusicology, and Music Directing. He has contributed to various scholarly journals with articles such as: Music making among people with special needs in Nigerian schools' (GUU Journal of Humanities, 2023), Artistic Collaborations and their Impact on Nigerian Choral Music Performances' (Lafia Journal of Media and Theatre, 2023), Musicological analysis of selected songs in Ogun festival among the Fulani people in Igboko' (Journal of the Association of Nigerian Musicologists, 2021)

Creative and Professional Accomplishments

Samson has a robust track record of organizing and performing in over 80 live performances. He has served as the Artistic/Music Director for numerous productions, including: The Whole Armour (A Hymnatorio) (2024), The Governor Christmas Production (2023), Eda (an opera) by Duro Ladipo (Lead City 2022 Convocation Play), Messiah by G.F Handel (2019), Gbotemi (The Musical, 2019) The Creation by Joseph Haydn (2018)

He is also the Convener and Director of the Naija Choral Music Festival (NCMFEST) and has been actively involved in community hymn singing initiatives. Notably, he propounds the Hymnatorio concept, a unique music performance concept that merges hymn singing with dramatic expression in the form of an oratorio. He is a member of the Society of Nigeria Theatre Artists (SONTA) and Association of Nigerian Musicologists (ANIM).



OLAJIDE, Monsuru Oladotun, PhD, had his first (B.A), second (M.A) and third (PhD) degrees from the Department of Theatre Arts, University of Ibadan. He is Lecturer I at the Department of Performing Arts, Music & Film Studies, Lead City University, Ibadan. He is also a content creator, actor coach and Fuji musician. His areas of specializations are: Arts Administration and Theatre Management, Theatre History and Dramatic Literature & Criticism. Some of his publications include:

-Advocacy of 4IR Agenda in Selected Feature Films: An Analysis of Aneesh Chaganty's 'Searching' and Nichola D. Johnson & Will Merick's 'Missing',

-Strategic Planning for Sustainable Development in Arts Administration,

-"Class Struggle" in Ahmed Yerima's Hard Ground, Transforming Actors through Costuming: The Design Process in Stage Production, "Situating "Corporate Culture" in Planning: A Theatre Management Imperative, Exploring Entrepreneurship and Arts Administration in Nigeria, Abiodun Akinkisiki's Postmodernist Interpretation of Anjola Robbins' "Bicycle Wahala" and Essence of Organizing in Theatre Administration: A Study of Footprints Arts Ambassadors Theatre Troupe.

He holds the following positions at the Department of Performing Arts, Music & Film Studies, Lead City University, Ibadan: Head, Quality Assurance Unit, CourseWare Officer, Managing Editor, Departmental Journal, Undergraduate Project Coordinator, Production Coordinator, Performing Arts Students Association Staff Adviser, 300 Level Staff Adviser and Examination Officer. He has also served in the following committees in Lead City University, Ibadan: Faculty of Arts Examination & Results Committee, Faculty of Arts Time Table Committee, Faculty of Arts Conference Local Organising Committee, Faculty of Arts Quality Assurance Unit, and Faculty of Arts and Education Research Committees.



BADEJI, Adebayo John, is a Nigerian academic and production designer specializing in theatre arts and film production. He is a lecturer in the Department of Performing Arts, Music and Film Studies at Lead City University, Ibadan. His academic research focuses on technical theatre, production design, and the integration of technology in theatrical performances. With over a decade of professional experience, he has established himself as a force in Nigeria's entertainment industry. He has served as Production Designer and Art Director for numerous notable projects, including films, television shows, and theatrical productions.

Introduction

Digital technology is a revolutionary force that has significantly impacted nearly every area of the global economy, including the music industry of Nigeria. It has implemented cutting-edge technology, such as artificial intelligence and big data analytics, that are revolutionising the processes of music production, distribution, and consumption (Sharakhina et al., 2020). The use of modern technologies has expanded the potential for Nigerian musicians, allowing them to connect with a worldwide audience and interact with fans in innovative ways. One of the significant implications of digital technology for the Nigerian music industry is the rise of music streaming platforms. The adoption of music streaming platforms has revolutionised the way Nigerians consume music. In the past, Nigerian music was primarily distributed through physical albums and radio stations. However, with the advent of music streaming platforms, Nigerians can now access music from their favourite artists at any time and from anywhere in the world. (Kuwonu, 2018)

Furthermore, the advent of digital technology has facilitated Nigerian musicians to engage in collaborative endeavours with artists hailing from other countries and cultures. As noted by Onanuga & Akingbe (2020), the progress in technology has enabled Nigerian musicians to collaborate with artists from across the world and fuse diverse musical genres, resulting in the creation of innovative sounds and styles that resonate with a broader range of listeners. This has strengthened the worldwide acknowledgement of Nigerian music and the rise of innovative sub-genres that mirror the country's multifaceted cultural legacy. In light of these developments, this paper aims to explore the ways in which digital technology is transforming the Nigerian music industry and consider the opportunities and challenges that these changes present. Specifically, the paper will examine the impact of music streaming platforms, international collaboration, and new musical styles on the Nigerian music industry and discuss the implications for the future. By doing so, the

paper hopes to shed light on the ways in which digital technology is shaping the future of music in Nigeria as an art form and a cultural institution.

Theoretical Framework

For the purpose of this study, the theory of technological change and innovation diffusion developed by Everett Rogers is adopted. This theory highlights the significance of technology in propelling economic progress and fostering creativity. Rogers (2010) defines innovation diffusion as the dissemination of novel concepts or technologies inside a social system, such as an organisation or society. The theory addresses the elements that influence the acceptance and spread of new technologies, including the qualities of the technology, the social structure, and the communication channels through which knowledge about the technology is communicated. The “innovation-decision process” is a crucial element of this theory. It outlines the several steps that individuals and organisations undergo while deciding on whether or not to embrace a new technology. The process contains five stages: knowledge, persuasion, choice, implementation, and confirmation. Each stage involves several elements that influence the adoption of the technology, including the perceived relative advantage, compatibility, complexity, trialability, and observability of the technology (Rogers, 2010).

- ❖ **Knowledge:** This is the first stage of the innovation-decision process. In this stage, an individual or organisation becomes aware of the new technology and gains information about its features and benefits. This information may be obtained through various sources, including personal experience, media exposure, or interpersonal communication.
- ❖ **Persuasion:** This is the stage where an individual or organisation weighs the advantages and disadvantages of adopting the technology and decides whether to pursue

it further. Factors that may influence the decision include the perceived relative advantage of the technology over existing alternatives, its compatibility with the individual or organisation's values and needs, its complexity, the extent to which it can be tried out before adoption, and its observability by others.

- ❖ **Decision:** In this stage, an individual or organisation decides to adopt or reject the technology. Factors that may influence the decision include the availability of resources, the perceived risks associated with adoption, and the influence of external pressures, such as social norms or organisational culture.
- ❖ **Implementation:** Here, the technology is put into use and integrated into the individual or organisation's activities. This may involve training and education to ensure effective use of the technology and may require changes to existing practices or systems.
- ❖ **Conformation:** This is the final stage where the individual or organisation evaluates the outcomes of the adoption and decides whether to continue using the technology or abandon it. Factors that may influence the decision include the perceived success or failure of the technology in meeting its objectives, its compatibility with existing systems and practices, and feedback from others who have adopted the technology.

These five stages describe a process of adoption and decision-making that is influenced by a range of factors. The theory of technological change and innovation diffusion suggests that understanding these factors is essential for the successful adoption and integration of new technologies. Moreover, the theory of technological change and innovation diffusion also considers the role of “innovation champions” in promoting the adoption of new technologies. Innovation champions are individuals or groups within an organisation who

advocate for the adoption of a particular innovation and help to overcome resistance to change (Wilemon, 2011). They can play a critical role in overcoming barriers to innovation diffusion, such as resistance from organisational members or lack of resources.

In the context of the Nigerian music industry, the theory helps to explain the challenges and opportunities presented by digital technology. For example, the theory can help to explain the slow adoption of music streaming platforms by some Nigerian musicians and the role of innovation champions in promoting the use of these platforms. It can also help to explain the challenges posed by digital piracy and the factors that influence the adoption of new digital rights management technologies to protect intellectual property.

Live Music Performances in Nigeria Prior to Industry 4.0

Live music performances in Nigeria prior to the advent of digital technology were characterised by rich cultural traditions, vibrant rhythms, and dynamic performances deeply rooted in Nigerian society. Scholars have extensively documented the historical significance and cultural importance of live music performances in Nigeria. One prominent aspect of Nigerian music culture was the use of traditional musical instruments. According to Cannaday & Moore (2011), instruments such as the talking drum, *shekere*, *agidigbo*, and *ogene* played a central role in live music performances. These instruments were not only used to create captivating rhythms but also served as cultural symbols, connecting people to their heritage and providing a distinct Nigerian identity in the musical landscape. Live music performances in Nigeria were often associated with various cultural and social events. Nnamani (2019) highlights the importance of music in traditional ceremonies, such as weddings, festivals, and funerals. These occasions provided opportunities for musicians to showcase their talent, entertain the audience, and preserve cultural traditions through live performances.

The music served as a unifying force, bringing communities together and fostering a sense of belonging. The occasion also helped many young talents to grow fast and attain stardom in the industry both locally and internationally, thereby making the Nigerian music industry a force to reckon with on the global stage.

In addition to traditional music, Nigerian scholars have also emphasised the influence of popular genres in live music performances. Fela Anikulapo-Kuti, a renowned Nigerian musician and activist, introduced Afrobeat, a fusion of traditional Nigerian music and Western genres like jazz and funk. Dosunmu (2010) notes that Fela's live performances were not only musically captivating but also served as platforms for social and political activism, addressing social injustices and advocating for change. Other popular artists like the renowned Fatai Rolling Dollar were also found infusing and performing with both traditional and Western musical instruments. The venues for live music performances in Nigeria varied depending on the context and the scale of the event. Local music clubs, open-air arenas, and cultural centres served as gathering places for musicians and audiences alike. These venues provided opportunities for both established and emerging artists to showcase their talent, gain exposure, and build a dedicated fan base. (Ogheneovo, 2014) Live music performances in Nigeria prior to the digital technology era were primarily characterised by physical and in-person interactions between musicians and audiences. The experience was immersive, with energetic performances, intricate dance moves, and passionate audience participation. The performances often created a sense of communal celebration, fostering a shared emotional connection and leaving lasting impressions on the audience.

In conclusion, live music performances in Nigeria prior to Industry 4.0 held immense cultural significance and played a central role in the country's musical landscape. Traditional instruments, cultural events, popular genres, and

various performance venues contributed to the vibrancy and diversity of live music experiences. The live performances fostered community engagement, celebrated Nigerian cultural heritage, and provided platforms for artistic expression and social commentary.

Live Music and Digital Technology in Nigeria

Live music in Nigeria is experiencing a significant transformation in the wake of the digital technology era, which is characterised by the integration of advanced technologies into various aspects of society. Nigerian scholars have extensively discussed the intersection of live music and the Fourth Industrial Revolution, highlighting the opportunities and challenges it presents. The advent of Industry 4.0 has introduced new technologies that are reshaping live music performances in Nigeria. Ngobili (2019) argues that digital platforms and streaming services have revolutionised the way music is accessed and consumed, providing artists with global exposure and opportunities for monetisation. Online platforms such as YouTube, Spotify, and SoundCloud have become crucial in reaching wider audiences, enabling Nigerian musicians to connect with listeners beyond geographical boundaries while making good money from their records and performances.

Moreover, the Fourth Industrial Revolution has brought about advancements in music production and performance technologies. Olorunsogo and Adeola (2019) emphasise the role of digital audio workstations (DAWs), MIDI controllers, and virtual instruments in enhancing the creative process for musicians. These tools offer greater flexibility, efficiency, and creative possibilities in composing, arranging, and producing music, allowing Nigerian musicians to experiment with diverse sounds and styles. The fusion of technology with live music performances is also evident in the use of innovative stage setups and visual effects. Cintra (2014) highlights the integration of stage lighting, projection mapping, and augmented

reality in live performances, creating immersive and captivating experiences for audiences. This blending of technology and live music enhances the overall ambience and theatricality of performances, elevating the impact and engagement with the audience.

However, the Fourth Industrial Revolution also presented challenges for live music in Nigeria. One significant concern is the issue of intellectual property rights and piracy. Nnamani (2016) discusses how the digitisation and easy sharing of music have led to copyright infringement and revenue loss for artists. Protecting artists' intellectual property rights in the digital age becomes crucial to ensure fair compensation and support sustainable careers. Furthermore, the digital divide remains a challenge in Nigeria, with unequal access to technology and the internet across the country. Adeleke and Oladapo (2020) emphasise the need for infrastructure development and digital literacy programs to bridge this gap and ensure equitable participation in the digital music ecosystem. Enhancing internet connectivity and affordability will enable more Nigerian artists and audiences to benefit from the opportunities provided by Industry 4.0.

Future of Live Music Performances in Nigeria

The future of live music performances in Nigeria holds immense potential for growth and innovation, fueled by the advancements of Industry 4.0 and the evolving music landscape. Several trends and developments indicate the direction in which live music performances are heading in Nigeria. First of all, the integration of technology will continue to play a pivotal role in shaping the future of live music performances. Virtual reality (VR), augmented reality (AR), and mixed reality (MR) technologies have the potential to revolutionise the concert experience. Akinbode (2021) suggests that these immersive technologies can transport audiences to virtual concert spaces, enabling musicians to create unique and interactive performances that

transcend physical limitations. These advancements will bridge the gap between physical and virtual experiences, offering new avenues for creativity and engagement. Furthermore, the concept of hybrid performances is likely to gain prominence in the future. Hybrid performances involve a combination of in-person and virtual elements, catering to both local and global audiences. Jacobs (2018) shares the same opinion by highlighting the potential of live-streaming platforms and virtual concerts, which allow artists to reach a broader fan base beyond the constraints of physical venues. This hybrid approach will not only enhance accessibility but also provide additional revenue streams for musicians through ticket sales and digital merchandise.

Collaborations and cross-genre experiments will continue to shape the future of live music performances in Nigeria. The merging of diverse musical styles, cultures, and talents will lead to the creation of unique and innovative performances. Onyeji (2005) emphasises the importance of interdisciplinary collaborations between musicians, dancers, visual artists, and technologists to create multisensory experiences that push the boundaries of traditional live performances. These collaborations will foster artistic growth, promote cultural exchange, and captivate audiences with dynamic and boundary-pushing performances. Additionally, audience engagement will become increasingly interactive and participatory. The rise of social media platforms, mobile applications, and live-streaming services enables real-time interaction between artists and fans. Adegoke (2018) suggests that gamification elements, interactive chat features, and audience-controlled lighting and visuals will empower spectators to become active participants in live performances. This heightened interactivity will foster deeper connections between artists and audiences, enhancing the overall live music experience.

While the future of live music performances in

Nigeria is promising, certain challenges must be addressed to ensure sustainable growth. One of such is infrastructure development, including reliable internet connectivity, well-equipped venues, and technical support systems. Additionally, the protection of intellectual property rights, fair remuneration for artists, and the nurturing of local talent through educational programs and mentorship initiatives are crucial for the sustainable development of the live music industry.

Conclusion

In conclusion, the future of live music performances in Nigeria is poised for remarkable growth and innovation. Advancements in technology, the rise of hybrid performances, interdisciplinary collaborations, and interactive audience engagement will shape the landscape of live music experiences. With proper infrastructure, supportive policies, and a focus on talent development, Nigeria's live music industry can continue to thrive, offering captivating and immersive performances that resonate with audiences both locally and globally. To realise this future, key considerations include infrastructure development, including reliable internet connectivity and well-equipped venues, as well as the protection of intellectual property rights and fair remuneration for artists. Additionally, nurturing local talent through educational programs and mentorship initiatives will contribute to the sustainable growth of the live music industry.

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