

Assessing the Influence of Modern Music on Ghanaian Lifestyles and Culture



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ABSTRACT

The study focused on the influence of modern music (Hiplife, Dance Hall, Drill, Afrobeat) on the youth, other patrons and culture in Ghana. The researchers are of the view that the impact of modern music and its related practices, including lifestyles on most consumers particularly the youth, has culminated into a plethora of vices which the fundamentals of Ghanaian culture frowns upon. Data was gathered through the use of a descriptive survey, purposive sampling and unstructured interviews to elicit information from Tertiary students, High school students, Heads of schools, Parents and Guardians in the Greater Kumasi Metropolis, Ghana. The findings showed that music and daily human activities are inseparable, therefore, as patrons consume the brand they are easily attracted to the visuals, lyrics of the music, utterances and the general behaviour of the artist, which are mostly emulated by fans. The authors recommend that since music and the activities of the artist massively affect patrons holistically, steps must be taken by the appropriate state institutions to put in measures to check what musicians or artists put across as music, dress code, lyrics, actions on stage to the audience as part of their performances. This is to check the levels of acculturation and its negative effects to safeguard the foundations of Ghanaian culture and to protect its identity.

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INTRODUCTION

Music is seen as a form of language which is expressed in several ways. It is inextricably bound to social environments. Music is played and heard in places and occasions like funeral rites, naming ceremonies, festivals, traditional rites, church activities, durbars, marriage ceremonies, activities at marketplaces, pubs, and in all phases of human activities. The process of enculturation aids each social order to develop its foundations including artworks for existence, and the presence of music is one vital factor for every culture to attain the needed recognition.¹ This demonstrates how music, a component shared by all cultures, may serve as a bridge to understanding the social and cultural underpinnings of any given community. It is nearly hard to picture living without music because it permeates every aspect of every person's everyday existence. Many theories, opinions, and beliefs concerning the nature and significance of music have been developed as a result of previous studies on the subject. The idea that the specific cultural context

¹ Bruno Nettl, *Music in Primitive Culture* (Harvard University Press, 1956).

surrounding a particular music practice affects the music created inside those cultural bounds is a recurrent theme in the early literature on this issue.²

Whatever one's stance, songs that form part of music are essentially preserved as fragments of history and are much more than just music. It provides a visual representation of several eras' fashions, customs, and even hardships. It also elicits feelings and gives situations atmosphere, which helps people form important life memories. The variety of music that people enjoy affects their health.³ Many people hear music from their surroundings as they grow up or discover music while they are out and about. They adjust and pick up language and mannerisms from the songs as they listen. Everyone enjoys listening to music to decompress and connect with it; some people may find great meaning or connection in the songs they listen to.

Today's society, defined as the consumer society, marks an intertwining of many different cultures influencing the entire population, mostly the young.⁴ Without question, music now plays a crucial role in human life and is ingrained in the development and learning processes of humans. It now dominates culture as a platform for people to exercise their right to free expression. Taste in music seems to change with each generation. Children are less likely to have the same music taste that was popular in the 1990s.

Music has quickly outgrown its initial categories, giving rise to new genres that are more appealing to listeners and, as a result, have a quicker impact on society. Some of these new genres like Hip-Hop, Afrobeat, Drill, Dance-Hall, and others in one way or another have influenced society. Although culture is said to be dynamic, most of the modern music genres do not reflect the cultural contexts in which they are created.

Culture is defined as learned and shared behaviour.⁵ Culture is communicated in a variety of ways, such as language, art, music, and religion. According to Baldwin, Faulkner, Hecht, and Lindsley, this definition of culture shows how Western societies misinterpret the idea and instead view culture as an "empty vessel" that has to be filled with meaning by individuals. Whatever the case, it is clear that culture has an impact on how music is taught, learned, and performed.

Over time, there has been a significant shift in the evolution of music, with an increase in drug use, violence, profanity, and sexual slang that has influenced contemporary adolescent behaviour. This music started to gain a questionable reputation as more people were exposed to it over time. Though to some extent patrons have experienced some benefits, the hazardous elements associated with these genres as enumerated, largely impact negatively on modern civilization. The American Academy of Child and Adolescent Psychiatry has it that, many rap lyrics contribute to suicide, violence, and inappropriate sexual content lyrics which influence and contribute to teens taking part in drugs and alcohol at a younger age.⁶ Such acts are often seen in the lives of artists of these genres of music globally. Among them are the Asakaa Boys and Shatta Wale among others who sometimes in their music videos and live performances, carry drugs and alcohol. Also, Headie One was sentenced to six months in jail for carrying a weapon, Loski was found carrying a loaded revolver in April 2019, J Hus received an eight-month term for carrying a knife, and Digga D received a two-and-a-half-year sentence for engaging in a machete brawl in West London. Drill rapper Abra Cadabra, who is based in London, stated, "Our art is imitating our life, not the other way around" in an interview with The Guardian in 2018.

The Daily Universe mentions, "Children live what they learn and learn what they live and many of these children coming from broken homes look up to the rapper. "A lot of times, the rapper becomes the teacher," Thomas El is quoted to have said. He becomes a role model to these young people. According to him, rap music and videos influence his school children negatively. He said the schoolchildren are using profanity and wearing baggy pants. Girls dress like the women in the videos, who are oftentimes inappropriately dressed.

² Marcia Herndon and Norma McLeod, *Music As Culture* (Pennsylvania: Norwood Editions, 1982); Nettl, *Music in Primitive Culture*; Alan Lomax, *Cantometrics: An Approach to the Anthropology of Music* (California : University of California Extension Media Center, 1976); Alan P. Merriam, *The Anthropology of Music* (Illinois: Illinois Northwestern University press, 1964).

³ Graham F Welch et al., "The Impact of Music on Human Development and Well-Being," *Frontiers in Psychology* 11 (2020): 526182.

⁴ Daniela Petrušić, "The Cultural Impact of Music on Society with a Special Emphasis on Consumerism.," *Bulgarian Comparative Education Society*, 2021.

⁵ Marvin Harris, *Theories of Culture in Postmodern Times* (Rowman Altamira, 1998).

⁶ American Academy of Child and Adolescent Psychiatry, "The Influence of Music and Music Videos," *Facts for Families* 40 (2008).

As more music is created, it will continue to influence the generations and modify identities because of its exposure to a “thug” lifestyle. Every adolescent will always understand this humiliating environment differently, but some may follow the newest trends and try new things, while others may even encourage their close friends to do something different. Even though some music has no real message at all, young listeners will always find the roughness of this music captivating. Indeed, Music performance is a very widespread cultural practice that has been in antique cultures until our days, but its fundamental function as determined by Ghanaian culture has largely been adulterated with what could be described as unprescribed elements in the areas of dress code, language, attitude on stage just to mention. The study examines and brings to bear the magnitude of impact that modern music has on humanity and the effect of the escalating negative elements and attitudes on society.

LITERATURE REVIEW

Music as a Culture in Ghana

Music is projected to be a multifaceted structure of figurative heritage. It is also an innovative form of social response that necessitates teamwork to develop and enable harmony and understanding among groups of individuals.⁷ The overall product of this collaboration is then given meaning and chosen according to the conditions of a particular socio-cultural community. Therefore, music can induce similar behaviour with corresponding values identified with the system of a community and between groups of people.⁸

As an art of culture, music is inextricably linked to society. On the other hand, it is contended that music can be "a product of the deeds of humans whether prescribed or casual, clearly music is sound organized by man."⁹ The term "humanly organized sound" suggests that music is more than just an accidental or random sound occurrence; rather, it is a process that people in a given culture intentionally engage in, even if they do so in ways that conform to prevailing or acceptable socio-cultural norms. Walker also holds a similar position when he states:

Music's place in the belief structures of all cultures proposes that music must be prepared in a systematic technique, as must the society in which music brings such an influential energy. The common antecedent to both views is that music is ordered both by its presence in a context and by its influence on that context, and this active interplay is plainly regarded as a complete system.¹⁰

The works of Harwood also explored this concept and stated that "music operates symbolically in various ways." These include the expectations of performers and audiences, cultural standards of judgment, the context inherent to a particular performance, and the way the listener perceives the world as a whole.¹¹

Musicologists regard music as a species-specific feature exclusive to humans. Music and art are very instrumental in the initiation and growth of culture, which is why Hodges argues that it is unheard of to identify a culture without its art.¹² However, since some form of music has always occurred in cultures as known to humans in both past and present events, musicologist Morley argues that the capability to fashion and retort to music reveals an innately embedded common ability.¹³ In brief, music must have come about as a result of human activities leading to discoveries and the corresponding growth.¹⁴ Among other things, Cross and Wallin have identified many common features of music across cultures, which have promoted the idea of music-making as an evolved skill. For example, in music from different cultures, octaves, or intervals whose highest note has a sound wave vibration frequency twice that of the

⁷ Ruth Anne Rehfeldt, Ian Tyndall, and Jordan Belisle, "Music as a Cultural Inheritance System: A Contextual-Behavioral Model of Symbolism, Meaning, and the Value of Music," *Behavior and Social Issues* 30, no. 1 (2021): 749–73.

⁸ Rehfeldt, Tyndall, and Belisle, "Music as a Cultural Inheritance System: A Contextual-Behavioral Model of Symbolism, Meaning, and the Value of Music."

⁹ John Blacking, *How Musical Is Man?* (University of Washington Press, 1973), 10.

¹⁰ Robert Walker, *Musical Beliefs: Psychoacoustic, Mythical, and Educational Perspectives* (New York and London: Teachers College Press Columbia University, 1990), 195.

¹¹ Dane L Harwood, "Universals in Music: A Perspective from Cognitive Psychology," *Ethnomusicology*, 1976, 529.

¹² Donald A Hodges, *Music in the Human Experience: An Introduction to Music Psychology* (Routledge, 2019).

¹³ Iain Morley, "A Multi-Disciplinary Approach to the Origins of Music: Perspectives from Anthropology, Archaeology, Cognition and Behaviour," *Journal of Anthropological Sciences* 92 (2014).

¹⁴ Walter J Freeman et al., "The Origins of Music," 2000.

lowest note, are equivalent. Morley emphasized that though the phenomenon called music was universal across civilizations, descriptions of what could be considered musical behavior differed significantly among cultures. Notwithstanding this cross-cultural distinction, Morley explained the observed regularities:

It seems, that musical behaviour of humans encompasses the transfer of sounds into notes often three to seven, which are unevenly distributed along the scale, in addition to the perfect fifth, and preferring harmony over dissonance. It involves establishing sound sequences to obtain a purposefully structured temporal connection with each other, as well as assigning a regular rhythm to these stimuli.¹⁵

According to Vuoskoski and Eerola, music not only brings people together but also fosters empathy because of the shared emotions that listeners may experience. This view is reinforced by research results indicating that persons who recorded high on empathy, reported stronger feelings while listening to music.¹⁶ Musicologists, such as Clarke, have suggested that music epitomizes a "virtual person" that individuals can identify with while listening.¹⁷

Social Values of Music

The fundamental ideas that shape social values are fundamentally identified to be behaviours that are considered as good or evil, judged to be right or wrong, desired or undesired, and appreciated or despised by the community. Social value education teaches individuals to respect other people and themselves. Individuals develop a love for the natural world and animals as a result of this instruction, and this love develops into tolerance for all living things.

Music is one of humanity's widespread means of countenance and communication and exists in the daily lives of individuals of varied ages and cultures the world over.¹⁸ As part of the socialization procedure, personalities come across a variety of social norms and appreciate the expectations of persons around them in terms of conforming to social norms.¹⁹ Öztürk and Can suggest that this process determines their opinions and behaviour in social situations. The attitudes individuals portray during musical performances are moulded by their attained communal ethics.

On the other hand, values are beliefs that influence an individual's communal behaviour. Therefore, individuals act according to the values of their social actions, ideologies, appraisals and explanations in contrast with others to express themselves and impact others.²⁰

It further clarifies that values are as desirable as purposeful goals that constitute fundamental principles in the life of an individual or group.²¹ Values are principles that influence people's thinking, decision-making and choice processes. They can prevent unacceptable behaviour by acting as a control mechanism for individuals' behaviour.²² Therefore, it is important to agree with Kandir and Alpan, who posit that the values acquired by people in early childhood play an important role in shaping the personality structure, habits, attitudes and value judgments of their adults.²³

Music affects a broad spectrum of behaviours, inked with mental capabilities which include thinking, reasoning, problem-solving, and creativity.²⁴ It has been shown to have therapeutic effects in

¹⁵ Morley, "A Multi-Disciplinary Approach to the Origins of Music: Perspectives from Anthropology, Archaeology, Cognition and Behaviour."

¹⁶ Jonna K. Vuoskoski and Tuomas Eerola, "Empathy Contributes to the Intensity of Music-Induced Emotions," in *Proceedings of the 12th International Conference on Music Perception and Cognition (ICMPC)* (Thessaloniki: University of Thessaloniki, 2012), 1112–13.

¹⁷ Eric Clarke, Tia DeNora, and Jonna Vuoskoski, "Music, Empathy and Cultural Understanding," *Physics of Life Reviews* 15(2015):61-88.

¹⁸ Samuel A Mehr et al., "Universality and Diversity in Human Song," *Science* 366, no. 6468 (2019): eaax0868.

¹⁹ Esra Dereli-İman, "The Effect of the Values Education Programme on 5.5-6 Year Old Children's Social Development: Social Skills, Psycho-Social Development and Social Problem Solving Skills," *Educational Sciences: Theory & Practice* 14, no. 1 (March 3, 2014), <https://doi.org/10.12738/estp.2014.1.1679>.

²⁰ Milton Rokeach, *The Nature of Human Values*. (Free press, 1973).

²¹ Shalom H Schwartz, "Are There Universal Aspects in the Structure and Contents of Human Values?," *Journal of Social Issues* 50, no. 4 (1994): 19–45.

²² Özkan Sapsaglam and Esra Ömeroglu, "Examining the Effect of Social Values Education Program Being Applied to Nursery School Students upon Acquiring Social Skills.," *Educational Research and Reviews* 11, no. 13 (2016): 1262–71.

²³ A Kandir and Y Alpan, "The Effects of Parental Behavior on the Socio-Emotional Development in Preschool," *Journal of Social Policy Studies* 14, no. 14 (2008): 33–38.

²⁴ Raymond MacDonald, Gunter Kreutz, and Laura Mitchell, *Music, Health, and Wellbeing* (Oxford University Press, 2013).

various diseases.²⁵ Scientifically, it has been proven that music is an essential feature in the fruition of man and the environment and is linked to social ties, communication and growth.²⁶

One can only begin to understand the music of another culture if one understands the culture.²⁷ The strongest example is traditional African music which only makes sense if one knows the rhythm of the music performance that it accompanies and this principle applies to all forms of music.²⁸

Personality and Music Preference

Personality as defined by the American Psychological Association, is an individual variation in recurring thought, emotion, and behaviour patterns. A person's personality is defined by their distinct set of behaviours that distinguish them from others and help them behave consistently in a variety of contexts.²⁹ Being a multifaceted phenomenon, music has been created on many levels that influence people in many ways, from self-expression to emotion control and cognitive growth. When we have a variety of musical options available to us, people who listen to music will be drawn to one particular genre. The purpose of music and one's taste in music are closely linked.³⁰

The term Personality and its impact on social life, help people behave consistently in a variety of contexts, particularly in the area of music. Music can bring out strong emotions when enthusiasts and performers delve deep into the meanings of lyrics and orchestrated sound patterns. Sports teams for example are more likely to play hard rock or rap before a game because most people can figure out the reason behind those musical choices.³¹ The influential nature of music on human domains (Head, Heart, and Hands) particularly the brain, by way of listening and appreciation, possesses the ability to change the focus of one's perception about personal and environmental issues and the world at large. Significantly, over the world people use music to express their internal sentiments, whether positive or otherwise.³² The thought that music can and affects individuals is more than an important guess. However, the mechanisms involved in determining human response have not been identified.³³ The primary issue is whether or not the way people respond to music makes sense, given the qualities that make it what it is. Individual preferences for particular genres of music have typically been the focus of research on how personality affects and responds to listener reactions to music.

Gestures in Musical Performances

Individuals can perceive, create, experience, and interpret musical gestures in a variety of ways, including aural, visual, physical, and intellectual. Largely, the purposes of these gestures are contingent upon the environments in which they are employed. A specific relationship between the desired expressive aims, the way these goals are realized through musical activities, and the performance's final aural or musical product is implied by the music performance. Live musical performance may lead to a naturally occurring audio-visual illusion provided by a musician's gestures (that occur in the process of playing) the visual information of which changes the perceived duration of simultaneous auditory information.³⁴

Expressive performer movements in musical performances represent implied levels of communication and can contain certain characteristics and meanings of embodied human expressivity.³⁵

²⁵ Shuai-Ting Lin et al., "Mental Health Implications of Music: Insight from Neuroscientific and Clinical Studies," *Harvard Review of Psychiatry* 19, no. 1 (2011): 34–46.

²⁶ Ian Cross and Iain Morley, "Music in Evolution: Theories, Definitions and the Nature of the Evidence" (Communicative Musicality: Narratives of Expressive Gesture and Being Human ..., 2009).

²⁷ Andrew H Gregory, "The Roles of Music in Society: The Ethnomusicological Perspective.," 1997.

²⁸ Gregory, "The Roles of Music in Society: The Ethnomusicological Perspective."

²⁹ David M Buss, "Selection, Evocation, and Manipulation.," *Journal of Personality and Social Psychology* 53, no. 6 (1987): 1214.

³⁰ Buss, "Selection, Evocation, and Manipulation."

³¹ K. G. Vignraanth Bapu and Nochilu Curha, "A Study on Musical Preference and Styles of Personality among Young Adults," *International Journal for Research in Engineering Application & Management*, May 30, 2020, 98–105, <https://doi.org/10.35291/2454-9150.2020.0371>.

³² Vignraanth Bapu and Curha, "A Study on Musical Preference and Styles of Personality among Young Adults."

³³ Vignraanth Bapu and Curha, "A Study on Musical Preference and Styles of Personality among Young Adults."

³⁴ Nuno Aroso, "The Role of Movement and Gesture in Communicating Music Expressiveness to an Audience: An Experiment on Dynamics Perception after a Contemporary Percussion Performance," *Convergências: Revista de Investigação e Ensino Das Artes* 13 (2020): 1–7.

³⁵ Manfred Nusseck and Marcelo M Wanderley, "Music and Motion—How Music-Related Ancillary Body Movements Contribute to the Experience of Music," *Music Perception* 26, no. 4 (2009): 335–53.

It is suggested that sometimes, classic musicians intentionally use large body motions to exaggerate particular moments in musical phrases; this behaviour produces an expressive effect on the audience causing it to make more emotionally coloured judgments about a musical performance.³⁶ Audience impressions of a musical performance are shaped by the meanings encoded in musical gestures. For example, gesture becomes the key to the understanding of musical meaning.³⁷ Clarke opines that musical gestures are a construction of signification in music, in understanding how visual listeners anticipate musical dynamics. If one were to make this comparison, one could say that a musical performance is like a narrative, and reading a manuscript always entails speculation of what the characters will do next.

Whether or not the listeners' expectations are realized, audio or visual performance requires one to anticipate the musical peaks, valleys, and twists and turns. Blind listening, on the other hand, requires one to perceive the dynamics of the music factually only after the percussionists have produced it through specific movements.³⁸

The Influence of Contemporary Music on Societies

A wonderful aspect of human civilization is music, regarding how long it has been a component of human society. It is clear how essential music is to what makes us human, when performed properly, music has a remarkable power to connect with people at a deeply intimate level. A wide range of emotions, including joy and sorrow, can be evoked by music.

Music can have a huge impact on the development of identities, but how does it do this? As proposed by Schoen-Nazzaro, Plato, and Aristotle in *The Ends of Music*, 1978: 267-8, music has a way of connecting to the deepest parts of human personality. Tia De Nora, a music sociologist who has looked into the effects that music has on identity, states that music is a device or resource to which people turn to regulate themselves as aesthetic agents, as feeling, thinking, and acting beings in their day-to-day lives.³⁹

This quote, which highlights how music can enhance a person on the deepest layers of their psyche, is an excellent place to start this section. De Nora opines that music has a way of developing individual identity, as she states 'the study of human–music interaction reveals the subject, memory and, with it, self-identity, as being constituted on a fundamentally socio-cultural plane'.⁴⁰ De Nora uses the example of some people "finding themselves in music" that is, perceiving a type of mirrored perception of one's personality in a particular feature of a song to illustrate how these personal ties to music are created.⁴¹ The listener may experience a strong sense of connection and powerful emotions as a result of this, which may prompt them to look for ways to join a subculture of like-minded individuals and develop a sense of identity in common.

Erving Goffman discusses the role of individuals as actors within a sort of social stage in his book, 'The Presentation of Self in everyday life'. Goffman opines, "While in the presence of others, the individual typically infuses his activity with signs which dramatically highlight and portray confirmatory facts that might otherwise remain unapparent or obscure."⁴² This would explain why many members of a particular subculture behave or dress in a particular way to conform to their cultural norms or to stand out to others in public, even those who share a similar identity. Culture then becomes a cage which contains social actors, shaping their perceptions and uses of cultural resources in pre-proscribed ways.⁴³ There is no doubt that music affects society, influencing the human race from the smallest areas of social behaviour to the largest.

³⁶ Nusseck and Wanderley, "Music and Motion—How Music-Related Ancillary Body Movements Contribute to the Experience of Music."

³⁷ Ole Kühl., "The Semiotic Gesture," n.d.

³⁸ Aroso, "The Role of Movement and Gesture in Communicating Music Expressiveness to an Audience: An Experiment on Dynamics Perception after a Contemporary Percussion Performance."

³⁹ Tia DeNora and Sophie Belcher, "'When You'Re Trying Something on You Picture Yourself in a Place Where They Are Playing This Kind of Music'—Musically Sponsored Agency in the British Clothing Retail Sector," *The Sociological Review* 48, no. 1 (2000): 80–101.

⁴⁰ DeNora and Belcher, "'When You'Re Trying Something on You Picture Yourself in a Place Where They Are Playing This Kind of Music'—Musically Sponsored Agency in the British Clothing Retail Sector."

⁴¹ DeNora and Belcher, "'When You'Re Trying Something on You Picture Yourself in a Place Where They Are Playing This Kind of Music'—Musically Sponsored Agency in the British Clothing Retail Sector."

⁴² Erving, Goffman. "The Presentation of Self in Everyday life," *University of Edinburgh* (1956),

https://monoskop.org/images/1/19/Goffman_Erving_The_Presentation_of_Self_in_Everyday_Life.pdf.

⁴³ Andy Bennett, "Towards a Cultural Sociology of Popular Music," *Journal of Sociology* 44, no. 4 (2008): 419–32.

METHODOLOGY

A cross-sectional design involving a qualitative approach was adopted whereby the descriptive survey design was used by the researchers to investigate the influence of the lifestyle and performances of contemporary genres of music artists on the youth. The study was carried out in Kumasi, Ghana. A targeted population of one hundred participants between the ages of 16 to 45 was selected via purposive sampling method, from a total population of two hundred and fifty. The targeted population consisted of 40% tertiary students, 20% high school students, 10% heads of schools, and 30% parents and guardians. Data was collected through unstructured interviews and also at entertainment functions with the authors involved in most of the musical activities to secure first-hand information to complement the data collected.

As part of the data collection, questions put to respondents during interviews and answers obtained are shown in the table:

QUESTIONS	YES%	NO%
Do you love music?	90	10
Do you often find yourself listening to music?	85	15
Does the portrayal of lifestyle in music impact the choices and actions of young listeners?	75	25
Are there some particular genres of music you love or mostly listen to?	85	15
Do you agree that artists may have a more influential impact on their audience?	65	35
Do/Can individuals' choice of music depict one's lifestyle?	70	30
Do musicians portray their real lifestyles in their music?	80	20
Does music have an impact on the social and emotional state of individuals?	85	15
Does contemporary music reflect the cultural context in which they are created?	50	50
Has the evolution of contemporary music genres influenced today's adolescent behavior?	80	20
Do you think that the variety of music that people enjoy affects them?	70	30
In your opinion do you think there are potential effects of modern music genres on the behaviour of young people?	95	5

Presentation of Findings and Discussions

Based on the data collected, this section discusses the level of impact that modern genres of music have in societies.

Taste for music and the extent to which people often find themselves listening to music, according to the response received from the research, eighty-five percent (85%) of the respondents observed that music is an inextricable part of the everyday activities of humans. However, different categories of people have developed their taste for the various genres of music in society. Although some people do not easily judge the type of music or the lifestyle of musicians and their music, most people in societies today critically pay much attention to the type of genre before consumption. The choices that people make regarding modern music have a great impact on their well-being. Seventy percent (70%) of people responded that individuals' choice of music can depict one's lifestyle since the audience mostly pays attention to the musician and not just the lyrics of the song. In contrast to the above statement, thirty percent (30%) of the people who attempted the question of how an individual's choice of music depicts his/her lifestyle mentioned that they only pay attention to the lyrics of the songs and that the lifestyle of the artists is overlooked.

In the interview, some groups of people stated that "although contemporary music like Drill and Dance Hall have their style of communicating to patrons, the lifestyle of the artists of these genres of music are often checked before patronising their songs". This opinion was highly emphasized by most of the respondents because according to them, the various music that people enjoy have a developmental impact on their socio-cultural, health and psychological wellbeing.

One of the major themes which emerged and was highly emphasized by most respondents was the factors that influence people's choice of modern music genres. It was well noted that teenagers and

individuals below the age of 25 years, heavily consume these modern music genres. Students, comprising sixty percent 60% of the respondents stated that modern music has better lyrics and better rhythms, which makes it more engaging to listen to. A student respondent stated that “Dance Hall music consists of catchy melodies, solid rhythms, and superb lyrics.” A group of tertiary students also stated that “music genres like Afrobeat and Drill are more alive and keep you going. It is the new hit in town.” Some further mentioned that it is only contemporary music genres that fit the current dances and vice versa.

Regarding Ghanaian culture, ninety percent (90%) of respondents observed that a great deal of behaviour that is not culturally acceptable has occurred due to the consumption of modern music genres. Abuse of drugs, smoking, alcoholism, and indecent dressing—such as wearing extremely dressy outfits (e.g. vulgar dresses) on the part of the females and also wearing of earrings by boys as well as inappropriate hairstyles, which are not acceptable in Ghanaian culture. This response possibly explains why contemporary music does not fully reflect the cultural context in which they are created.

In as much as most respondents criticize modern music and its effects on the lives of the youth, its benefits were not overlooked. Contemporary music genres have enhanced people's lives financially by giving musicians the chance to succeed financially through live performances, streaming, and record sales. Also, the fame and recognition that come with success in these genres provide avenues for musicians to obtain financial opportunities such as sponsorships and endorsements. Additionally, the creativity and innovation within these genres have sparked the creation of new industries including production firms, record labels, and fashion lines, generating employment and promoting economic growth in the areas where these music scenes are present. Some respondents, largely students gave the assertion that Afrobeat, Dance Hall and Drill music among other things help to learn, to energize them during physical workout time.

RECOMMENDATIONS

The study's findings highlight the need for measures to be taken to check the negative effects of modern music on Ghanaian culture. It is recommended by the authors that appropriate state institutions implement protocols to oversee and control the lyrics, dress code, musical selections, and performance acts of artists. This aims to stop the acculturation and propagation of vices that are in opposition to Ghanaian culture's core values. Among the primary suggestions is the creation of a regulatory agency to supervise the music business and guarantee that musicians follow certain guidelines. Before music is made available to the public, this body may be in charge of examining and approving it.

Existing rules and regulations must be championed by the appropriate bodies to ensure that they are upheld and adhered to. The Ministry of Education and the Ministry of Tourism, Culture, and Creative Arts must work together to develop guidelines for the music industry that promote cultural values and norms. Additionally, the Ghana Music Rights Organization (GHAMRO) should also play a role in ensuring that musicians and their management teams comply with these guidelines.

The findings of the study further suggest the need for government assistance in fostering traditional music and artistic endeavours. By promoting and preserving traditional music and arts, the government can help to ensure that Ghanaian culture is preserved and passed down to future generations. This could involve providing funding and resources for traditional music and arts programmes, as well as creating platforms for traditional artists.

CONCLUSION

The study has examined the effects of music influence and musicians' lifestyles on Ghanaian society and culture. Data from various age groups and musical genres, including Drill, Hip-Hop, Dance Hall, and Afrobeat, were gathered through a survey method. It was discovered that depending on the viewpoint of the listener, contemporary music has both beneficial and detrimental effects on Ghanaian society. Older listeners are more interested in the lifestyle of the performer, but younger listeners are more drawn to the lyrics, according to the research. It implied that modern music is a potent force that can influence people's lives in various ways. Consequently, frantic efforts at monitoring the impact of modern musical genres at regular intervals are very crucial. This will ensure appreciable maintenance of Ghanaian culture and its factors to the Ghanaian advantage.

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